

Our Community Voices:

The Birth Of Community Television in Whangārei

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The work contained in this thesis has not been previously submitted for a degree or diploma at any university. To the best of my knowledge and belief, this thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Carol Peters

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He mihi tēnei

Ko te puke taratara o Manaia ka tarehua

E mihi ana ki te whenua, e tangi ana ki ngā tāngata

Ngā tai mihitanga o Te Terenga Parāoa

He tai ngunguru ki te pō, he tai papaki ki te ao

Ko Te Tawhanga a Reipae e tū iho nei

Tū te winiwini! Tū te wanawana!

Tū kia whakaputa atu

I te whei ao ki te ao mārama

Tiheiwa Mauriora!

E ngā reo, e ngā mana, tena rā koutou katoa. E mihi atu ana ki a koutou e hou mai nei ki roto ki ēnei pānuitanga mō tēnei tuhituhinga roa, nāreira nau mai, piki mai, kake mai, haere mai. Mā ēnei rārangi kōrero ka whakapuakina e ahau i aku whakaaro me te whakaatu atu i taku mahi rangahau mō tēnei kaupapa nui te whakaharahara ko Te Pouaka Whakaata-ā-Hāpori me te katoa o ōna pikinga me ōna hekenga me te whakapau kaha ki te whakatutuki i ngā hiahia kia tū mai tētahi kaupapa pēnei mō ngā hāpori o te takiwā o Whangārei Terenga Parāoa puta noa.

E tika ana kia huri atu taku tangi ki te hunga kua wehe atu, kua rere atu ki tua o te ārai. Haere koutou e ngā mate o ngā kāinga maha huri noa i te takiwā tae rawa atu ki te motu, haere, haere, haere atu rā. E kīa nei te kōrero “Toitū te whenua, whatungarongaro te tangata”. Ko ngā rārangi maunga ka tū ki te ao, ka tū ki te pō, ko ngā rārangi tāngata e heke nei rātou ka ngaro. Kāti, āpiti hono, tātai hono, ko te hunga mate ki te hunga mate. Āpiti hono, tātai hono, ko te hunga ora ki te hunga ora.

Nāreira ka nui ēnei mihimihi māku ki a koutou e rau rangatira mā. Tēnā koutou, tēnā koutou, tēnā koutou katoa.

A greeting

The craggy peaks of Mount Manaia are shrouded in mist

I greet the land and I pay my respects to the people

The murmuring tides of Te Terenga Parāoa

They rumble at night and they crash in the day

The waiting-place-of-Reipae stands aloft

There it is, fearsome and awe-inspiring

There also do I emerge

From the pursuit of light into total understanding

And now it is the essence of life

To the many voices and peoples of esteem, greetings to you all. I greet you and welcome you into reading the writings of this doctoral thesis, therefore welcome once, twice, thrice welcome. Through these written discussions I share my thoughts and research on this truly amazing subject of Community Television and through all the highs and lows the efforts exhausted to achieve Whangārei community desires.

It is correct and proper that I turn now to greet those who have passed beyond the great divide. I bid farewell to those from the district who have died, indeed from all over the land, farewell, farewell, farewell. The tribal proverbs say, “The land remains, but people pass away”, much like the lofty mountains which stand by day and night, yet the generations of people pass on. I say, leave the deceased to be with the deceased and the living to be with the living.

Therefore my greetings to you all end here; greetings to you once, twice and three times I greet you.

Abstract

How to create a sustainable community television station that met the needs of local communities in Whangārei was the objective of this research, and of Channel North itself.

I was a participant in Channel North and led the action-research process which supported and recorded development between its on-air launch in 2008, through transition to digital broadcast, and into 2014 with strong local networks and collaborations. Participatory-action-research was the key methodology used in this research. I filmed and interviewed participants, interviewed external stakeholders, evaluated documents and kept journal reflections. The content, process, underlying ideas and hopes of the group were analysed for themes and social networks. Data was scrutinised from both people-centred and systems-thinking perspectives.

The research found that a community-led development approach (involving community, state and business), while it had the strength of achieving an ambitious goal, did mean that the group struggled with their desire to encourage wide participation and yet be professional; and with their intention to collaborate with local groups and take challenging positions where necessary. That said, the research also found that the station's team had developed strategies to involve young children; to promote the use of indigenous language; to support community partners and local small businesses; and to provide stepping stones for people through training that led them into media jobs. These strategies included the roles of skilled 'know-how people' to make filming and broadcast technically accessible, 'connecting people' to link to external groups and 'coordinators' to hold the operation together.

Channel North came into existence through the dedicated work of local people. The project was a community commons providing local access to media story-telling and broadcast. I found that a more supportive government environment would contribute to its resilience, but it was the involvement of local people that both met communities' needs and sustained the project.

Table of contents

Acknowledgements	ii
He mihi tēnei	iii
A greeting	iv
Abstract	v
Table of contents.....	vi
List of figures	xi
1. Introduction	1
1.1 The start of the journey.....	1
<i>Channel North timeline</i>	3
1.2 Rationale for research	4
1.3 Limitations of research.....	6
1.4 Te Tiriti o Waitangi	6
1.5 Community television introduced.....	7
<i>Community</i>	8
<i>Storytelling</i>	10
<i>Irrelevant content and capture by interest groups</i>	10
<i>Amateur and home made</i>	11
<i>Counterpoint to mainstream media control</i>	11
<i>Forum for public debate</i>	11
<i>Failure to address structural inequity</i>	12
<i>Critics and advocates</i>	12
1.6 Structure of thesis	13
<i>Chapter 2: Environmental scan</i>	13
<i>Chapter 3: Theoretic underpinnings</i>	13
<i>Chapter 4: Literature review</i>	14
<i>Chapter 5: Research framework</i>	15
<i>Chapter 6: Channel North story</i>	17
<i>Chapter 7: Channel North analytical framework</i>	17
<i>Chapter 8: Ideas and hopes</i>	17
<i>Chapter 9: Analysis — Examining Channel North as a system</i>	17
<i>Chapter 10: Analysis — Meeting the challenges</i>	18
<i>Chapter 11: Conclusions</i>	18
2. Environmental scan	19
2.1 Traditions of television broadcast	19
2.2 Building television in Aotearoa/New Zealand.....	20
<i>Hybrid commercial and public-service television</i>	22
<i>Aotearoa/New Zealand television development</i>	23
<i>Digital transmission affected all Aotearoa/New Zealand television stations</i>	26
2.3 Government policy and community television	27
2.4 Summary.....	29

3.	Theoretic underpinnings	31
3.1	Commercial enterprise or citizen voice?	31
3.2	The commons	33
	<i>History of the commons</i>	34
	<i>Application of the commons concept</i>	35
	<i>Rules for the commons</i>	35
	<i>Government management of commons</i>	37
	<i>Spectrum commons and community television common-property</i>	38
	<i>Community television's role in local society</i>	40
3.3	A model of media and society	40
	<i>The role of media</i>	41
3.4	Community development.....	43
	<i>Community development and praxis</i>	44
	<i>Communitarianism</i>	46
	<i>Community economic development</i>	47
	<i>Community-led development</i>	49
	<i>Community development in Aotearoa/New Zealand</i>	54
	<i>Bringing community development concepts together</i>	59
4.	Literature review	61
4.1	Community television.....	61
	<i>Community television in Canada</i>	63
	<i>Community access television in the United States</i>	66
	<i>Community television in the European Union</i>	67
	<i>Learnings for community television from the 'global south'</i>	73
4.2	Community and regional television in Aotearoa/New Zealand.....	75
	<i>Taranaki television: one that did not survive</i>	82
	<i>Triangle television – changing with the times</i>	84
	<i>Canterbury television</i>	86
4.3	How emerging technologies have affected community television.....	88
4.4	Social media and community television.....	90
4.5	Discussion	92
5.	Research framework.....	96
5.1	Paths not taken.....	96
5.2	Theory and methodology	97
	<i>Critical theory</i>	98
	<i>Participant-researcher reflexivity</i>	101
	<i>Research adequacy and rigour</i>	103
	<i>Participatory-action-research methodology</i>	105
5.3	Ethics.....	108
	<i>Commitment to Te Tiriti o Waitangi. Social and cultural sensitivity.</i>	108
	<i>Transparency and involvement</i>	109
	<i>Care of participants</i>	110

<i>Participants' rights</i>	111
5.4 Multiple methods of data gathering	112
<i>Interviews</i>	112
<i>Focus groups</i>	118
<i>Document evaluation</i>	120
<i>Keeping a thesis journal</i>	121
5.5 Data analysis	123
<i>Thematic analysis</i>	123
<i>Social network analysis</i>	124
5.6 Summary.....	126
6. Channel North story.....	127
6.1 First steps.....	127
6.2 Forming the trust.....	131
6.3 Organisation development.....	133
6.4 The launch	138
6.5 On air	138
6.6 A lean learning year	141
6.7 Settling into a team	144
6.8 Transitions	146
6.9 Creative outcomes.....	150
6.10 Improving quality.....	154
6.11 Collaborations	157
7. Channel North theoretical framework.....	165
7.1 People trained in production	166
7.2 Community, business and state connection	168
7.3 Frameworks for involving children and youth	172
7.4 Te Ao Māori	181
7.5 Research into community television	187
7.6 Keeping up with technology changes.....	189
<i>Self-owned network</i>	190
<i>Satellite</i>	190
<i>Digital switch-over</i>	191
<i>Fibre</i>	192
<i>Internet television</i>	193
<i>Apps-TV</i>	194
<i>Participation and professionalism</i>	195
<i>Collaborative or challenging positioning</i>	197
7.7 Adapting to and influencing government policy	198
7.8 Summary.....	202
8. Ideas and hopes.....	203
8.1 Created by participation.....	203
<i>The public good</i>	205
<i>Ability to participate</i>	207

<i>Children's involvement</i>	208
<i>Conflicting priorities</i>	210
<i>A complex web of relationships behind innovation and community building</i>	215
8.2 Meeting community needs	226
<i>Community television as play</i>	229
<i>Māori and Pākehā: bridging the understanding gap</i>	231
<i>Community television as a vehicle for promoting te reo Māori</i>	235
<i>Priority to the marginalised</i>	236
<i>Community building</i>	237
<i>Small business</i>	240
<i>Stepping stones into a media industry</i>	242
<i>Democracy and an alternative voice</i>	245
<i>Viewers' perspectives</i>	247
8.3 Sustainability	250
<i>Financial viability</i>	250
<i>Robust grounding in communities</i>	253
<i>Supportive central government environment</i>	253
8.4 Summary of findings.....	254
9. Analysis: Examining Channel North as a system.....	256
9.1 Community television defined	256
9.2 Community television, its roles and benefits	259
<i>a. Community benefits from Channel North</i>	260
<i>b. Benefits from four community television stations</i>	262
<i>c. Channel North's contribution to community capacity</i>	263
<i>d. Assessing positional roles</i>	270
9.3 Underpinning paradigms of Channel North	272
<i>a. Community-led development</i>	272
<i>b. Te Tiriti o Waitangi</i>	274
<i>c. Conscious ethical drivers</i>	275
<i>d. Professional versus participatory</i>	277
9.4 Widening the use of Channel North	279
<i>a. Honouring diversity</i>	280
<i>b. Different aims within a diverse group</i>	282
<i>c. Managing diverse interests in the television commons</i>	286
10. Analysis: Meeting the challenges	289
10.1 The emerging station.....	289
<i>Roles within the station</i>	289
<i>Changes in internal relationships</i>	292
<i>Social networks</i>	296
<i>A system within a system</i>	298
<i>Innovation</i>	299

<i>Reliable resilience</i>	302
10.2 Central government support	303
<i>Policy context</i>	304
<i>International experience</i>	307
10.3 Planning for the future	309
<i>Factors affecting future plans</i>	309
<i>Preserve and progress</i>	311
<i>Changing technology</i>	314
10.4 Summary	318
11. Conclusions	320
11.1 Process reflections	320
<i>Ethics</i>	321
<i>Being a participant-researcher</i>	322
<i>Participatory-action-research</i>	323
<i>Filmed interviews, focus groups and document review</i>	325
<i>Tools of analysis</i>	325
11.2 Limitations of research	326
11.3 Significance of research	326
11.4 Future research	327
11.5 Summary	328
<i>Participants created the project</i>	329
<i>Overcoming barriers to participation</i>	331
<i>Benefits to the community</i>	333
<i>Clarity about the characteristics and role of Channel North</i>	335
<i>An environment conducive to community television</i>	337
<i>A sustainable project</i>	338
References	340
Appendix A: Glossary of Māori words	389
Appendix B: Glossary of terms and acronyms	393
Appendix C: Excerpts from external surveys	400
Labett Research and Marketing (2009)	400
Colmar Brunton (2014)	412
Appendix D: Audited accounts	419
Appendix E: Ethical approval	424
Appendix F: Questionnaires and information on interviews	425
Appendix G: Channel North submission	452
Appendix H: Timeline of changes in relation to Channel North	461
Appendix I: Channel North video	462

List of figures

Figure 1-1: Timeline of Channel North development	4
Figure 2-1: Peter Thompson applied the models of both Johan Galtung (1999) and Denis McQuail (2010) to Aotearoa/New Zealand government departments. The model has been adapted.	28
Figure 3-1: Johan Galtung's (1999) model of media relationships.	41
Figure 3-2: Four normative roles of media (Christians et al., 2009, p. 125; Nordenstreng, 2010)	42
Figure 3-3: Model of critical praxis (Ledwith, 2011, p. 41), adapted.....	46
Figure 3-4: Community-led development model of Marshall Ganz and Douglas Hess as adapted by Terrence Loomis (2012, p. 8 and p. 20).	53
Figure 3-5: Chronology of community development in Aotearoa/New Zealand, Aimers and Walker (2013, p. 14), adapted.	54
Figure 3-6: Relationship of community development terms.....	59
Figure 4-1: Michael Lithgow's (2008) model of community television taking a role in growing local community capacity.	65
Figure 4-2: Regional and community stations on-air in 2008. Adapted January 1, 2013 from http://en.wikipedia.org/wiki/List_of_free-to-air_TV_channels_in_New_Zealand	76
Figure 4-3: NZ-on-Air (2008, 2009, 2010, 2011a, 2012, 2013a) funding for community and regional television	78
Figure 4-4: Regional and community stations in 2014. Adapted from: http://en.wikipedia.org/wiki/List_of_free-to-air_TV_channels_in_New_Zealand (accessed 27 March 2014)	81
Figure 4-5: An analysis of the role Taranaki-TV played in promoting local identity and media articulation, based on Michael Lithgow's (2008) model.	83
Figure 4-6: The role of Triangle-TV in creating cultural capacity, based on Michael Lithgow's (2008) model.....	85
Figure 4-7: Canterbury television outcomes on Michael Lithgow's (2008) model.....	87
Figure 5-1: Critical theory (Habermas, 1996; Kemmis, 2013).....	99
Figure 5-2: Theory framework of this research project.....	100
Figure 5-3: Action reflection cycles (Coghlan & Brannick, 2005, p. 24; 2014).....	107
Figure 5-4: Research cycle (Zuber-Skerritt & Perry, 2002)	107
Figure 5-5: Demographic profiles of 2009-2010 interviewees	117
Figure 5-6: Age of 2009-2010 interviewees.....	117
Figure 5-7: Roles of interviewees in relation to Channel North	118
Figure 5-8: Documents evaluated.....	121
Figure 5-9: One 2012 thematic cognitive map created in NVivo.....	124
Figure 6-1: Alex, Carol and Hemi, 2005 — early productions (Robinson, 2005).	128
Figure 6-2: Juanita, Leanne and Vince "We've trained 60 people in film-making in the last six months, and the two years of lead-in time (to set up the station) has been well spent" (Foster, 2008).....	135
Figure 6-3: "Manaia View Primary School students, from left, Jacinda Branson, Zse-ana Bourne, Elijah Edwards, Allah Musa and Kimi Holz are part of and create 'Pūkeko Echo', a Channel North television show" (D. Harris, 2009b).	142
Figure 6-4: Luke received the 2010 Digital Multimedia Production award.....	144

Figure 6-5: Part of the team of workers and volunteers 2010.	146
Figure 6-6: Tania Lewis and Shelly Matiu, hosted 'See North' (Piper, 2011).	148
Figure 6-7: 2008 analogue and 2011 digital terrestrial transmission coverage from Parihaka mast, as mapped by JDA Ltd.	150
Figure 6-8: Alex and lead actor Brian Satterfield filming 'Steam punk space pirates.'	151
Figure 6-9: Raewyn and Karen clearing up after a cooking show.	153
Figure 6-10: Raewyn and Balei filming the lower Hatea Bridge opening, 2013.	154
Figure 6-11: Marilyn in Manaia View School's media laboratory.	157
Figure 6-12: A 'Pūkeko Echo' reporter interviewing politicians at an event that marked the completion of fibre rollout in Whangārei.	160
Figure 6-13: Gareth, Luke, and fifteen 10-to-13-year-olds from Whangārei schools made a giant Pictionary game show called 'Draw-a-thon' and gained practical media experience (Sparks, 2014).	162
Figure 6-14: December 2014 Christmas party; part of the Channel North team at laser tag.	163
Figure 7-1: Initial action-reflection cycle, and Cycle A concerning training 'know-how' people.	166
Figure 7-2: Development cycle of community and business connections.	169
Figure 7-3: Children's stop-motion animation with wooden backdrops; and presenters filming Pūkeko Echo in Channel North studio 2009 with Alex prompting (Small, 2012).	175
Figure 7-4: A 2010 Pūkeko Echo film team.	177
Figure 7-5: Cycle of children's participation.	178
Figure 7-6: Zizi Sparks (left) and Dillon Johnstone from Pompallier College, Sarah Penwarden from Kamo High School and April Nordstrom from Whangārei Girls High School participate in a panel discussion (Dinsdale, 2011b).	179
Figure 7-7: Cycle of teenage engagement with the project.	181
Figure 7-8: Early news readers, 2008-2010 volunteered their time daily. Tania read the news in English. Marcia, Pita and Darcy read the news in Ngāpuhi mita of te reo Māori (NTVCT, 2013a).	183
Figure 7-9: Henare Tautari reading the news in te reo Māori and Rewi in English (NTVCT, 2013a).	183
Figure 7-10: Amber Smith from Ngāti Hine-FM reading the news in te reo Māori and Craig Bain in English.	183
Figure 7-11: Integrating Channel North into Te Ao Māori.	186
Figure 7-12: Mike Kake (left), with Tim Howard, on the Manaia View School taumata showing approval for Brandy Henare (who was a Pūkeko Echo project leader for three years).	187
Figure 7-13: Leanne was a keynote speaker at the Matsiti 2012 'Teachers are deadly' conference in Adelaide (Otene, 2012).	188
Figure 7-14: Researching community television, and identifying broadcast options ..	189
Figure 7-15: A Pūkeko Echo team (standing together with Channel North and Northpower people) filmed Minister Steven Joyce laying the first fibre-optic cable connection at Manaia View School.	193
Figure 7-16: Participation and professionalism.	195
Figure 7-17: Collaborative or challenging positioning.	197

<i>Figure 7-18: Government policies and their relationship to Channel North development.</i>	201
<i>Figure 8-1: Answers from 2009-2010 interviews of people closely involved to the question “Why did you get involved?” on a continuum between personal and public good.</i>	206
<i>Figure 8-2: Numbers in each category of responses from 2009-2010 interviews of people closely involved with Channel North to the question “Why did you get involved?”</i>	208
<i>Figure 8-3: Ideas and hopes of children and teachers, quoted from 2009-2010 interviews.</i>	210
<i>Figure 8-4: Priorities and conflicts, from interviews in 2009, 2010 and 2014.</i>	211
<i>Figure 8-5: Quotes from interviewees 2009-2014 about the expertise of know-how, connecting and coordinating people in Channel North.</i>	215
<i>Figure 8-6: Social network maps—‘Facegraphs’ — of three Channel North connecting people, based on their Facebook associations.</i>	222
<i>Figure 8-7: Network analysis of the group connections of four Channel North participants who were on LinkedIn.</i>	223
<i>Figure 8-8: Interviewees’ perspectives on the nature of Whangārei and its communities.</i>	227
<i>Figure 8-9: Community needs identified by interviewees, grouped according to Christians et al.’s model.</i>	229
<i>Figure 8-10: Quotes reflecting the disparate community needs, perceived as met by Channel North. The picture was inspired by Whangārei mayor Sheryl Mai’s question “Is there any risk that it won’t be with us at any stage going into the future?” (interview, 17 November 2014)</i>	230
<i>Figure 8-11: Quotes describing community television as fun, from 2009 and 2010 interviews.</i>	231
<i>Figure 8-12: Quotes from interviewees on how community television could help Māori-Pākehā relationships.</i>	233
<i>Figure 8-13: The significance of Channel North using te reo Māori.</i>	236
<i>Figure 8-14: Channel North's contributions to community building.</i>	238
<i>Figure 8-15: Channel North from a business perspective.</i>	241
<i>Figure 8-16: Stepping stones of education, jobs and media industry.</i>	243
<i>Figure 8-17: Perspectives about Channel North’s role in democratic engagement.</i>	246
<i>Figure 8-18: Viewers’ perspectives.</i>	248
<i>Figure 8-19: A Labett Research survey indicated viewers saw Channel North as theirs, indicating “personal ownership and regional identification” (Labett Research and Marketing, 2009, pp. 29-30).</i>	249
<i>Figure 8-20: Assessments of Channel North’s sustainability.</i>	251
<i>Figure 8-21: Income from 2007 to 2014.</i>	252
<i>Figure 8-22: Elements of trading income from 2007 to 2014.</i>	253
<i>Figure 9-1: Normative model for media (Christians et al., 2009) showing potential placement of community television stations (Telile, Taranaki, Triangle, Canterbury and Channel North) marked with an ✕.</i>	260
<i>Figure 9-2: The range of benefits Channel North has brought to Whangārei described in findings from research participants on an adapted form of Michael Lithgow’s (2008) outcome model.</i>	269

<i>Figure 9-3: Community television stations assessed within a normative model for media (Christians et al., 2009).</i>	270
<i>Figure 9-4: Participatory — ‘professional’ continuum.</i>	278
<i>Figure 9-5: Differing entry points, different motivations, one project.</i>	282
<i>Figure 9-6: Stakeholder contributions and constraints.</i>	284
<i>Figure 10-1: LinkedIn social network connections for four participants.</i>	291
<i>Figure 10-2: Models 2005-09 showing the growth of Channel North and partners’ networks, and related roles.</i>	293
<i>Figure 10-3: Connector, coordinator, know-how and other roles at Channel North and associates in 2014.</i>	294
<i>Figure 10-4: Increase in social network connections by sector or clique (Scott, 2012a, 2012b; Warner & Lunt, 1941) and by quality, between 2008 and 2014.</i>	295
<i>Figure 10-5: 2008 social networks.</i>	296
<i>Figure 10-6: 2014 social networks.</i>	297
<i>Figure 10-7: Internal Channel North relationships shown on a model adapted from Peter Thompson (2012a), Denis McQuail and John Galtung (1999).</i>	299
<i>Figure 10-8: Channel North’s situation, SWOT-analysed for future planning.</i>	310

1. Introduction

1.1 The start of the journey

Channel North's inception was devised by people wanting to make and broadcast stories about Whangārei. Whangārei is my home city and I was part of the birthing committee. This thesis is a critical analysis of that process and on what we, in the Channel North group, learned on the way.

The question the thesis seeks to answer is: How do you create a sustainable community television station that meets the needs of local communities? While not assuming that Channel North could achieve the group's goals of identifying communities' needs, addressing those needs, or becoming sustainable, this question was asked, in 2008, to focus the research on ways the group could work towards their aspirations.

Whangārei is a city of 76,995 in Te Taitokerau/Northland, Aotearoa/New Zealand. In 2013, 74% of the people were Pākehā and 24% were Māori (Statistics New Zealand, 2013). Whangārei has always been a meeting place of iwi and different cultures. From early settler times, the city was primarily a hub for agriculture, fishing and, since the 1990s, boatbuilding. However, in recent times particularly, unemployment has been high. Te Taitokerau/Northland unemployment levels rose from 4% in March 2008 to 9.9% in March 2013, and in March 2014 were 8.6%. This compared with a national average of 4% in 2008 and 6.1% in March 2014 (Ministry of Business, Innovation and Employment, 2013, 2014). The Northland Regional Council, most recently through their agents in Northland Inc., and Whangārei District Council have explored ways to diversify industry, tourism and other employment and investment opportunities.

I wanted to contribute to Whangārei being a better place to live, so in 1993, I joined a group developing a community house — One-Double-Five Community House (155 being the street number). The central function of the house was to offer a cup of tea and a chat. The listening ear that went with the tea was responsive to expressed needs and also to hopes, dreams and ideas. It is these ideas that sometimes led to changes for their authors and changes for other people also (Purdey, Adhikari, Robinson & Cox, 1994). Some of the ideas that people brought in have led to initiatives that have been supported more robustly by One-Double-Five — a community law centre; mediation;

counselling; advocacy services; a health centre owned by the patients; a youth-driven school; an emergency housing project; a free internet café; a youth project; support for local marae development; a community film production unit, and also the community television station, Channel North, that is the focus of this research.

In theory, there could have been other media projects, such as community radio or newspapers, initiated by people gathering at the community house. These projects might have met some of the objectives of the group, with less money or effort.

However, it was important that the group themselves decided what would be the focus of their effort, because in a community development venture such as this the aim is not primarily the project, but rather the creators' engagement in the community and the power they take in decision-making. This power has longer-term effects on the group's and individuals' ability to make decisions about future community projects. When deciding which projects the community house would support, the questions asked were: Does the project support people with least access to resources? Are there leaders? Do the leaders have supporters? To foster power in community people, who decides what is to be done is an integral part of the project (Freire, 1972; Ledwith, 2011).

I wanted to reflect on the journey of creating the television station, which led to me undertaking this thesis. My thesis journal on 18 June 2008, when this research began, recorded an early question my supervisors asked:

“What will you research if the project fails?” I realised that it had never entered my head that the television project might fail. Would I record its demise? I suppose I would. When community development projects begin, participants usually don't think about failure or the enormity of the task. If they did, they probably would not begin. There is an eerie similarity between this confidence and that with which I began this thesis. At the beginning, they both seemed clear and attainable. By the time the challenges became apparent, the Channel North participants and I were already committed.¹

This reflection also highlighted the role conflict inherent in being a participant-researcher. Potential conflicts could be mitigated by pre-agreement between participant-researcher and the group, by setting boundaries between roles, and by

¹ Sections indented in italics are reflections from my thesis journal.

other participants reviewing the research (Coghlan & Brannick, 2014). To further diminish the boundaries between the aims of the research and those of the researched, participatory action-research rigour requires working towards satisfactory outcomes for participants (Reason & Bradbury, 2013), and mitigating the risk of conflict for a participant-researcher.

Initially, in both the research and the project itself, I was focused on the local organising task at hand. As the project and research progressed, I began to look at the wider context that affected community television. I joined the Regional and Community Television Broadcasters Association of Aotearoa/New Zealand and became Chair for a time. I visited community television stations in the United Kingdom and Ireland and I 'skyped' other stations. As there was only a small amount of scholarly information about community television, information from these conversations, each marked as 'personal communication', has been included in the literature review and analysis.

The research process engaged members of the group reflecting on their visions, challenges and achievements. People had given all they could to make the television project succeed. For some it was like a life's work. Some burned out and moved away, but still remained in contact and wished those who remained well. As the research and project progressed, I was fearful for the project's success. I believed in it, advocated for it, but worried about the project as a whole and about minute details. Other projects at home and work vied for my attention. I was asked why I favoured the television project. I had no good answer — only that it was the newly birthed child that needed attention, and had potential. It was important to those involved, including me, to record it, critique it, and see how it could grow well.

Channel North timeline

Here is a brief timeline of Channel North's history, to provide a context for reading the thesis.

Timeline

- Jul-04 Film-making was started at 155 Community House
- Oct-05 First Northland Amateur Film-makers Festival was held (early group action)
- Nov-05 Manaia View School agreed to host the station and entered into a partnership.
- Mar-06 A partnership with NorthTec was signed.
 - Other stations were visited.
 - Northland TV Charitable Trust was formed.
- 19-Jun-06 Whangarei District Council agreed to the use of their transmission mast.
- Oct-06 An ASB Community Trust philanthropic grant was awarded for transmission and production equipment.
- Aug-07 Ultra High Frequency (UHF)² transmission licence was awarded.
- Dec-07 An unpaid project manager was appointed.
- Mar-08 The Trust was registered with the Charities Commission as a charity eligible for tax rebates.
 - The studio was built.
- May-08 This thesis was included in the Trust's strategic plan.
- Jun-08 A transmitter was installed on the mast on Parihaka mountain.
- 01-Aug-08 The station was launched on UHF 40.
 - A partnership was established with Ngati Hine FM.
 - Application to NZ on Air was refused. A new policy had abolished the establishment grant of \$50,000 for new stations.
- Nov-08 I visited community stations in Ireland and Great Britain.
- Jan-09 The first producer was employed.
 - Invoicing and accounting systems were developed.
- Aug-09 Application to NZ on Air was refused for on-going funding because the station had not yet broadcast for 2 years.
 - A submission was made to the 'Digital futures' government-led consultation process.
 - 8 young people were employed under 'Community Max' scheme.
 - Station was recognised with a Chamber of Commerce 'new business award.'
- Aug-10 The station reached 2 years on air and received first NZ on Air funding.
- Nov-10 An ultra-fast fibre optic cable was installed at Channel North.
- Sep-11 The station was awarded \$58,000 by NZ on Air to install digital equipment.
- 1st Dec 11 Channel North was switched to digital terrestrial and internet TV.
- 01-Dec-13 UHF 40 was turned off³.

Figure 1-1: Timeline of Channel North development.

1.2 Rationale for research

This research project started in 2008, just as the station went to air. It became an opportunity for other Channel North participants and me to reflect upon the station's development. By 2008, I had realised that government policy was at best mixed in its support of community television. I intended that the research inform government policy makers in Aotearoa/New Zealand and smooth a path for other community television developments.

² Ultra-High Frequency (UHF) is the range of electromagnetic waves between 300 MHz and 3 GHz.

³ 40 is the number assigned to the station and has no other significance.

The project's progress was reflexively reviewed, to assess both useful and less helpful modes of action in order to both inform Channel North's future development and to provide information for others. The description of Channel North's development could provide information, for example, for other communities who wished to establish their own community television stations in order to tell their own stories. The research aimed to produce local and public knowledge (Herr & Anderson, 2015).

In 2008, Channel North was going to air. Studying the project from the beginning when the initiators were still available as informants made this research timely. This meant that the difficulties of starting off such a project, and of maintaining momentum, were still fresh in people's minds.

Moreover, there had been a number of key technical and cultural changes in Aotearoa/New Zealand and beyond, during the 2008 to 2014 period of the research. These changes impacted on how people access and use community television. By the end of this period:

- a larger number of people had access to film-making equipment, especially cell phones and digital cameras;
- television in Aotearoa/New Zealand compulsorily switched-over from analogue to digital between 2012-2013;
- digital and online television had changed viewing possibilities (Castaneda, 2007);
- online communities had rapidly developed and the division between them and community television had become blurred (Rennie, Berkeley & Murphet, 2010);
- there were greater technical possibilities for television to become participatory rather than domesticating (McQuail, 2010).

Community-led development contributed, with reflexive practice (Burr, 1995), to shaping community television in Whangārei, so researching this process had merit. Locally led research on this community-led project provided an opportunity to inform public policy as this project progressed (Geertz, 2001).

1.3 Limitations of research

This thesis is not about the development of mainstream television, internationally or in Aotearoa/New Zealand, except as it relates to community television in Whangārei. Community television, within and outside Aotearoa/New Zealand, has provided only comparative and informative examples. Evaluation of the project has been on its ability to engage people in making television, rather than traditional television measurement of ratings and audience numbers.

Literature about media generally has only been used in those facets that directly connected with the specific question of this thesis. Excluded, for example, were participation in democracy, the economic paradigms that underpin policy, and those paradigms' historical influence on change.

The thesis focus was Channel North's development during the period from 1 August 2008 to 1 August 2014.

1.4 Te Tiriti o Waitangi

An understanding of Te Tiriti o Waitangi — as well as the need for cultural awareness and cultural safety — was important for the cultural positioning of both this research and the Channel North project. It is the internationally recognised indigenous language version of the treaty signed in 1840, known as Te Tiriti o Waitangi, in which indigenous sovereignty was guaranteed, which is referred to in this thesis. It was significant for the station as part of this local area and for us, the participants, as both tāngata whenua, indigenous people of the land, and tāngata tiriti, people who have settled under a relationship based on Te Tiriti. I am Pākehā, from one of the tāngata tiriti peoples, and Channel North community television participants include Māori — many of them tāngata whenua from local hapū. This implies a relationship between us, Māori and Pākehā, based on He Wakaputanga o te Rangatiratanga o Nu Tireni, the 1835 Declaration of Independence, and Te Tiriti o Waitangi.

Much has been written to inform commitments to apply Te Tiriti in specific contexts. Particular issues of sovereignty have been debated between iwi, hapū and the Crown (Awatere, 1984; Black, 1997; Health Research Council of New Zealand, 2008; Ministry for Culture and Heritage, 2007b; Munford & Walsh-Tapiata, 2000; Reid, 1999; Te Kawariki & Network Waitangi Whangārei, 2012; Walker, 1990; Woodcock, 1988;

Yensen, Hague & McCreanor, 1989). However, according to Mark Barrett⁴ and Kim Connolly-Stone⁵ (1998), successive governments' application of Te Tiriti within its departments has been unclear and inconsistent. In the area of broadcasting, however, there has been some clarity.

Successful Māori appeals to the Waitangi Tribunal, a body established to hear indigenous claims, have increased Māori film-storytelling and television opportunities dramatically since 1987. The successful 1985 te reo Māori claim and 1990 Māori Broadcast claim laid foundations for these film-storytelling opportunities. Claims have resulted in the reservation of spectrum for Māori use and its effective use by Māori Television (Henry, 2012; D. Williams, 2001).

1.5 Community television introduced

Community television has been created in pockets by enthusiastic, committed people world-wide, in response to people's drive to tell stories and to the opportunities created by mass-produced film-making equipment. It had communitarian aims (Dixon, Dogan & Sanderson, 2005), community development aims (Ledwith, 2011) and, in places, a history in common with community radio (Ali, 2012b). Community television is also referred to as 'public access television' in the United States, 'local television' in the United Kingdom, and in Aotearoa/New Zealand is grouped with 'regional television'. Collectively (along with community newspapers and radio) world-wide community television is described as community media — non-commercial and community controlled (Engelman, 1990, 1996; Fuller, 1984; Gillespie, 1975).

Engelman (1996) described people as using their community television medium "as a means of communication and empowerment without interference from middlemen". (p. 219). Community television, according to Jankowski, attempted to produce relevant programmes involving the participation of members of their communities. Jankowski (2002) described community television as:

⁴ Mark Barrett was a policy adviser with the Ministry of Justice, with a background in Social Work and Social Policy. He is of Tainui iwi descent.

⁵ Kim Connolly-Stone was a senior policy analyst with Te Puni Kōkiri (Ministry of Māori Development) with a background in Law.

- having objectives of providing information and news relevant to the local community, involving community members, and giving priority to the politically disenfranchised;
- run by a community not-for-dividend organisation⁶, owned and controlled by community residents;
- producing local content;
- distributed through broadcast transmission, cable, or the internet;
- watched mostly by a small local group of residents within a defined geographic area, though some have dispersed viewership; and
- non-commercial, though funding may include sponsorship, advertising and government subsidy, where earnings feed back into the running of the whole organisation.

Community television, as described by Jankowski, was distinct from ‘commercial television’ — primarily a business — and from ‘public broadcast’ television — run (at least initially) by the state.

Melville (2007) wrote that “community broadcasting (was) sustained by the principles of access and participation, volunteerism, diversity, independence and localism” (p. 16). King and Mele (1999) described community media as providing public spaces for democratic discussion. However, more than merely providing a public platform for discussion, community television has aspired to shift people from “passive viewers to active participants” (Medrado, 2005, p. 3). Applying Paolo Freire’s (1972) social action concepts, John Higgins (1999) wrote of community television’s potential to “change power relationships” (p. 630).

Community

‘Community’, in this thesis, is defined in terms of the presence of close and solid human connections. This relatedness contrasts with society where group relationships

⁶ In this thesis I use the term ‘not-for-dividend’ to refer to the non-commercial community-driven organisations and sector. ‘Not-for-dividend’ means that any surplus or profit is not distributed to stakeholders (governors, trustees, shareholders, partners or members) but is held in trust or reinvested to benefit the communities the organisation is intended to serve.

are absent and there is less social cohesion (Martin-Barbero, 1993; Medrado, 2005; Morris & Morton, 1998).

Community has been described as where people live in a "common locale, share common interests and meet common needs with one another" (Procter, 2005, p. 4). Poplin (1979) wrote that the concept of community indicates the value of interdependence, and conveys "a sense of identity and unity with one's group and a feeling of involvement" (p. 5). A community, then, shares things in common. These things could be where they live, their common experience, values, expectations or vision.

Sometimes community has been used as synonymous with community organisation. They are different. A community organisation, like Channel North, is a not-for-dividend civil society organisation set up by people from communities. In Aotearoa/New Zealand, community organisations have been described as comprising the tāngata whenua, community and voluntary sector (Tangata Whenua Community and Voluntary Sector Research Centre, 2007). Community organisations are the organised element of communities. Such groups' purposes have been set up by the communities of people involved, and they must monitor their performance by checking back with their community of origin. To further develop and grow, the members of a community must reflect on their experience of cooperative action and refine what they mean by community. Telling and listening to stories together has been described as part of communities' action-reflection cycle, whereby the group refines and learns from its collective and individual actions (ANGOA, 2013; O'Sullivan, Hocking & Spence, 2014).

In the context of an increased emphasis on global internet communities (Medrado, 2005), some writers have focused on the growing importance of defending 'local' and 'geographic' descriptors of 'community' (Escobar, 2001). Aotearoa/New Zealand participants in a 2009 survey also emphasised that the local identity of their community television station was important to them (Labett Research and Marketing, 2009). For the purpose of this research (because it fits with the small Aotearoa/New Zealand community broadcast landscape), community has been defined mainly as geographically regional and, to a lesser degree, also as community of interest (Labett Research and Marketing, 2009; Ministry for Culture and Heritage, 2006).

Storytelling

Mainstream television's technologically polished programmes have claimed storytelling as the realm of professionals. In contrast, Howley wrote (2005b) "public access television debunks this myth and lets people know that they can, and indeed should, try this at home" (p. 129). While mainstream media have moved to increase audience participation with phone-live shows and scrolled text responses (Aufderheide, 1992; Carpentier, 2003; Carpentier & Scifo, 2010; Livingstone & Lunt, 1994; McNair, Huibbert & Schlesinger, 2003), supporters of community television have argued (Dagron, 2001; Downing, Ford & Gill, 2000; Rodriguez, 2001) that it is better placed and more effective at encouraging participation — not just in amateur civilians appearing in the shows, but in ordinary people designing and producing them.

Irrelevant content and capture by interest groups

Community television does not, however, always broadcast stories and programmes that satisfy its audience. King and Mele (1999) wrote, from a critical stance, that community television often allowed irrelevant and self-indulgently silly fringe programmes. There was also concern expressed about the capture of community television by interest groups or its use for religious proselytising. Aufderheide (1992) noted that "public access (television stations) have long been portrayed as electronic soapboxes, where the goal is simple provision of a space in which to speak" (p. 57).

A more strongly asserted position, particularly in the United States, was that community television, under the guise of freedom of speech, was too easily "a refuge for hate-mongers, pornographers and exhibitionists who clutter cable with disturbing verbal invectives and lewd and lascivious filth" (Howley, 2005b, p. 127). The standards of broadcasting have been an ongoing debate in the United States as public access cable television channels were instructed by legal and regulatory precedent to adhere to the first amendment of the United States constitution which guarantees free speech. This sometimes resulted in the broadcasting of programmes that were at odds with community values (Harmon, 1991). Linder (1999) explained that "public access television has been recognised as a free-speech forum, and as long as the program does not say or portray anything illegal, the show will be aired" (p. 45).

Amateur and home made

Over 20 years ago, Aufderheide (1992) critiqued the “amateur and homemade” quality of community television production. “People being put off by the quality of production (and) repetition of content” (Labett, 2003, p. 36) was also noted in a 2003 Aotearoa/ New Zealand survey of community television. This perception was echoed again in a 2009 survey, during the second year of Channel North’s broadcast, which described community television as repetitive and amateurish. At this time viewers were ringing the station regularly about issues of quality of broadcast signals and production. The survey also said that unpredictability was part of its excitement; compared with predictable mainstream stories “you just never know what might happen” (Labett Research and Marketing, 2009, p. 18).

Counterpoint to mainstream media control

Herman and Chomsky (2002) described community television as a counterpoint to corporate control of news that is presented as entertainment. Schiller (1996) saw it as a counter to advertising-driven programming. In such perspectives, both corporate news and advertising are seen as resulting in the “colonisation of our dream world” (King & Mele, 1999, p. 605) and in framing happiness in terms of product purchase (Jhally, 1995). Alfonso Dagron (2007) wrote that enormous media conglomerates (including television) actually reduce the supply and variety of content.

In this context, community television has been cast as defending human values with a democratic voice, and diversity of identity, culture, language and beliefs. David Beatson, a New Zealand television commentator, was quoted in a *Listener* article that “the world is awash with cheaper, low- risk, second-hand imports” and that “regional television stations could offer more promising models” (du Fresne, 2011). These models are needed to counter bland uniformity (Higgins, 1999).

Forum for public debate

In Europe, South America, Asia and the Pacific, community television has been described by writers as being inspired by Habermas’ concept of the ‘public sphere’ (Howley, 2005a), where it is possible for ordinary citizens to participate in public debate (Habermas, 1974, Habermas, Crossley & Roberts, 2004; Hamilton, 1998; Nossek, 2007; Rennie, 2006). Such a concept raises questions. What processes best foster participatory democracy while still holding to the mission of the group? How

does the group foster inclusion and not dilute its intentions? How are issues of access, governance and values negotiated within a community television group? (van Vuuren, 2006). These questions are more pressing because online discussions and papers have been holding out for the new 'community television cyber commons' to provide support for participatory democracy, especially for minority or less-heard voices.

Failure to address structural inequity

Failure to address structural inequalities in society and lack of focus on important issues have been key criticisms of community television (Higgins, 1999). The unrealistically high utopian ideal of public sphere participation depends on the involvement of individuals with political analysis and a drive for social change, and is therefore not regularly realised. People get involved in community television for a variety of different reasons, for example, fascination with technology or to get a job. Others have argued that it is not that community television does not address social issues, just that it is not that easy or simple to do so (Garnham, 1990; Higgins, 1999; Willener, Milliard & Ganty, 1976).

"It should be remembered that every step in modern media history — telephone, phonograph, motion picture, radio, television, satellite — stirred similar euphoric predictions. . . . All were seen as fulfilling the promise of democracy. Possible benefits were always easier to envisage than misuses and corruptions (sic), and still are" (Barnouw, 1978, p. 176).

Critics and advocates

Community television worldwide has been lauded as 'technology that facilitates' participatory democracy by Howley (2005b) and Rodriguez (2001). Detractors such as King and Mele (1999) criticised it for not meeting that high aim, for being marginal and frivolous. It has been condemned by some for not being relevant, for amateur quality of production and for poor or repetitive programming (Howley, 2005a; Rennie, 2003). Others have been disappointed that the potential for using community television, as a vehicle for social change to address social inequity, has often not been realised (Garnham, 1990).

Arguments that dismiss and affirm community television both have points to consider, as they offer a basis for later comparison with findings from informants in this

research. They also provide learnings and cautions for those working with community stations.

1.6 Structure of thesis

In asking the question: 'How do you create a sustainable community television station that meets the needs of local communities?' I will review the niche community television fills, the theory that frames it, the experience of other stations, the policies that affect community television, Channel North development and the voices of station participants. Using participatory-action-research methodology (PAR) and thematic and social network analysis, these aspects will be analysed and conclusions drawn.

Chapter 2: Environmental scan

In chapter two, an environmental scan of television will be undertaken in the context of Aotearoa/New Zealand where competing models of commercial and public broadcast have been hybridised. The national policies that have affected the growth of public, commercial and community television will be reviewed.

Public broadcasting's struggle with a public service/commercial *hybrid model* will be described using writers such as Alan Cocker (1994a, 1994b, 1996, 2005, 2008), lecturer in politics and the media at the AUT University Auckland, and Peter Thompson (2000, 2005, 2007a, 2007b, 2011a, 2012a, 2012b), lecturer in media studies at Victoria University. Both public service and commercial paradigms have influenced Channel North in its 'public good' aims and in the need to be sustainable. The enduring interest of Aotearoa/New Zealand television audiences in *regional news and programming* will be tracked (Day, 2000) to identify the gap that community television fills.

Conflicting perspectives in media policies between government departments such as the Ministry of Culture and Heritage and the Ministry of Business, Innovation and Employment will be highlighted with Peter Thompson's adaption of models by Johan Galtung (1999) and Dennis McQuail (2010).

Chapter 3: Theoretic underpinnings

Alongside commercial and public broadcast models, and their theoretical underpinnings, community television will be presented in chapter three as a third media sector connected with the concept of the '*media commons*'. Local governing of

commons advocated by Nobel Laureate political economist Elinor Ostrom (1990, 1995, 2005, 2009, 2010, 2014) will be explored as it could apply to community television. I will use one model from Johan Galtung (1999), a Norwegian sociologist, mathematician and peace scholar, to describe media's *structural relationships*, and one model from Christians et al. (2009), a leading scholar on media ethics and journalism, to describe the *role* that community television might take in civil society. Chapter three will also consider facets of community development which has been a substantive driver of Channel North. *Radical (or root) community development* will be defined by Margaret Ledwith (2011), a Reader in Community Development at St Martin's College Lancaster United Kingdom, as projects governed by people for their own benefit. The aligned communitarian-based concept of '*community economic development*' (CED) will be described from the perspective of Di Jennings (2014), the convenor of the New Zealand CED network, as a social enterprise that has benefitted a local area. These two strands will be drawn together in the work of Inspiring Communities (2010, 2013) and of Terrence Loomis (2011, 2012), a community development adviser from Gisborne, who will introduce and critique the practice of '*community-led development*' where development is led by a community collaborating with the state and business to leverage local advantage.

The Aotearoa/New Zealand history of these community development facets will be traced through the writings of Love Chile, (2004, 2006, 2007, 2009; Chile, Munford & Shannon, 2006) from AUT University, and of Jenny Aimers (2013), researcher at Otago Open Polytechnic, together with Peter Walker, lecturer at the University of Otago.

'Radical community development' and 'community-led development' are lenses that will be used in later chapters to examine Channel North.

Chapter 4: Literature review

In chapter four, *community television stations* will be examined from the comparative studies of Ellie Rennie (2003, 2006, 2007a, 2007b, 2008; Rennie, Berkeley & Murphet, 2010) of the Australian Swinburne Institute of Social Research, Christopher Ali (2012a, 2012b), a professor at the University of Virginia, Canadian researchers TimeScope (2009) and others, to draw out specific learnings for Channel North. Community television projects were chosen for investigation with practical ideas that might

improve Channel North's performance and sustainability. For example, the study by Michael Lithgow (2008) of community television in a coastal Cape Breton area will be used to compare outcomes from similar ventures in Aotearoa/New Zealand. Some community television stations and their policy environments had similarities with Channel North's experience; others provided examples that could be emulated.

Second, the growth and, in some cases, the demise of community television stations in Aotearoa/New Zealand will be described. Using Michael Lithgow's (2008) community capacity model, I will review the outcomes from two Aotearoa/New Zealand community television stations, Triangle-TV and Taranaki-TV, and the regional station Canterbury-TV.

Third, *technological advances* that made community television possible will be described, along with others that might undercut a station's viability (Rennie, 2007b). How *social media* overlaps with community television will be explored, as well as how community television stations could use the tools of social media to revise the way in which they connect with their audiences (Rennie et al., 2010).

Finally, research gaps will be summarised. Some of these informed the direction of this research project.

Chapter 5: Research framework

In chapter five, I will describe other theories considered; introduce my chosen methodology *participatory-action-research* (PAR) underpinned by critical theory; review adequacy criteria; outline ethical considerations; and introduce the multiple methods of data collection and analysis chosen.

PAR, based on the action-research model of Kurt Lewin (1946) and participatory perspectives of Paulo Freire (1987) and Orlando Fals Borda (2008), was chosen because it fitted well with the community-led development nature of the project. I will introduce Jürgen Habermas' (1979) theory — as reviewed by Stephen Kemmis (2013) — that *critical theory* should encompass both people-centred thinking and systems-thinking. PAR will be outlined with reference to the work of Jacques Chevalier and Daniel Buckles (2013), anthropology professors of Carleton University, Ottawa; and PAR advocates Stephen Kemmis, Robin McTaggart (2008, 2009, 2013; 2005; 2014), Peter Reason and Hilary Bradbury (2013). David Coghlan's and Teresa Brannick's

(2014) writings will provide structure to the action-research cycles; and a specific idea of James Mezirow (1991; 2009), adult learning professor of Columbia University, will provide the basis for teasing out content, process and premise.

As a participant-researcher, I was part of the project and used reflexive journaling (Kemmis et al., 2014), therefore I will touch on the role of reflexivity (Etherington, 2004). The bases for measuring research adequacy of a clear story, reflection, and project outcomes, will also be examined (Branigan, 2002; Chevalier & Buckles, 2013; Coghlan & Brannick, 2014; Dick, 1999; Etherington, 2004; Kemmis, 2008; Lincoln, 2000; McNiff, 2013; Mezirow, 1990; Mezirow & Taylor, 2009; Polkinghorne, 1995; Reason & Bradbury, 2013; Tolich & Davidson, 1999; Zuber-Skerritt & Perry, 2002).

The ethical considerations providing the principles that guided the research will be reviewed in this chapter. This section will strongly interweave the need for the research to not only have merit and to do no harm, but also to improve the lives of the people involved and benefit the project (Davidson & Tolich, 2003; Tolich & Davidson, 1999). Ethics will be described as being influenced by bicultural practice (Munford & Walsh-Tapiata, 2006) and by the PAR imperative to care for participants (Cahill, 2007). These intentions will be held carefully, while exploring the shared achievements as well as the differences and difficulties the forming group faced.

From the stance of PAR, I will describe how some participants were involved in the design, delivery and analysis of the research. The multiple methods of semi-structured *film interviews, focus groups, thesis journaling, and document evaluation* used to gather data will be explained. As prescribed by Glenn Bowen (2009) of West Carolina University, document analysis will include a review of minutes, policies and reports from Channel North.

Methods that were used to analyse the data will also be described. Data analysis tools included people-centric *thematic* analysis as described by Virginia Braun and Victoria Clarke of Auckland and Bristol Universities (2006; 2013), and systems-centric *social network* analysis advocated by Professor Mark Considine and co-researchers (Considine, Lewis & Alexander 2009), each applied within a pragmatic community-led development lens.

Chapter 6: Channel North story

In chapter six, Channel North's story will be described: how early plans focused on creating the station, and the research period developments between the 2008 on-air launch and 2014. Guided by the practice of Coghlan and Brannick (2014), the story will be told chronologically for its *content* (Mezirow, 1991), the issues that arose and the information available about those issues, using the voices of participants, document review and information from Whangārei stakeholders.

Chapter 7: Channel North analytical framework

In chapter seven, the *process* (Mezirow, 1991; 2009) of action-research cyclical development (Coghlan & Brannick, 2014) from 2008 to 2014, will be examined for its strategies and procedures. I will describe how the group reflected on progress and identified nine key streams of cyclical improvement: training; connection; involving children; te reo Māori; research; changing technology; participation/professionalism; collaborative/radical positioning and political lobbying.

Chapter 8: Ideas and hopes

In chapter eight, the underlying *premises* of participants (Coghlan & Brannick, 2014; Mezirow, 1991; 2009), and their ideas and hopes, will be teased out from a *people-centred thinking* perspective (Habermas, 1979; Kemmis et al., 2014). The voices of 41 participants and 18 external stakeholders will be organised into three main themes: engaging community participation; meeting community needs; making the project more sustainable.

Chapter 9: Analysis — Examining Channel North as a system

Building on chapter eight's people-centred focus, chapter nine addresses the research question using *systems-thinking* analyses (Habermas, 1979; Kemmis, 2013). A definition for community television will be proposed. Potential benefits to Whangārei communities from community television will be reviewed and compared using Michael Lithgow's (2008) community capacity model. How the station was created will be analysed: its underpinning values; how use was widened; how the station emerged; central government support; future plans.

The station's ethical underpinnings will be described from the perspective of community-led development (Inspiring Communities Trust, 2010, 2013; Loomis, 2012;

Torjman & Makhoul, 2012); facilitating common access (Ostrom, 1990, 2010); Te Tiriti o Waitangi; commitment to prioritise those disadvantaged in access; and the balancing of professional and participatory aims.

I will describe Channel North participants, their aims, what constrained them, and how their collaborating related to Ostrom's (1990) common-property rules.

Chapter 10: Analysis — Meeting the challenges

The development and networks (Considine et al., 2009) of the emerging station are analysed from a *systems-thinking* perspective in chapter 10. Using an adaptation of the Galtung (1999), McQuail (2010) and Thompson (2012a) model, I will depict how those networks were reflected in Channel North's internal system. I will discuss how these networks could make innovation more likely (Considine et al., 2009) and foster resilience. I will also explore what a supportive government policy environment might look like. Finally, the plans and factors such as changing technology that may affect the future of Channel North will be described.

Chapter 11: Conclusions

In chapter eleven, conclusions will be drawn from the analysis in order to answer the research question. This will include reflections on the process itself; a restating of the limitations to this investigation, and its significance; and identifying areas for future research.

In drawing information together, I will summarise how Channel North came into existence, how barriers to involvement were addressed, and what potential benefits to local communities there were from having a community television station. I will bring together elements from this research on the nature of the community television project, and what a supportive public policy environment might contribute to its development and longevity.

2. Environmental scan

In this chapter I will consider the history of Aotearoa/New Zealand television in order to provide a context for researching community television. Two competing models applied to television have been introduced in Aotearoa/New Zealand — one that has supported commercial television and the other that has supported public-service television. The public broadcaster has a public-service imperative and relies on commercial income. This dependence has grown over the past 50 years so that Television New Zealand (TVNZ), the main public service provider, can be described in 2014 as commercially-driven.

Each model reflects a different economic paradigm. This chapter will investigate the tension between these models as well as their underlying economic assumptions. I will argue that the nature and histories of these models have similarities with, as well as differences from, community television. Local physical and technical conditions affecting television in general will also be described as these also affect community television.

I will examine broadcast policy and legislation that applies both to mainstream and community television. The conditions and the ideological and political struggles to do with broadcasting generally frame and influence community television in particular.

2.1 Traditions of television broadcast

The two traditions underlying television broadcast are public service and commercial enterprise. Television broadcast began with the public broadcast services of the BBC⁷ (British Broadcasting Corporation) in 1936, followed by the advertising-funded NBC⁸ (National Broadcasting Company) in 1939 in the United States. The BBC was a fully publicly funded service and the NBC is a commercial enterprise. The subsequent introduction of television in other countries has been extensively covered by other writers and is not the subject of this thesis (for further reading on this subject, see

⁷ British Broadcasting Corporation is a British public-service operation with its headquarters in London, United Kingdom (Cain, 1992).

⁸ National Broadcasting Corporation is an American commercial broadcasting network with its central base in New York, United States (Gomery, 2008).

Abramson, 1987, 2003; D. Burns, 1997; R. W. Burns, 1998; Fisher & Fisher, 1996; Meyrowitz, 1985; Okamura, 1994; Shiers & Shiers, 1997).

The balance between the publicly funded and commercial models for broadcasting shifted towards a neoliberal commercial model in the 1980s when governments, such as those in Britain, United States and Aotearoa/New Zealand, sought to transfer the control of sections of government trading enterprises and service delivery generally from the public to the private sector (Mirowski, 2013). This resulted, for example, in public broadcasting in the United States having less public money and increasingly needing private sponsors (Lee, 2012).

Even where public television was fully government funded, there was a commercial policy emphasis on 'audience share' (Graham & Davies, 1997; P. A. Thompson, 2004) which led to the perception that commercial television should be publicly funded when it was viewed by similar-sized audiences as public broadcasting. In the United Kingdom this perception resulted in debates about whether there was a need for the BBC licence fee, and whether publicly contestable funding allocations should be made available to commercial stations (P. A. Thompson, 2011b, 2012a).

In Aotearoa/New Zealand, the tension between public broadcasting and commercial obligations can be traced to television's inception in 1960 as a hybrid of both traditions. The accelerated shift towards a more commercial broadcasting model since 1980 has constrained the public broadcast television operation and has affected the way in which the performance of community television has been measured.

2.2 Building television in Aotearoa/New Zealand

Although television began through the public New Zealand Broadcasting Service (NZBS) in 1960, television was only licensed with radio stations under the New Zealand Broadcasting Act 1976. This legislation was subsequently amended in 1989. From the outset, with terrestrial signal delivery, television broadcasters were faced with the technical and physical challenges of reaching their far-flung Aotearoa/New Zealand audiences. Similar physical challenges — of an extended hilly terrain and keeping up with technological changes — placed financial pressure on community television projects in Aotearoa/New Zealand, albeit with less resources at their disposal.

In Aotearoa/New Zealand, television pictures were initially only transmitted by an analogue⁹ Very High Frequency (VHF)¹⁰ television signal from terrestrial tower sites on hilltops. This means that the viewer needed a near line of sight to a tower in order to receive a signal — a challenge for a mountainous country. Getting a television signal to most of the people from terrestrial sites was an enormous feat, physically and financially, for our small economy. The NZBS¹¹, later to become New Zealand Broadcasting Corporation (NZBC), leased or purchased sites on mountaintops, sometimes from iwi Māori¹² (tribes), to build towers for television transmission. These towers were first used only by the public television broadcaster but subsequently transmission space was also leased out to other broadcasters (Hayward, 2003). The exclusive right of the government to control some of these sites, especially with the emphasis on commercial gain, was prejudicial against competing television broadcasters and other interest groups¹³. The community television operation was also compromised by government (Kordia¹⁴) monopoly on broadcast sites.

The physical challenge of a hilly country, and a small population to pay for the infrastructure to transmit terrestrially, has continued to generate problems

⁹ Analogue television signals are conveyed by radio wave variations in amplitude and frequency. The moving picture is transmitted in a rapid succession of complete frames similar to the effect used to create moving pictures in the cinematic world. Pictures and sound are transmitted separately. Different analogue systems are used in different countries (Benoit, 2002; Castaneda, 2007).

¹⁰ Very High Frequency (VHF) radio frequency electromagnetic waves are from 30 MHz to 300 MHz. Originally non-commercial broadcast licences were UHF (Ultra High Frequency) and commercial licences were VHF (Very High Frequency). With digital switchover, VHF non-commercial licences were discontinued and UHF became the commercial standard.

¹¹ The New Zealand Broadcasting Service became the New Zealand Broadcasting Corporation under the Broadcasting Corporation Act 1961. The NZBC was dissolved in 1975. It was replaced by Radio New Zealand, Television New Zealand Limited (Television One and Television Two), the Broadcasting Standards Authority and Transmission Holdings Limited. Transmission Holdings Ltd was initially formed as a subsidiary of Television New Zealand Ltd in 1989 and then became a state owned enterprise in 2004, supplying transmission and linking services for broadcasting. This state owned enterprise was rebranded as Kordia in 2006 (Kordia Group Ltd, 2015).

¹² For example, mountains suitable for terrestrial broadcast near Whangārei. These are under claim from local iwi and include Tutāmoe Mountain, Parihaka Mountain, and Hikurangi Mountain. Leases arranged were either for a peppercorn price or the sites were forced purchases under the Public Works Act (information from personal communication with Mike Kake, Ngāti Hau, and manager of Ngāti Hine-FM, 8 October 2014).

¹³ For example, a rural lobby blog noted that “It is the opinion of a number of organisations, including TUANZ, Federated Farmers, and failed RBI bidders OpenGate, Totoro Waea, and the Regional Fibre Group, that the government’s proposed path forward will not improve services for rural New Zealand” (Brewer, 2011).

¹⁴ Kordia Limited is a state enterprise under the State-Owned Enterprises Act 1986. Kordia, formerly Transmission Holdings Ltd, took over the administration of terrestrial broadcasting sites from Broadcasting Corporation Ltd.

(Farnsworth & Hutchinson, 2001). Areas such as Taranaki, and Canterbury with flat topography, had a smaller broadcast-infrastructure cost-benefit ratio. The hilly Whangārei District, however, made it difficult for both mainstream and community television broadcast transmissions to reach their audience.

Hybrid commercial and public-service television

Although it is not the focus of this research, a brief introduction to the Aotearoa/New Zealand television landscape will be included, in order to place community television within the context where it must compete with mainstream television for policy recognition and for funding. Within this history, regional programming was acknowledged as a necessary component of Aotearoa/New Zealand television.

Aotearoa/New Zealand broadcast has been described by Alan Cocker (2008) as being subjected to four major policy settings since broadcasting began. Between 1920 and 1935 restrictive regulations were applied to radio because of government concerns about the power of media. From 1935 to 1960, broadcasting was under state control. It was a public-service department of the government. In 1961, along with the first television transmission, a corporation model was established. This was politically controlled and also dependent on commercial income. From 1989 onwards, in the most radical change¹⁵, the broadcast industry was deregulated. Public television, TVNZ, was devolved as a state owned enterprise and charged both with public service and with providing a dividend to the government (for more on this subject, see Cocker, 1994a, 1996, 2008; Debrett, 2005). So at its inception, and thereafter, government-owned television was forced into a hybrid model which had public broadcasting goals but needed advertising revenue to operate.

After 1989, TVNZ was government owned and partially publicly funded through television licences, but was also expected to raise revenue through advertising. As part of the continuing neo-liberal reforms, licence fees were abolished in 1999. These were replaced with a contestable fund open to commercial and public stations. TVNZ continued to be charged with an imperative to return substantial dividends alongside a

¹⁵ 'Radical' in this instance refers to drastic political, economic or social reforms.

competing imperative to provide the public broadcast service (Atkinson, 1994; Cocker, 1996; Hope, 1996; Lealand, 2008; P. A. Thompson, 2000, 2012a).

The hybrid nature of the Aotearoa/New Zealand model led to continuing tension between public-service ideals and commercial imperatives (Hayward, 2003; Horrocks, 2004). In effect, commercial imperatives overwhelmed the public-service elements, forcing them to the fringes of the schedule so that the public television broadcaster ended up as arguably indistinguishable from its commercial competitor(s). The implications of the 1980s' deregulation, when pressure on public television to provide a dividend forced its withdrawal from regional broadcast, have been further unpicked in the next section (Cocker, 2008; Cross, 1988; Debrett, 2005; Gregory, 1985). In a similar vein, sponsorship and advertising have also been needed to operate community television in Aotearoa/New Zealand.

Aotearoa/New Zealand television development

Television at its inception was developed along regional lines. The linking up of the network took time. Initially there was only one government-owned channel, TV1, broadcasting from four sites: Auckland, Wellington, Christchurch and Dunedin. Each site had production capacity and produced local programmes and local news.

Some areas that received poor or no television signal started citizen translator societies and erected their own translators (Day, 2000). In Whangārei, a citizen translator society called the Whangārei Television Viewers Society, was formed. In 1960, television could be received in Whangārei but reception was poor. In 1963, the society erected a translator on Parihaka mountain to improve and extend reception (Keene, 1966)¹⁶. The following entry in my thesis journal reflects the importance of local people building their own infrastructure.

I excitedly realised that in 2008 this same locally owned tower, erected by the Whangārei Television Viewers Society for the translator, was the one leased by Channel North from the Whangārei District Council. Ownership of the tower had been vested by the Whangārei Television Viewers Society in the Whangārei District Council. Local, rather than national, ownership of this tower meant Channel North did not need to negotiate with Kordia for transmission at high cost. Local common

¹⁶ At the time the translator tower was built, there were 1400 television sets in Whangārei.

ownership of this infrastructure meant that Channel North had access to affordable broadcast (13 January 2009).

The national network was linked up in December 1969. The regional stations that were part of the television network continued but developed specialist production studios. Canterbury specialised in children's television; Dunedin much later formed the Natural History Unit; the Wellington studios produced general television programming (Day, 2000). Linking brought national news, current affairs and live national programmes. From 1969 onwards, economic factors pulled TVNZ to centralise in order to reduce costs at the expense of regional flavour.

The material cost of having a national network was a reduction of regional programming. Audiences complained, especially about losing popular programmes such as 'Town and Around' (Day, 2000). Government concern at the time was to get national coverage and more stations. Regional concerns, though noted, were not a focus. In 1975 the government launched a sister commercial station, TV2 (managed with TV1 by TVNZ). Continued financial difficulties still meant low priority for regional programmes. There were advocates for local programming such as Ian Cross, NZBC's chair¹⁷, who argued that Aotearoa/New Zealand was a regional country which should reflect variations on television screens.

A Broadcasting Tribunal, a three-person board administered by the Department of Justice, was created in 1976 by the Broadcasting Act. This tribunal was charged with allocating broadcast licences and starting a private broadcasting station. Regional flavour was included in the licence the Broadcasting Tribunal eventually awarded to Tele-Vid Ltd for a commercial station that was to become known as TV3.

The original terms of the TV3 contract were to provide a strong regional structure that met the needs of regional communities of interest¹⁸ and their original application was for a network of regional stations. Regional television was to be provided by a commercial operator. However this regional flavour had to be abandoned before TV3

¹⁷ NZBC – New Zealand Broadcasting Corporation owned TV1 and TV2; collected and disbursed the Television Licence Fee; derived income from advertising and commercial activities, and was required to return a dividend to the Crown; and was the Government's principal policy advisor on broadcasting issues.

¹⁸ Broadcasting Tribunal (1987) Applications for television warrants and television programme warrants: Decision 21

went to air because they found it was not economically viable. TV3 became another centralised commercial television station operating from Tāmaki Makaurau/Auckland (Day, 2000).

The regional studios of TVNZ in the South Island were sold off and Wellington was downsized at this time in response to a predicted financial shortfall. Equipment and personnel were picked up by local media groups and some were used to start up the regional station Canterbury-TV. Audiences in the South Island were particularly concerned that all television was from the North Island. Despite abandoning costly regional breakouts, the commercial television station TV3 still struggled with financial viability and needed corporate international investment. By 1990, New Zealand had two essentially centralised television networks operating from Auckland. This created a space for local regional television.

TV3 went into receivership in 1990. A 20% share of the station was sold to CanWest, a consortium of Canadian interests, in 1991. In 2013, New Zealand Mediaworks¹⁹, the parent company for TV3, again went into receivership and was purchased by the Australian Ironbridge Capital Company²⁰. The government's call for regional television production and broadcasting continued to go unanswered.

SKY and Prime were other commercial stations that launched in 1990 and 1998 respectively. SKY²¹ initially broadcast in Auckland but expanded to national pay television coverage with partners including a 25% holding by TVNZ. In 1997, SKY began a national satellite pay-television service²². Prime was bought by SKY in 2006.

It can be argued that the New Zealand media industry has progressively been dominated by large corporate and often foreign interests and that this highlights the

¹⁹ Mediaworks is a commercial Aotearoa/New Zealand television, radio and commercial media company broadcasting TV3, Four and C4 (Mediaworks, 2013). There has been some controversy over the government's financial support of Mediaworks because it is a commercial enterprise ("Govt Warned on Media Deal", 2011).

²⁰ Ironbridge Capital Company is an Australian equity company that owns 100% of Mediaworks (J Drinnan & Niesche, 2007). Other holdings include Affinity Health, Australian Drilling Solutions, Envirowaste, Super A-Mart, and iNova Pharmaceuticals .

²¹ SKY, a pay television service, initially went to air in 1990 on UHF in Auckland (Cocker, 1996, p. 242)

²² SKY broadcast from the Optus B1 satellite. At that time, Prime was an Australian-owned commercial station which broadcast general entertainment, news and sports.

need, in contrast, for locally owned media voices (Ellis, 2010; Hayward, 2003; Horrocks, 2004).

TV7 was launched as a niche TVNZ channel in 2008. It had funding that the Labour government saw as a contribution to public broadcasting. There were high hopes that TV7 would bring genuine public broadcasting to Aotearoa/New Zealand. However, the funding was only available for four years and the station was closed by the National-led government in 2012 (Thompson, 2011a, 2012a, 2012b).

The Māori Television Service was launched in 2004 with the aim of contributing to the revitalisation of the Māori language. Since then, Te Māngai Pāho²³ has funded Māori television productions. Radio-spectrum and funding was allocated after successful court action²⁴ by arguing the right of indigenous peoples to spectrum and the rights of all citizens to their own language including in television broadcast (D. Williams, 2001). In 2008, the Māori Television Service launched a further digital station, the Te Reo Māori Channel (Henry, 2012), broadcasting entirely in Māori. In 2014, both stations were operating along public television lines and producing quality programmes (Dunleavy, 2014).

Digital²⁵ transmission affected all Aotearoa/New Zealand television stations

In 2011, digital broadcast transmission was put out for tender. Kordia, the state-owned enterprise that held the assets created by the New Zealand Broadcasting Service, and that had had exclusive rights to most prime terrestrial sites, had to contend with a commercial transmission competitor, Johnston Dick and Associates Ltd (JDA). JDA offered transmission at a lower rate to broadcasters in regional areas where they won the tender. However, on the sites that were controlled by Kordia there were still no alternative transmitters such as JDA, so broadcasters did not have a real ability to choose between terrestrial transmitter companies (Ministry of Economic

²³Te Māngai Pāho, the Māori broadcasting funding agency, was established in 1993 to promote Māori language and culture.

²⁴ Court action was based on the Waitangi Tribunal rulings in the Māori Broadcasting Claim WAI 150 and Te Reo Māori Claim WAI 11.

²⁵ Digital television sends sound and pictures together as discrete 32-bit digital signals (the bit size is actually arbitrary), in similar format that computers use (Benoit, 2002; Castaneda, 2007).

Development, 2009); Kordia had an effective monopoly in those areas. Moreover, the digital terrestrial broadcast sites used by Freeview²⁶ were restricted to more densely populated areas so in 2013 the signal only reached 87% of the population. The other 13%, who lived in rural places including most of Taitokerau/Northland, could not receive a digital terrestrial signal and had to rely on satellite transmission from Freeview and SKY²⁷. The limited accessibility of digital broadcasting was a practical issue for establishing and operating community television both in Whangārei and elsewhere in Aotearoa/New Zealand.

2.3 Government policy and community television

Public, commercial, and community television in Aotearoa/New Zealand is governed by the same legislation and authorities:

- The Broadcasting Act (1989), administered by the Broadcast Standards Authority (2012), governs broadcast standards and requires a standard of decency, laws maintained, privacy respected, and a balanced presentation of controversial material;
- The annual policy statements of the Ministry of Culture and Heritage outline government policy direction for that year on television broadcasting generally (Ministry for Culture and Heritage, 2004, 2006, 2007a, 2007b, 2007c, 2008, 2009, 2012, 2014);
- NZ-on-Air dispenses government funding for film-making and television generally. It had a specific fund for regional and community television (NZ-on-Air, 2006, 2008a, 2008b, 2011a, 2011c, 2011d, 2013b, 2013c; Norris, 2003); and
- The Ministry of Business, Innovation and Employment governs the provision of terrestrial and satellite transmission and spectrum (Ministry of Business Innovation and Employment, 2012).

²⁶ Freeview Ltd was an incorporated joint venture between TVNZ, TVWorks (TV3 and C4), Māori Television Service and Radio Aotearoa/New Zealand. Freeview transmitted on Digital Terrestrial (from mountaintops) and from satellite. Freeview provides a joint Electronic Programming Guide (EPG) for viewers to receive and change between different stations.

²⁷ Transmitted from the Optus D1 satellite at 160.0°E.

Policy changes that related specifically to community television will be discussed later in chapter 7 as they applied to Channel North.

The government departments that administer this legislation are not homogeneous. They act out of subtly different paradigms. Peter Thompson (2012a) added McQuail's (2010) observations to Galtung's (1999) model to describe the underlying theoretical positions of government departments as they impact on the Aotearoa/New Zealand media scene, shown in Figure 2-1.

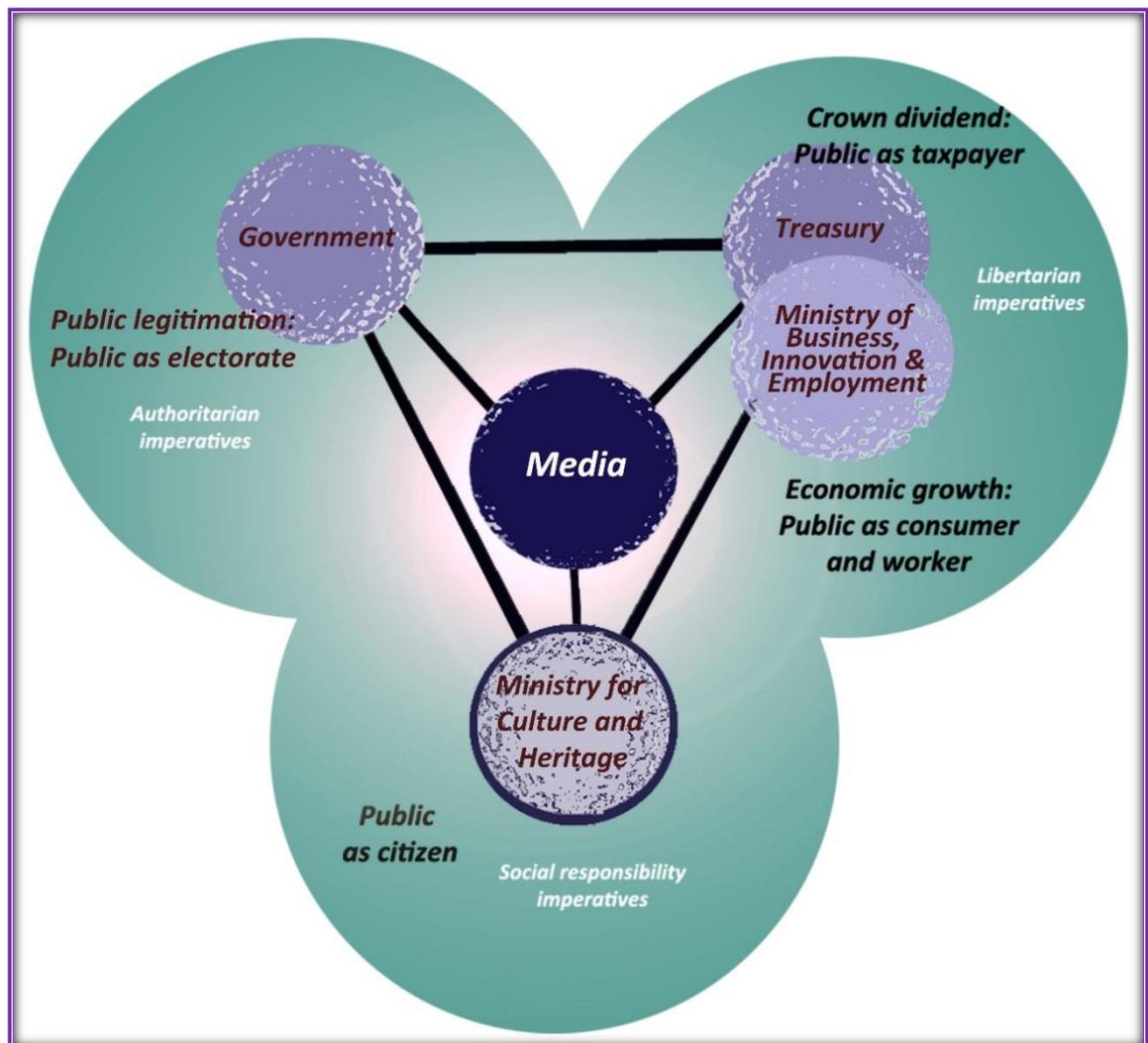


Figure 2-1: Peter Thompson applied the models of both Johan Galtung (1999) and Denis McQuail (2010) to Aotearoa/New Zealand government departments. The model has been adapted.

In Peter Thompson's model, the media's relationship with the government is placed as a central element in interpreting how government departments conceive people, i.e. the public as electorate members, as consumers or workers, and as citizens. The government itself has taken authority from what was promised to voters; the Treasury

and the Ministry of Business, Innovation and Employment have been charged, from a liberal perspective, with returning a dividend; and the Ministry of Culture and Heritage, from a communitarian perspective, have been charged with meeting citizens' cultural needs for information and entertainment. From these positions have arisen the different ways government departments interact with media generally, including community television, as a voter lobby; as a source of income; or as a vehicle for culture. These differences have helped and impeded community television.

2.4 Summary

In 2014, 'mainstream' television faced financial and programming dilemmas that arose from competition between the increasing number of broadcast channels; from other sources of information such as the internet becoming readily available; from falling advertising revenues; and, for all these reasons, from the challenge to connect with an audience. Some of these challenges, such as a lack of clear commitment to public broadcasting, were rooted in the history of television in Aotearoa/New Zealand and other Western countries. The difficulties faced by 'mainstream' television, although not part of this research, have also been relevant to community television because it has faced some similar challenges. Community television could also be cast as competing with 'mainstream' for policy and funding attention. Community television, like 'mainstream' television, had to contend with the pull between having to make enough money to continue and wishing to deliver a public service.

Regional television was deemed important and was of interest to the public from its launch. However, in spite of audience interest, regional provision of programming continued to be down the list of priorities from the 1980s onward. The withdrawal of public and commercial television from regional programming was because it was shown to be unprofitable, even though it had provided a 'public good'. Because regional television was a public need and unprofitable, it required public subsidy. The unmet need for regional television has inspired the growth of alternative regional and community television.

In Aotearoa/New Zealand, litigation based on Te Tiriti o Waitangi secured spectrum allocation for indigenous broadcasting. Māori TV used this allocation to create two public broadcasting stations.

TVNZ, however, has struggled with the conflicting imperatives of public service and commercial viability. The fusion of commercial and public service demands has meant the public service provision is the loser. The Aotearoa/New Zealand model is flawed if public service, regional or community provision is sought. This is, in part, because of conflicting broadcast policy aims between the Ministry of Culture and Heritage and Ministry of Business, Innovation and Employment.

The conflict between community service and commercial imperatives also impinges on community television's survival.

3. Theoretic underpinnings

The commercial and public sphere imperatives described first in this chapter constrained mainstream television and formed a backdrop for the entrance of community television. The tradition of community television was, I will argue, a third option (along with public and commercial television), one that connected with the concept of the commons. In this chapter, the commons concept will be examined and considered as a way to clarify the specific role of community television in a local area. The role of community television will be described as a preamble to, in later chapters, clarifying the positioning and contribution to the local community of Channel North. Last, I will examine concepts of community-led development that underpinned the station's creation, and the analysis within this thesis.

3.1 Commercial enterprise or citizen voice?

In 1985, the Royal Commission on Broadcasting and Radio-telecommunication received a submission from Treasury proposing a purely market-driven content production and broadcasting policy. This submission shaped the subsequent course of Aotearoa/New Zealand television towards a more market-driven model (Cocker, 1996). In this era, there was a general move away from the Keynesian economics that had guided aspects of government policy in the first half of the twentieth century, where government intervention and government spending were seen as helpful in stimulating the economy and full employment. The move was towards adopting an all-embracing neo-liberal market-driven economic framework, and a reduced role for government.

The economic advisers, who drew up Treasury's market-driven proposal in 1985, met little opposition from state television broadcasting executives who were unhappy with restraining regulation. They were concerned about competition from commercial broadcasters. For the Labour Government of the time, the move fitted in with the free-market model they were attempting to implement in other areas of government (Cocker, 1996).

The theoretical basis of the market-driven model, as applied to broadcasting, was first proposed by Leo Herzog during the introduction of colour television in 1951. He argued that policy decisions about broadcast licences should be made using "price

mechanisms, not regulation” (Herzel, 1951, p. 809). This free-market approach to broadcasting was promoted by Coase (1959) who emphasised the need for property rights to airwaves; Kuhn (1970) who saw the market model as “neater, more suitable or simpler” (p. 155), and Fowler and Brenner (1982) who wrote that market forces, rather than governmental directives, best served viewer needs.

Herzel suggested that although programmes were not directly purchased by broadcast consumers, advertisers paid for programmes on the basis of potential audience size, and this meant that, in effect, consumers were choosing what they viewed (Cocker, 1996; Herzel, 1951). From this argument, broadcaster and consumer interest converged, mediated by advertisers (Cocker, 1996). This argument, framing broadcasting as merely a business and audiences as a market — unconnected socio-economic consumers of advertising product (McQuail, 2010) — diminished the importance of broadcasting as a vehicle for the voice of citizens with communication rights.

Cocker (1996) wrote that deregulation of broadcasting severed the social contract between citizens and the state, and replaced it with a hypothetical contract between broadcasters and their audience individually. Earlier writers such as Dallas Smythe (1952), a former US Federal Communications Commission economist, had supported the unique nature of the broadcast business, but those perceptions did not prevail in the later neo-liberal climate.

The language of viewers as consumers and broadcasting as a business like any other business could be seen enshrined in 2011 Aotearoa/New Zealand policy²⁸, although vestiges of public broadcasting rhetoric still remained within the Ministry of Culture and Heritage documentation. For example, the Regional and community broadcast framework stated that “broadcasters are supported to reflect and develop regional and local character and identity, and to maintain a sense of local mission and place amidst the global broadcasting environment” (Ministry for Culture and Heritage, 2014, Features of Objective section).

²⁸ For example, how NZ-on-Air funding was invested was strongly weighted towards to a target audience of reasonable size (NZ-on-Air, 2011d, p. 13).

The measure of audience numbers, itself a neoliberal indicator of success, was used as a strong guiding factor where funding was assigned to television stations, whether they were public, commercial or community run.

The experience of making community television in Whangārei, echoed in community television establishment in other countries, was built on the notions of public good which underpinned the Broadcasting Act 1989 (Ministry for Culture and Heritage, 2008). In practice, however, the concept of public good was undermined by how it was addressed in a neo-liberal environment.

Participants in Channel North struggled to engage with the reductionist market rhetoric of audience numbers reflected in the annual government purchasing documents (Ministry for Culture and Heritage, 2007c, 2012; NZ-on-Air, 2006, 2011d). I struggled too. For example, New Zealand-on-Air has been charged with “making sure cost-effective projects are enjoyed by significant numbers of relevant people” (NZ-on-Air, 2013c, p. 3) and primarily make funding decisions based on audience numbers. Who, one might ask, are the relevant people and are smaller numbers of minority voices in outlying regions therefore irrelevant?

3.2 The commons

Rather than measuring audience numbers, people creating community television might have described their activities better in terms of a concept championed by Elinor Ostrom (1990, 1995, 2005, 2009, 2010, 2014; York, Janssen & Ostrom, 2005) of community commons or locally governed resources. Community commons will be used in this thesis to describe both broadcast spectrum and the local resource of a community television station.

The history of the commons will be reviewed in this section, from its foundation in Roman law, its application in England and its undermining by various encroaching Acts and practices over the centuries — though not without resistance. This history of the community commons has been applied to common resources of water, forest and land by Ostrom (Eggertsson, 2014). In this section I will examine how the commons description could be applied to broadcast spectrum and to local community television resources.

History of the commons

The idea of the commons was built on concepts in Roman law in which ‘res privatae,’ individually owned resources, were distinguished from ‘res publicae,’ resources built and owned by the public (an aspect of the law of nature, published in 533 AD as part of the Code of Justinian I) (Haakonssen, 1995; Moyle, 1913).

The English commons had a contested history. In 1217 King Henry III of England sealed the Charter of the Forest (Carta de Foresta) which recognised royal forests as common land for the use of all citizens including vassals and serfs²⁹. From this time, commoners had negotiated rights to grazing land, forests and rivers. However, areas were progressively enclosed by Acts of Parliament in England from that time on, accompanied by protest and revolt such as the 1381 Peasants’ Revolt and the Diggers’ and Levellers’ actions in the mid-1600s. Most of the Enclosure Acts (then spelt Inclosure) were passed between 1845 and 1859 and resulted in civil unrest, farmers evicted, mass migrations to the city, and rural poverty (Hey, 2008; Neeson, 1993; Patel, 2010; Shaw-Taylor, 2001).

Garrett Hardin, in his book *The tragedy of the commons* (1968), described the enclosures and the commons being depleted or even destroyed as a result of overuse. He suggested that government regulation or privatisation might have mitigated this depletion. His work has been cited in support of balancing economic growth and environmental protection (Rushefsky, 2002); of privatisation (K. Stewart, 2001); and in discussion of the exploitation of common resources (Benjamin, 2001; Berkes et al., 2006; Clark, 2006; Myers & Worm, 2003; Pauly, 2002).

Critics of Hardin’s work have noted historical inaccuracies and his failure to distinguish between common property (land, equipment or skills owned by a collective) and open access resources (such as the sea) (Ciriacy-Wantrup & Bishop, 1975). Examples of commons managed sustainably, and not depleted, have been identified in English and Scottish townships, and in early village structures of Germany and Russia (Feeny, Berkes, McCay & Acheson, 1990; Grossi, 1981; Maine, 1871; Ostrom, 2001).

²⁹ This remained in English law until 1971.

Bruce Levine (1986) wrote that "commons and communities are bound together as figure is to ground" (p.95). He described the village commons as being sustainable in their own right and argued that they were only disestablished by forces of capital (not by Hardin's 'overuse'). Village commons, he emphasised, were not the common property of all peoples, but a tightly negotiated shared use of land and resources that had survived in Europe for more than a thousand years.

Application of the commons concept

Elinor Ostrom (2014), also challenging Hardin's conclusions, argued that the effective use of commons resources depended on good governance. By 'effective' she was referring to where commons resources produced well, were maintained and remained sustainable in the long term. She identified threats to the commons as enclosure (privatisation), treating the resource as a commodity, degrading the resource, and lack of sustainability (Hess & Ostrom, 2007).

She extended the concept of the commons from a description of resources that were local and well-delineated (shared forests, fields, streams and parks), to national resources of the common good (the health system, electricity, water, public education, broadcast resources). These could cross many boundaries (the internet, knowledge, the sea) (Hess & Ostrom, 2007).

Ostrom researched management of commons in different countries, drawing on social sciences, psychology and economics and using a myriad of research tools such as satellite photos, field interviews, laboratory games and meta-analysis of existing studies (Eggertsson, 2014; Poteete, Janssen & Ostrom, 2010).

Ostrom differentiated between 1) open access resources which are common-pool resources or economic goods unencumbered by property rights; and 2) common-property with legal common ownership rights (Bromley, 1986; Ciriacy-Wantrup & Bishop, 1975; Eggertsson, 2014; Fennell, 2011; Ostrom, 1999).

Rules for the commons

From observations in the field, Ostrom developed a theory about the rules that made commons operate effectively. She explained that "theoretical inquiry involves a search for regularities. It involves abstraction from the complexity of a field setting, followed

by the positing of theoretical variables that underlie observed complexities” (Ostrom, 1990, p. 24).

Ineffective use of commons, Ostrom (2014) wrote, tended to be when there was incomplete knowledge of context and unresolved conflict. She described eight problems she had observed in managing commons: a group relied on norms rather than rules; rules changed within the collective; memory loss or ignorance of the rules; non-enforcement of rules; disparate interpretation of rules; changes in the bio-physical world; and imposition of standard rules by external agencies.

In order for the commons to succeed, Ostrom highlighted, a degree of social capacity³⁰ amongst participants was needed, together with governing tools and robust collective action. Collective action was defined as “when the efforts of two or more individuals are needed to accomplish an outcome” (Sandler, 1992, p. 1). Social capacity was the “the aggregate value of social networks (i.e. who people know) and the inclinations that arose from these networks for people to do things for each other” reciprocally (Hess & Ostrom, 2007, pp. 5-6; Putnam, 2000).

For effective commons rules to evolve, Ostrom found, the learning environment needs to be strong, with extensive experimentation. Powerful players’ interests need to match well with collective aims, and rule-making should involve most resource users (Eggertsson, 2014). Eight effective rules were identified in commons:

- Clear boundaries established between those that can and cannot use the resources;
- Rules fitting local conditions of resource appropriation and provision;
- Resource users chosen by the collective;
- Monitors either part of, or accountable to, the users;
- Gradual sanctions adopted for rule violators;

³⁰ Social capital has been rephrased by Ostrom and others as social capacity, which as Smith and Kulynich (2002) argued has less connection with for-profit discourses. Stephen Smith and Jessica Kulynich (2002) proposed that the word capital, associated as it was with economy and capitalism, was misused in social contexts. They proposed that social capacity was more appropriate. This alternative term will be used in my research. Critics also pointed out that a focus on assets and capital can lead to ignoring need, problems and/or crisis which often are the genesis of change (Loomis, 2012). Further, the use of the business concept of capital could draw attention away from a community organisation’s core purpose(s), which might compromise their aims and values (Eketone & Shannon, 2006).

- Conflict resolution methods cheap and easy;
- The commons users' self-determination respected by higher-level authorities;
- Larger common-pool resources contained nested smaller common-pool resources, so that groups of users are small enough to have meaningful contact with one another (Ostrom, 1990).

Economic goods have been said to have two variables that relate to their use in common (Mankiw, 2004): the degree to which it is possible to exclude people from using them, and whether they diminish when used. Francisco Dionisio and Isabel Gordo (2006) of Lisbon, studying commons from economic and ecological perspectives, proposed that conflict typically arises in the sharing of common goods when they are non-excludable, whether they are diminished or not. Conflict tends to be about some people being seen as using goods without contributing or free-riding, about competing for use, and overuse (Gupta, Jukic, Parameswaran, Stahl & Whinston, 1997; Huberman & Lukose, 1997). Research has been conducted into applying Ostrom's rules to control free-riding of internet resources by Kollock and Smith (1996). This could equally be applied to conflict over common use of community television air-time and film equipment.

Small relationship changes may be pivotal in sharing common resources. For example, making "one simple change in the design of a laboratory experiment, allowing participants to engage in face-to-face communication (cheap talk), enabled them to reduce overharvesting substantially" (Ostrom, 2009, p. 208).

Government management of commons

Ostrom's preference for local collectives managing commons was not without challenge. Thráinn Eggertsson (2014), professor of economics at the University of Iceland, proposed that governments were often competent guardians of commons. His review of Ostrom's (2014) work concluded that governments mostly performed relatively well as guardians of commons. For example, one sixth of Aotearoa/New Zealand has been locked up in national parks. However, Aotearoa/New Zealand government-held common assets have not always been maintained. Between 2011 and 2013, the government partially sold off public assets prior to seeking a specific mandate ("Govt Meets Asset Sales Target", 2014). Further, the government has

directed Kordia (2013) to make a profit. This profit has included charging a high price to regional and community broadcasters. These examples raised debate as to the Aotearoa/New Zealand government's safety as a guardian of commons. The argument that large collective bodies such as governments could act as responsible guardians of commons may have some weight in terms of collaboration, but needs to be tempered with the nesting of smaller groupings with local rights to the commons; and accompanied by the responsible management that Ostrom indicated could characterise that local ownership.

Spectrum commons and community television common-property

The commons was described as both a reality and a metaphor when applied to the area of community television. Some writers described community television as an electronic commons (Aufderheide, 1992; Hamilton, 1998; Nossek, 2007). The term commons could be applied to the common space created by the operations of community television and the national common-property of the television broadcast spectrum airwaves. Film equipment, studio and broadcast airtime on a community television station could be described as common-property owned by a trust or its partners and available for communities, whereas television broadcast spectrum would be seen as a common-pool resource.

Nina Wormbs (2011), from the Royal Institute of Technology Stockholm Sweden, has explored how spectrum and broadcast commons have been successfully managed there. Wormbs studied common-pool radio spectrum use in Western Europe in the 1920s and found that, despite potential issues of crowding from external users, spectrum was shared efficiently by user groups. She concluded that Ostrom's design principles and rules for common-pool resources were valid for radio spectrum.

Christian Henrich-Franke (2011) when studying common-pooling of radio spectrum in Western Europe between 1950 and 1970, had similar findings, despite users not meeting face-to-face and the collectives bridging the iron curtain. He drew four general conclusions as to why the common-pool collectives endured. First, a voluntarily loose management of the common-property defused political tensions and facilitated dispute resolution. Second, spectrum property rights were private within national boundaries and common-pool for the user group. This was a hybridisation of private and public property rights. Third, informal networks and friendships were the

basis of collaboration and the successful enforcement of sanctions. The incentive was to do the right thing (Glasbergen, 2010). Last, it was seen as desirable that there be a clear separation between the management of the resource and politics.

In Aotearoa/New Zealand, the government manages television broadcast spectrum and, although they consult on its allocation (Ministry of Business, Innovation and Employment, 2012), no part of this resource is by right within local control. The use of some spectrum, however, was successfully contested and claimed by Māori interests as their own natural resource under Te Tiriti o Waitangi (D. Williams, 2001). Despite the government originally stating that all digital spectrum would be managed through two national providers, community television stations in Oamaru and Hawkes Bay have successfully tendered for digital television spectrum ("Wireless Users New Zealand", 2012). This indicated that spectrum policy was not firm and could be negotiated. The ability to negotiate, however, was a long way from a right for local people to have control over any television broadcast spectrum.

The common property of film equipment, studio and television broadcast airtime at Channel North was managed by its agents so that it was kept available. In the use of media commons, like this community television venture, negotiation within both the venture and the broader community was needed so that the group kept to its mission of creating and holding a common space for the communities' diverse voices (van Vuuren, 2006).

Elinor Ostrom's work reflected the fundamental idea that common resources, such as the ability to broadcast our ideas, are best managed not by the market or the state, but by the people themselves.

Shared use of common-property was an apt descriptor of the resources held and offered by Channel North. Such resources are not common-property for all people, but for those designated by the station's trust deed (Northland TV Charitable Trust, 2006b). I will argue part of broadcast spectrum should also be the property of local citizens, when viewed through a commons lens.

Community television's role in local society

To further tease out the role and position of media generally and community television specifically, I now introduce specific media models, one from Johan Galtung (1999) and the other from Christians et al. (2009).

Johan Galtung extensively influenced media and communication studies. In this thesis I will only use one model from his work, the one that proposes the relationship between state, business and civil society. Galtung's model was first used to underpin Thompson's (2012a) model which shows the relationship of media to different sections of the government; and second to show Channel North's internal and local external relationships.

I will also use only a small part of the work of Christians et al. (2009), i.e. their model of the roles media can take. Their model will be the basis of identifying potential positions for community television in relation to the the state and capital and civil society.

3.3 A model of media and society

Johan Galtung (1999), in his model of media and society (Figure 3-1, below), showed the potential varying degrees of external closeness between the state, capital, civil society and media. Galtung's model, as described, was a loose network of relationships among the sectors and was used to highlight the power media could exert in its inter-relationships with the state in influencing voters; with business in the sale of products; and with civil society in the fostering of ideas.

In relation to this model, the positioning of media through the Aotearoa/New Zealand history of broadcasting has moved from a close relationship with the state towards capital-driven markets (Cocker, 1996).

While the media does provide communication between the state and capital, Galtung wrote that the essential role of the media was to provide a public sphere for civil society to influence the state and capital (Galtung, 1999). Media's role was, as Graham Murdock (1999) professor of media studies in the University of Bergen wrote, to facilitate rights to have "relevant information", to have "diversity of representations of personal and social experience" (p. 11-12) and thereby to gain knowledge. Murdock (1999) emphasised the right of people to participate by speaking "about their own

lives and aspirations in their own voice, and to picture the things that matter to them in ways they have chosen” (p. 12). For him, the right to communicate, through the sharing of stories, was essential in fostering “full citizenship” and came through when answering questions such as:

“What is possible for me, who can I be, what can my life consist of, how can I bring these things about? What is it like to be someone else, to be particular kinds of people? How does it come about that people can be like that?” (Mepham, 1990, p. 60)

In relation to Galtung’s (1999) model, community television has often taken a place closer than mainstream media to the service of civil society, by providing for citizens’ broadcast rights to communicate.

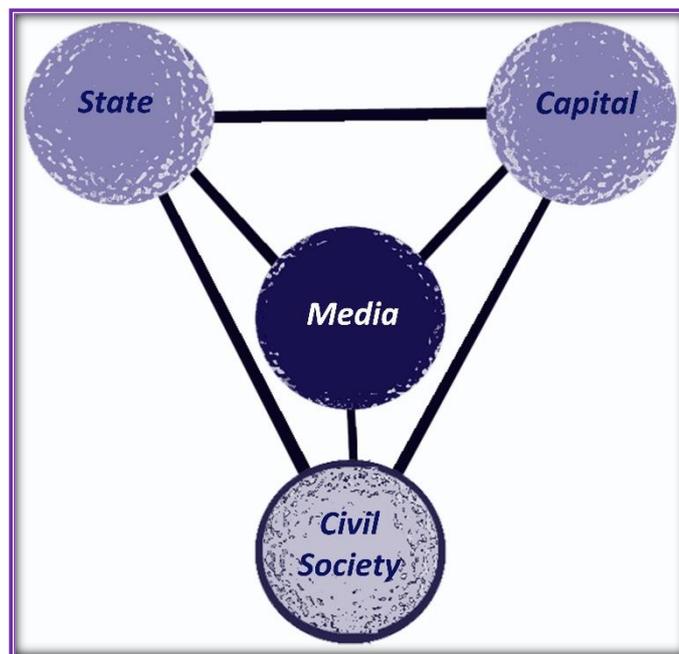


Figure 3-1: Johan Galtung's (1999) model of media relationships.

The role of media

In placing community television in Galtung’s model, I also wish to identify its *role* in relation to the state, capital and civil society. Christians et al. (2009) proposed a model (Figure 3-2) of the functions or roles that media might take on the continuum between institutional power and people power as compared with a continuum positioning media between the poles of autonomy from, and dependence on, external forces. They identified four broad positions within the resulting matrix:

- when media was autonomous, it could take a monitoring role as a watchdog on institutions;

- when media was controlled by the state or capital interests, it could have a collaborative role (in the sense of colluding with);
- for an autonomous media that was openly available to people, media could have a radical role; and
- when the media was owned by specific community interests, it could have a facilitative role for community projects (Christians et al., 2009).

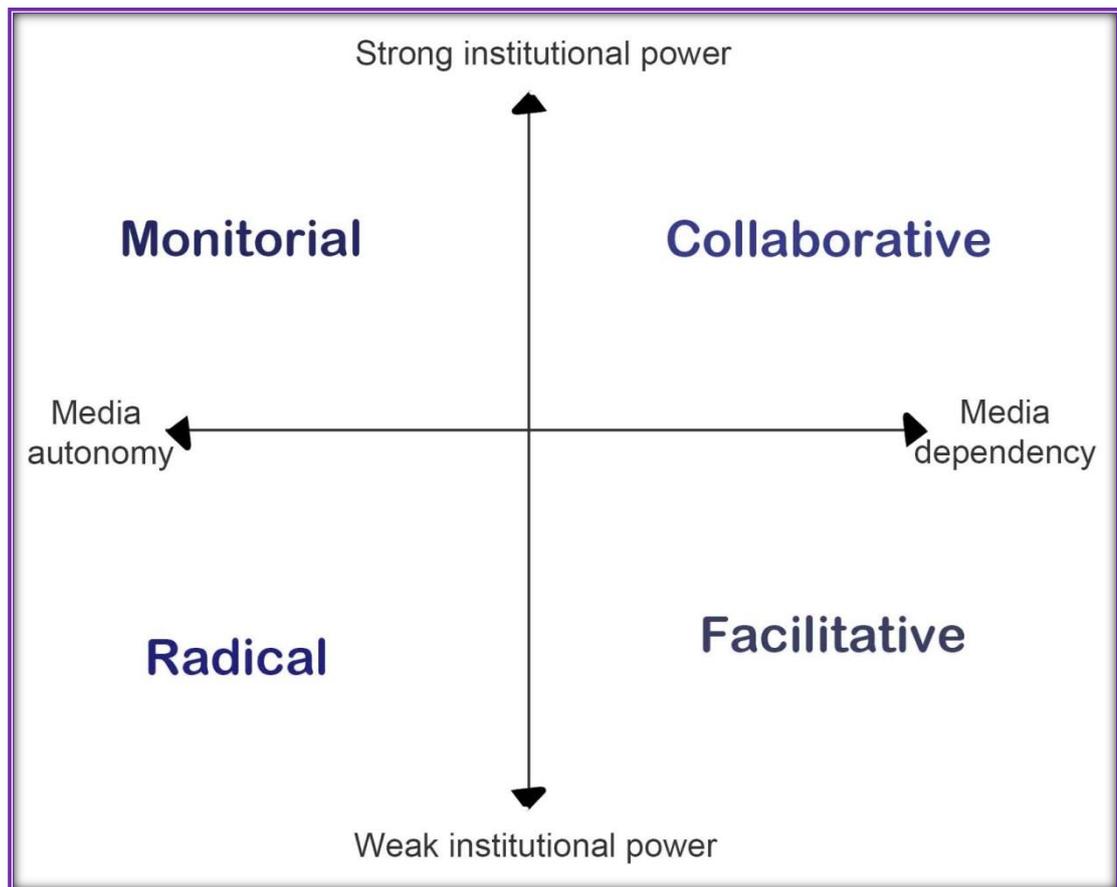


Figure 3-2: Four normative roles of media (Christians et al., 2009, p. 125; Nordenstreng, 2010).

In presenting a normative model, Christians et al. argued that media organisations could choose to take different positions, depending on their constraints, for example, the desires of their stakeholders³¹ and what activity they depended on for their income. Members of a media organisation could ascertain where they were currently positioned and, if that position did not suit them, plan to change their position. Blumler and Cushion (2014) recommended media reflection on Christians et al.'s

³¹ Stakeholders might be partners, funders or audience.

normative positions. Christians et al.'s model could usefully guide positioning decisions for Channel North.

3.4 Community development

The research aim, to find out how to create a sustainable community television station that met the needs of local communities, aligns with community development aims. The objective of community development was described by Chile (2007) as to bring about change in response to local needs and to enhance the quality of life for local communities. These are different, but potentially complementary, aims. As the development of Channel North arose from the organised community development efforts of people to gain the use of the broadcast commons in order to meet local needs, it is consistent that this thesis use variants of a community development framework. The practice of community development also overlaps with participatory-action-research, the methodology used to collect and analyse data for this thesis.

In this section, I will examine a key theory in the process of claiming the media commons and developing community television, namely community development theory. First, I will compare two paradigms of community development theory, first where theory is developed by communities themselves, and second a communitarian collaborative theory of meeting community needs. The description of these two perspectives will be from a practice-based viewpoint; I will not be delving further into the underlying theories of Gramsci (Simon, 1982) and Freire (1972).

Second, I will explore two inter-related concepts that connect with Channel North, one which incorporates business practice, which is described as community economic development by Di Jennings (2014); and the other which builds on economic development but emphasises community drivers engaging state and business partners. This is described as community-led development by Jenny Aimers and Peter Walker (2013), Terrence Loomis (2012) and the Inspiring Communities Collective (2013). Community development and community-led development will be used in this thesis as analytic lenses.

Community development theory has been intrinsically entwined with the history of its practical application. For that reason, I will briefly outline the actual practice of community development in Aotearoa/New Zealand, beginning with Māori experience;

second, the rights based development of communities themselves shaping their own future; and third, the community development functions of the state.

Community development and praxis

Community development has been described as both a theory and a set of practices. It is praxis. Jenny Aimers and Peter Walker (2013) wrote “Community development is both a process and a way of seeing the world” (p. 13).

A community development approach assumes that a just and healthy society remedies inequity. Inequity is best identified by those who are disadvantaged. Imbalance should be redressed by the disadvantaged having power to decide about issues affecting them, and by equitable access to common resources. The process of disadvantaged people recognising the power they have at their disposal, gaining access to common resources and developing strategies to use them, is not a short-term process.

These underlying assumptions, together, form community development theory that goes on to direct practice. An example of the application of this theory is reflected in the United Kingdom National Occupational Standards which describe community development as “a long-term value-based process which aims to address imbalances in power and bring about change founded on social justice, equality³² and inclusion” (Purcell, 2012, p. 266).

Margaret Ledwith (2011) defined community development as “committed to the role of community work in achieving transformational change for social and environmental justice and developing analysis and practice which move beyond symptoms to the root causes of oppression” (p. xv). She created a model of critical praxis, the basis of radical³³ community development, which showed the development of critical consciousness from the personal experiences of communities’ political, social, economic, historical, cultural and environmental struggles. Critical consciousness informed praxis for the communities themselves (Ledwith, 2011). The role of a

³² I favour the term ‘equity’ which recognises that different people require different levels of resources because of their specific circumstances and needs.

³³ ‘Radical community development’ in this context means arising from the root or origin of community development.

community development worker is to work with the power of communities so they can hone that power for critical analysis and collectively work out how to use that power for their advantage for community action, development and organising. Communities must also be aware that dominant hegemonic ideologies flexibly reform theories created by changes in community critical consciousness — by changing policy, by co-opting language and by creating counter messages — in order to maintain the existing power-over structures. In this model, community development built on community organising is the maintenance of people's agency.

Influenced by a contracting culture and by a need to fit in with 'big-D' development, community organisations are at risk of moving towards merely placating marginalised peoples, so as to maintain civil society, and away from working at 'small-D' radical community development to challenge and change inequity. Community organisations can become merely instruments of maintaining the status quo. To effectively identify and change injustice and inequity, links must be maintained between community organising and community development (Banks & Hulme, 2012). "Community organising is necessary to get the power. Community development is necessary to keep it" (Stoecker, 2001b, p. 10).

In Ledwith's model, adapted in Figure 3-3 below, power is located with community people's personal issues that link to and drive change about public issues. Experience drives practice and leads community development practitioners to espouse long-term comprehensive thinking; celebrate and build on local people's abilities; address injustice and inequity; partner with diverse stakeholders; respect diversity; and strengthen capacity (compare with Chile, 2009; Craig, 2005; Gamble, 2010; Inspiring Communities Trust, 2010; Loomis, 2012).

Aimers and Walker (2013) in the Aotearoa/New Zealand context similarly noted structurally linked personal and public issues that have the potential to harness power to effect change. They argued that the root causes of discrimination could be understood by the analysis of power structures. They wrote that structural analysis of power relationships within issues was more likely to result in successful collective action. Examples might be found in community pressure to 'honour Te Tiriti o Waitangi', or in developing a project that addressed discrimination.

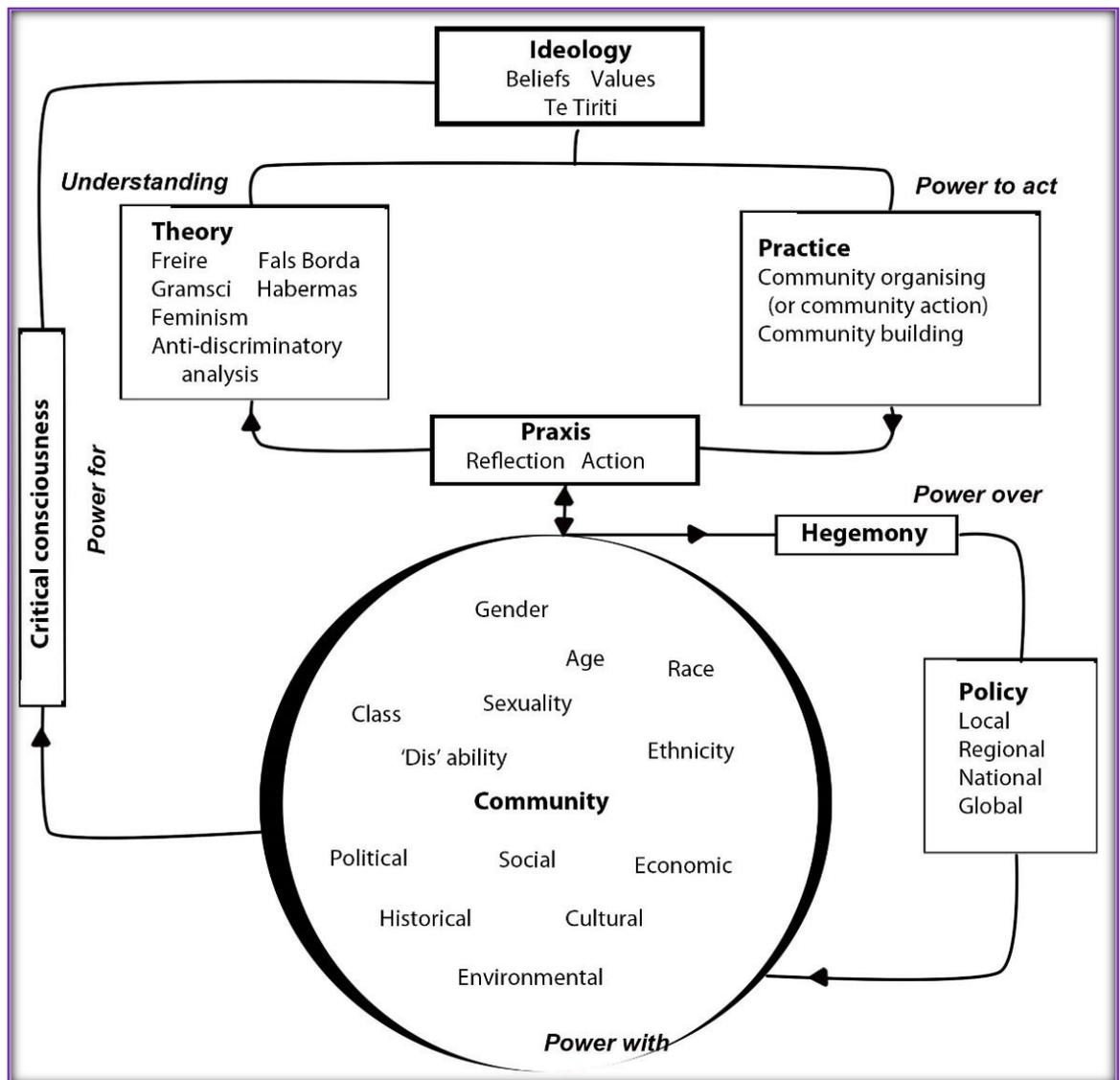


Figure 3-3: Model of critical praxis (Ledwith, 2011, p. 41), adapted.

Community development in Aotearoa/New Zealand will be revisited in the section below but a practical reflection on theory from my thesis journal is relevant here:

Reflecting on my own experience of community development, I have found it helpful to distinguish between social work — meeting individual need; community building — collective action to build a vision; and community organising — challenging power to protect or assert rights. Both the practices of community organising and community building have the potential to radically change power relationships. I have called this the ‘cup-of-tea’ model of community development (Peters, 2001) because in the same interaction a community worker could be initiating any one or a number of these types of activity (18 February 2009).

Communitarianism

The practice of community development in Aotearoa/New Zealand has also been influenced by communitarian theories of building social capacity and strengthening democratic civil society (Aimers & Walker, 2013; Jennings, 2012). While

communitarianism has community building aims in common with radical community development, it differs in its roots and does not aim to challenge power structures.

In communitarianism, civic duties and the valuing of community are seen as necessary for society to function smoothly. Individuals do not live in isolation but belong to communities of family, interests and geography (Rennie, 2006; Tönnies & Loomis, 1957). These relationships are an intrinsic part of their identity (Dixon et al., 2005).

Dixon et al. (2005) critiqued the communitarians' naïve conception of community as homogeneous. Communities have conflicting and competing interests (Dixon et al. cited in Ledwith, 2011). Moderate communitarians (Walzer, 1989) have tempered this position, arguing the need to leave space for the freedom of minorities to exercise their rights within groups and society.

In 2005, Erhard Berner, Lecturer at Institute of Social Studies in The Hague, and Benedict Phillips of Oxfam also argued against a communitarian approach, writing that community development is not merely self-help by communities but rather a vehicle of liberation for oppressed groups. Berner and Phillips' critique of communitarianism was based on the work of writers such as Paolo Freire. Freire (Blackburn, 2000; Freire & Shor, 1987) described learning as potentially liberating rather than dominating, touching thereby on the radical basis of community development. At the centre of this debate is *who decides* the direction of community development and *who it serves*.

Community economic development

Community economic development (CED) is a parallel variant on community building that has emerged from communitarian principles. Di Jennings (2014), convenor of the NZ CED network, described community economic development as social enterprise that trades like commercial enterprise but where assets and profits are locked and retained for community benefit. Community economic development projects often have a communitarian approach and might or might not be community-led. They have increased self-reliance in communities, have mostly consulted their communities and have sometimes involved external stakeholders (Jennings, 2012).

Jennings (2014) interviewed 97 social enterprises in Aotearoa/New Zealand and found them to be "small, local social value-led businesses" (p. 7) which connected with local communities and safeguarded community assets. They have employed the business

language of social enterprise to indicate their focus on being more financially sustainable and to encourage local and central government and business partners to 'invest' in development. They have been less reliant than traditional Aotearoa/New Zealand community groups on philanthropic grants, averaging 71% of their income from trading and only 21% from grants. Groups also utilised in-kind investment from local partners and stakeholders, for example, low cost or free access to buildings or resources.

Jennings' research (2014) indicated that to be successful, social enterprises need both community and business skills in their governors. Governance must be strong and effective, know how to take calculated risks and how to orient thinking to the future. Close links are desirable with complementary social enterprises, service users and purchasing agents. Last, success is predicated on the use of a quadruple bottom-line assessment of, and response to, community conditions, i.e. social, environmental, economic and cultural factors.

Community economic development organisations in Jennings' study indicate that they have an under-met requirement for non-returnable project start-up funds and that they would benefit from asset transfer of land and buildings from government to local groups.

Asset-based thinking utilising community capacity to local advantage is integral to community economic development (and also community-led development) (Inspiring Communities Trust, 2010; Jennings, 2014). Community capacity in this context means the human, social, political, cultural, built, natural and economic assets acquired or available within communities for local benefit (Pigg, Gasteyer, Martin, Keating & Apaliyah, 2013). The most amorphous of these assets, social capital³⁴, was defined by Putnam, Leanardi, and Nanetti (1993) as "those features of social organisations, such as trust, norms and networks, that can improve the efficiency of society by facilitating coordinated actions" (p. 167). Marcello Bertotti, Angela Harden, Adrian Renton and Kevin Sheridan (2012) summarised the effects of social capacity increase, in their work with disadvantaged communities in London, as bonding for mutual health and

³⁴ Or social capacity.

wellbeing, bridging across geographic, occupational and ethnic groups to gain economic and political gain, and linking with other communities, businesses and government to consolidate long-term advantage. Access to common-pool resources added to social capital (Ling & Dale, 2014).

From another perspective, Rudel (2011) argued that the amount of social capital amongst members affected the ability of groups who manage common-pool resources to sustain themselves. For example, groups who formed to manage their common-pool resources such as water or forests worked better when they included all who used the resource and people who had or developed resource managing skills.

Rudel proposed that social capital was effectively formed and maintained when commons-managing groups had both cohesion and links to centres of power; and when government officials in turn fostered the autonomy of those groups. Rudel's paper drew a cyclical connection between the commons, organisations that managed the commons (common-pool institutions), and the economic development that grew social capacity.

Aimers and Walker (2013) noted that community economic development, as applied in Aotearoa/New Zealand (based on Putnam's interpretation), tended to ignore the political and power relationships inherent in the concept of locally controlled resources as a power source for local communities. Power inequality and conflict inherent in the state-civil relationship could be conveniently forgotten in the pursuit of short-term economic advantage (Eketone & Shannon, 2006).

To summarise, community economic development, sometimes referred to in terms of social enterprises, is based on communitarian values of self-help and civic duties. The central aim of community economic development is to build the locally-owned physical, skill and knowledge assets of the community.

Community-led development

In Aotearoa/New Zealand, a particular theory of community building has been promoted. This theory has similarities to and also differences from radical community development, communitarianism and community economic development, namely, the theory of community-led development.

Community-led development has been championed, in this country, by a group called Inspiring Communities (2010, 2013), building on international concepts (Westley, Zimmerman & Patton, 2007). Community-led development is said to include the principles that guide the general practice of radical community development (Loomis, 2012) as well as the social enterprise aims of community economic development (Jennings, 2014). What characterises community-led development is: a place-based focus; a whole system approach across sectors; structural processes designed for community impact; and community leaders driving intentionally collaborative relationships. While placing communities in the driving seat, community-led development espouses collaboration with business and state stakeholders. From this perspective, collaboration improves a project's likelihood of success (Inspiring Communities Trust, 2010, 2013; Torjman & Makhoul, 2012). The central premise is that when communities themselves initiate, drive and govern a project, comprehensive, sustainable long-term local benefit is more likely. "Communities taking charge as much as possible of their own economic and social development" (Loomis, 2011, p. 3).

Importantly, community-led development approaches acknowledge that issues might be complex, that community responses are often innovative and that resilient sustainable communities and projects are a desirable goal. These aspects will now be addressed in turn.

Westley, Zimmerman, and Patton (2007), wrote about the complexity that is inherent in many community-led projects. Practitioner/researchers were encouraged to look at the myriad of factors that affect communities' progress (Ramalingam, Jones, Reba & Young, 2008), including that development could be non-linear; patterns of interactions could emerge; people could adapt to one another and to situations; progress prediction was uncertain; change might be dynamic; and relationships and projects could evolve interdependently (Patton, 2011). From their writings, I noted that complex issues have rarely been addressed by simple, quick fixes.

Often an innovative response is called for when community-led development addresses complex issues (Torjman & Makhoul, 2012) of poverty or unemployment, for example, in projects that have multiple partners and stakeholders; and when adaption to new environments or technology is needed. Innovation has been found to

have occurred at first responses to complex issues and at re-founding (Arbuckle, 1988) when an organisation has recaptured the original vision and applied it to an emerging challenge.

Jamie Gamble (2008), a Canadian innovation consultant, wrote about the inter-relationship between complexity and innovation:

Initiatives that are innovative are often in a state of continuous development and adaptation, and they frequently unfold in a changing and unpredictable environment. This intentional effort to innovate is a kind of organizational exploration. The destination is often a notion rather than a crisp image, and the path forward may be unclear. Much is in flux: the framing of the issue can change, how the problem is conceptualized evolves and various approaches are likely to be tested. Adaptations are largely driven by new learning and by changes in participants, partners and context (p. 13).

From a public policy perspective, Considine et al. (2009) investigated how innovation is aided by social networks. From their research into local government, they suggested that innovation was fostered by network relationships both inside and outside an organisation. According to Considine et al, innovation was influenced by the type, strength, direction and multiplicity of relations as well as the characteristics of the people involved. Building on the work of Granovetter (1973) he noted that relationships that had links that were weak (not reinforced by a number of connections to the group), because they were unique, were more likely to result in novel outcomes.

Community-led development aims to build thriving resilient projects and communities (Department of Internal Affairs, 2012; Inspiring Communities Trust, 2013). Within this aim is a desire to retain project integrity through changing circumstances (Westley et al., 2007). Resilient and sustainable projects and communities, wrote Loomis (2011), in his evaluation of community-led development in Wairoa, were enabled by community connectedness, participation and control of the process. How to create a sustainable community television station — part of the thesis research question — will be analysed in the Chapter 10.

Paradoxically, innovation is not only connected with the complexity of challenges and with social networks, but also with playfulness. Patrick Bateson and Paul Martin (2013) described innovation as “implementing a novel form of behaviour or an idea in order

to obtain a practical benefit” (p. 3). They described playfulness as motivating creativity which could lead to innovation as the idea was applied.

The fit I saw between the complexity of community-led development and the Channel North project was recorded in my thesis journal:

Community-led development, I found from readings, fitted closely with the complex way Channel North’s project actually worked — inspired by the playful dreams of local young people and film-makers but also allied in aims and practice with local government agencies and local small businesses. The diverse viewpoints within the group partly gave rise to innovative ideas and sustainability. Adopting this approach, however, compromised the radical media function in Christians et al.’s matrix of challenging existing systems. I saw involving diverse sectors placed the Channel North venture again within the facilitative sector of the use of media commons and as a community collaborator with government and business (20 March 2014).

The aim of community-led development, then, was to create robust sustainable development strengthened by involving a range of partners for the benefit of the community.

Dr Terence Loomis, in a critique of the approach, noted that not all organisations claiming to be community-led could demonstrate that they were, to any significant degree. Loomis (2012) reviewed 21 Aotearoa/New Zealand projects self-labelled community-led and found only two of these strongly embraced the approach’s core principles and eight weakly embodied some principles. Of the other projects claiming community-led development status, six were, in fact, initiated or administered by central or local government. Five others were started by local groups and did not embody the core principles.

The Department of Internal Affairs, in 2009, funded six ‘community-led development’ projects for three years. In the department’s evaluation report, the loci of initiation and overall responsibility for the projects were described as with the government. In the 2012 Department of Internal Affairs Evaluation Report, two paragraphs that served as examples read that “a process is initiated in each community through which members of the community agree to participate in the community-led development process” (p. 9); and that the department “monitors implementation and manages any identified variation in agreed processes” (p. 3). From these quotes, I question whether this evaluation report used a community-led label for projects that were in fact initiated, defined and controlled outside the communities.

The community-led development model adapted by Loomis (2012) (Figure 3-4) compared the prime purpose of a project with its locus of control. Community building and organising within a community were mapped in relation to externally driven government-contracted services and national campaigns. These are broad-brush categories that do not deny the nuances in the situations of groups that are both community builders and advocate against injustice; of community initiated projects that have sought government funding; and of national campaigns that have been adopted by local communities.

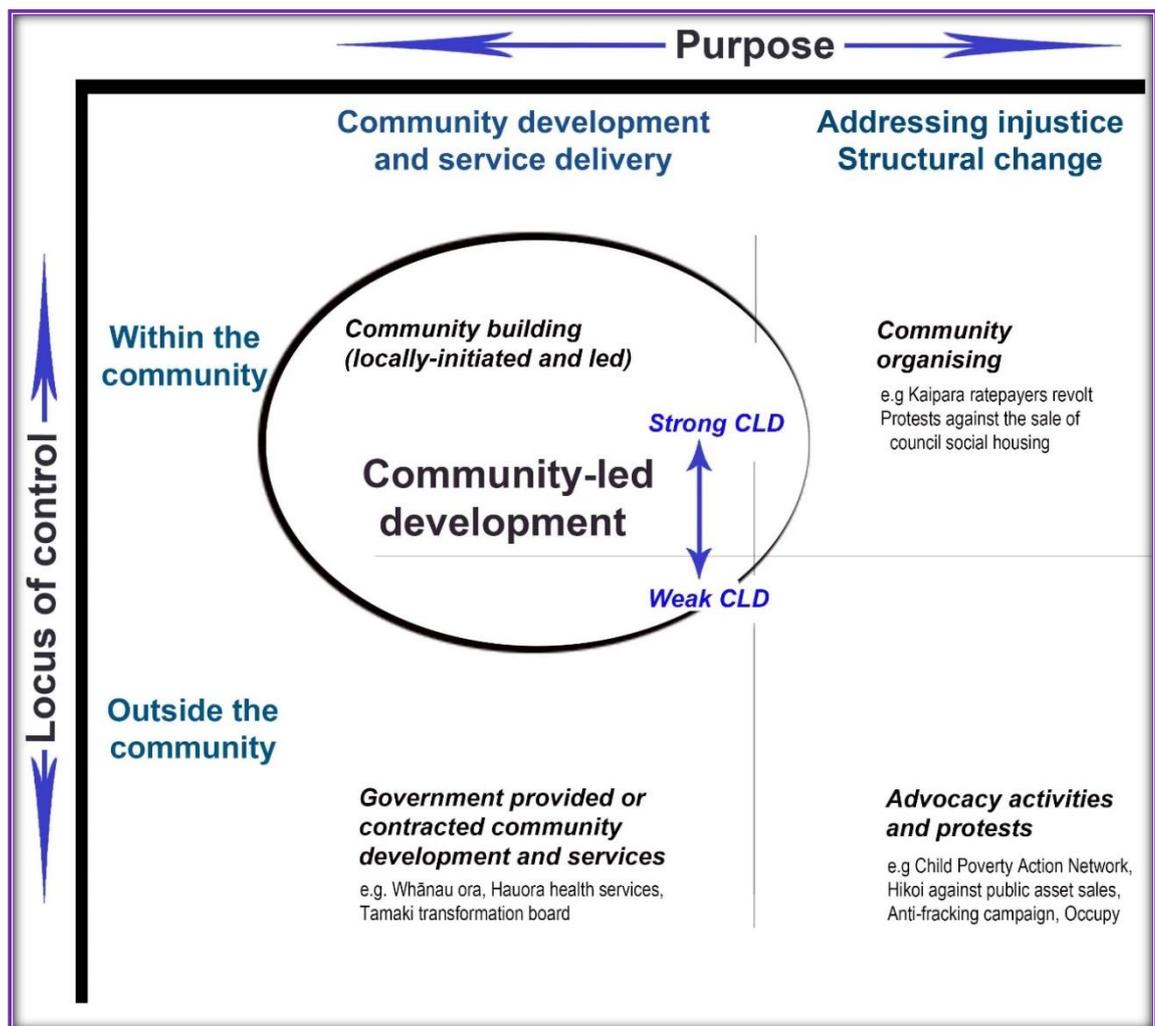


Figure 3-4: Community-led development model of Marshall Ganz and Douglas Hess as adapted by Terrence Loomis (2012, p. 8 and p. 20).

Community-led development projects are complex, often involving multi-faceted and pragmatic negotiations and trade-offs. Judgements need to be made as to what has been gained and lost in engagement with partners. Pragmatic decisions could result in a powerful partner colonising a project's core principles. Loomis (2012) wrote that community-led development was not always the answer, especially if it involved

disadvantaged groups partnering with the very bodies that oppress them. A community organisation’s *values* could be compromised by community economic development and community-led development could also compromise a project *politically*.

The advantages — of greater levels of sustainability from engaging in enterprise and of broader impacts arising from collaborating— come with potential pitfalls.

Community development in Aotearoa/New Zealand

Aimers and Walker (2013) tracked the changing aims and language of community development in Aotearoa/New Zealand over time (see Figure 3-5). The community development focus on rebuilding community infrastructure after World Wars One and Two morphed, in the 1950s, into creating positive futures for young people. Rights-based organising emerged in the 1960s. This challenged power structures and became recognised community development practice. From the 1990s, government contracting and the introduction of managerial emphasis impacted on the operation of community development in organisations. In line with a contracting environment, the language of community development began to include the language of social capacity, social inclusion, sustainability, and by 2000 the language of strength-based practice. Government contracts, from 2000, increasingly excluded any activity that might be considered advocacy or aimed at changing government systems or practices. Concepts of community-led development and recognition of social entrepreneurs emerged around 2005, building on earlier ideas of partnership between community and government.

1930	1940	1950	1960	1970	1980	1990	2000	2010	
Community rebuilding		Youth needs	Rights		Structural analysis	Inclusion	Strengths	Community economic development	Community-led development
<i>Rebuilding communities after WW1 and WW2</i>		<i>Creating positive futures for young people</i>	<i>Volunteer organising, social movements & political action</i>		<i>Challenging power structures</i>	<i>Developing social capital to promote social inclusion</i>	<i>Developing community strengths assets & sustainability</i>	<i>Social enterprise</i>	<i>Leading collaborations</i> <i>Communities of place</i> <i>Communities of interest</i>

Figure 3-5: Chronology of community development in Aotearoa/New Zealand, Aimers and Walker (2013, p. 14), adapted.

Professor Love Chile (2006) summarised this long history of the concept of community development into three themes: *tāngata whenua* communities, the collective action of communities, and the statutory work undertaken by central and local government departments.

Tāngata whenua community development

Māori communities, Chile (2007) wrote, developed their own communities in a communal structure well before community development was a theory. Their attempt to form communal understandings with Pākehā settlers, with the signing of Te Tiriti o Waitangi in 1840, was foiled (Yensen et al., 1989). The confiscation of land and resources and the imposition of oppressive legislation on their people threw Māori back on their own resources (Durie, 1997).

Chile (2007) cited Ranginui Walker's suggestion that the 1970s origins of Nga Tamatoa, a group of vocal young Māori activists, was the pivotal change point when Māori community development gained recognition. Projects like the Kohanga Reo (language nests) that emerged in the 1980s were, according to Chile, (2007) examples of robust community development projects initiated by communities and funded by central government that have endured (Munford & Walsh-Tapiata, 2006).

Loomis (2012) critiqued both Chile's assertions that Māori sovereignty struggles and Māori movements such as Kohanga Reo could be classified as community development, and that Māori development such as these generally were a subset of community. He argued that "Māori identify first and foremost through iwi, hapū and whānau, not community" (p. 15). That Māori development influenced community development practice was not disputed.

Stories of hapū and iwi innovation in the development of their communities have certainly inspired Aotearoa/New Zealand community development theory to be community-based and facilitative of self-determination (A. Harris, 2004; Walker, 1982). Professor Robyn Munford and Wheturangi Walsh-Tapiata, of Massey University (2006), described community development practice in Aotearoa/New Zealand as ideally embodying a "relationship between the indigenous population and other cultures" (p. 426) founded on Te Tiriti o Waitangi. Their challenge to community development

practitioners was to honour the rights of indigenous peoples and to be bicultural in practice.

Community-based development

The theory that communities themselves need to drive their own development gained shape in Aotearoa/New Zealand during the 1960s when community development began to be recognised as a practice (Aimers & Walker, 2013; Chile, 2006). At this time, Derrick (1993) among others mooted that community development workers could, by supporting communities' decision-making, purposefully improve life for the disenfranchised. Community development grew alongside rights-based grassroots, feminists, youth and Māori movements (Aimers & Walker, 2013), even to the extent of becoming the "catch phrase to solve society's problems" (Craig, 2007, pp. 45-46).

Community development, from a community-based perspective, means people working on their own issues, acting as agents of change, undertaking self-help activities, and leading local development. Community development, from the point of community people, prescribes a vision of how things might be organised differently so as to achieve justice for marginalised groups. The function of community organising was not identified as separate from community development. The levels of evident community development practice and advocacy for change have fluctuated, along with socio-political and government changes (Loomis, 2012).

I wrote in my thesis journal what I was reminded of by reading about community development:

I learned about community development by working as a volunteer, as a paid worker in a local government community development team, and as a paid community development worker in a community organisation. Work that I did was in response to requests from people who had a need that could be met by communal action. Sometimes I suggested possibilities, but the decisions rested with those who proposed the projects. I gained insight from working with Ewen Derrick, a community development worker and activist in Auckland between 1975 and 1995. From him I learned of community development as facilitating communities' independent decision making. A community development worker assisted community people to decide on actions that would address their needs and identify and secure appropriate resources and skills (Derrick, 1993). Strengthening community networks and supporting community control of services were seen as integral to the ability of communities to make their own decisions. 'Community action' or 'organising' were, for me, an accepted part of community work. If I was working beside people and saw injustice, I needed to support them to challenge

that. If I was challenging injustice, I needed to do so together with the people it affected (12 March 2009).

Community development as an aspect of good government

Prior to, and co-existing with, the rise of community-based development in the 1960s, a strand of community development was established inside the Internal Affairs Department of central government as well as in local government in Aotearoa/New Zealand (Chile, 2006).

With the establishment of the welfare state by the Labour government of 1935, government policy was influenced by the values of communitarianism and included community development imperatives. The Department of Internal Affairs, under the Physical Welfare and Recreation Act 1937, established community development programmes and assisted existing groups with funding (Church, 1990).

Later, the Local Government Act 1974 stipulated that local government had a role in community development and established funding for it. The 2002 Local Government Act further emphasised participatory community planning by including social, cultural, environmental and economic wellbeing as local government outcomes. Peter McKinlay (2005) was optimistic that the 2002 changes would facilitate collective action. Others noted that community development depended on specific councils' approaches, on the effectiveness of workers, and on there being local organisations prepared to engage (Loomis, 2012).

Community development workers were employed in local councils and in the Department of Internal Affairs. They were charged with "identifying local needs, supporting community groups and liaising between communities and government bodies" (Wilkes, 1982, p. 125).

The influence of communitarianism on the concept of community development became particularly evident with the return in 1999 of a Labour government and a 'Third Way'³⁵ style of partnering with community organisations. The government

³⁵ Helen Clark, Labour Prime Minister in 1999, was quoted by journalist Chris Trotter (2000) as saying "Ours is a third way government. . . striving to achieve a better balance between a dynamic market economy and a fair society which offers opportunity and security to all".

defined the meaning of community wellbeing and contracted community organisations to improve it (Curtis, 2003). Community-government partnerships were created with an intention to build social capacity, that is, social connectedness, networks and cohesion. Little attention was given to power relationships and, by the time Labour returned to opposition in 2008, relationships had mostly moved to government contracting services from established community groups (Aimers & Walker, 2013).

Randy Stoecker (2001b), now of the University of Wisconsin, in his paper at the International Association for Community Development conference in Rotorua, noted that in Aotearoa/New Zealand people trusted government with community development more than in the United States. He believed this was because of a history of NZ gradually, even reluctantly, moving away from the Mother Country, whereas USA separated from England by violent revolution. Stoecker thought that the history of the USA meant people did not trust government to provide good things, whereas Aotearoa/New Zealand's history resulted in high community development-type expectations of central government.

Community development involvement by government had, in my experience, the potential both to support and to compromise community-based activities. Community-based activities could be supported by contracts specifically aligned with a group's aims; but compromised by focus on contracts that distract them from the work they originally envisaged. Whether government involvement was supportive or not depended on 'who initiated' ideas and on the constraints (such as levels of reporting) government applied to accessing government resources and funding for the project (Thesis journal, 13 March 2014).

The potential for community collaboration was, however, revealed in the Department of Internal Affairs' description of community development as "a deliberate, inclusive, participatory process of positive community change" (Loomis, 2005, p. 7) and, later, in a move towards funding projects that were underpinned by the theory of community-led development (Department of Internal Affairs, 2011, 2012).

In 2012 the Local Government Act 2002 was amended to exclude the four well-being outcomes and expectations of a sustainable approach from local government work (Loomis, 2012; Simpson Grierson, 2012). This amendment may limit local government community development work, which would mean less potential in the future for collaboration.

Bringing community development concepts together

The use of the term community development in this thesis has been adopted from Ledwith's (2011) radical (or root) perspective whereby community people and workers work together for change — a group is grown by the very people involved. Community economic development indicates that a project is a social enterprise, a not-for-dividend business (Jennings, 2014), a concept that is incorporated in broad understandings of community-led development. Community-led development involves businesses and government agencies in projects led by local communities (Inspiring Communities Trust, 2013). Community-led means, in theory, that communities have thought up the project idea, drawn together the organisation, set the agenda, benefited from the process and invited collaboration with state and business partners (Loomis, 2012) (see Figure 3-6).

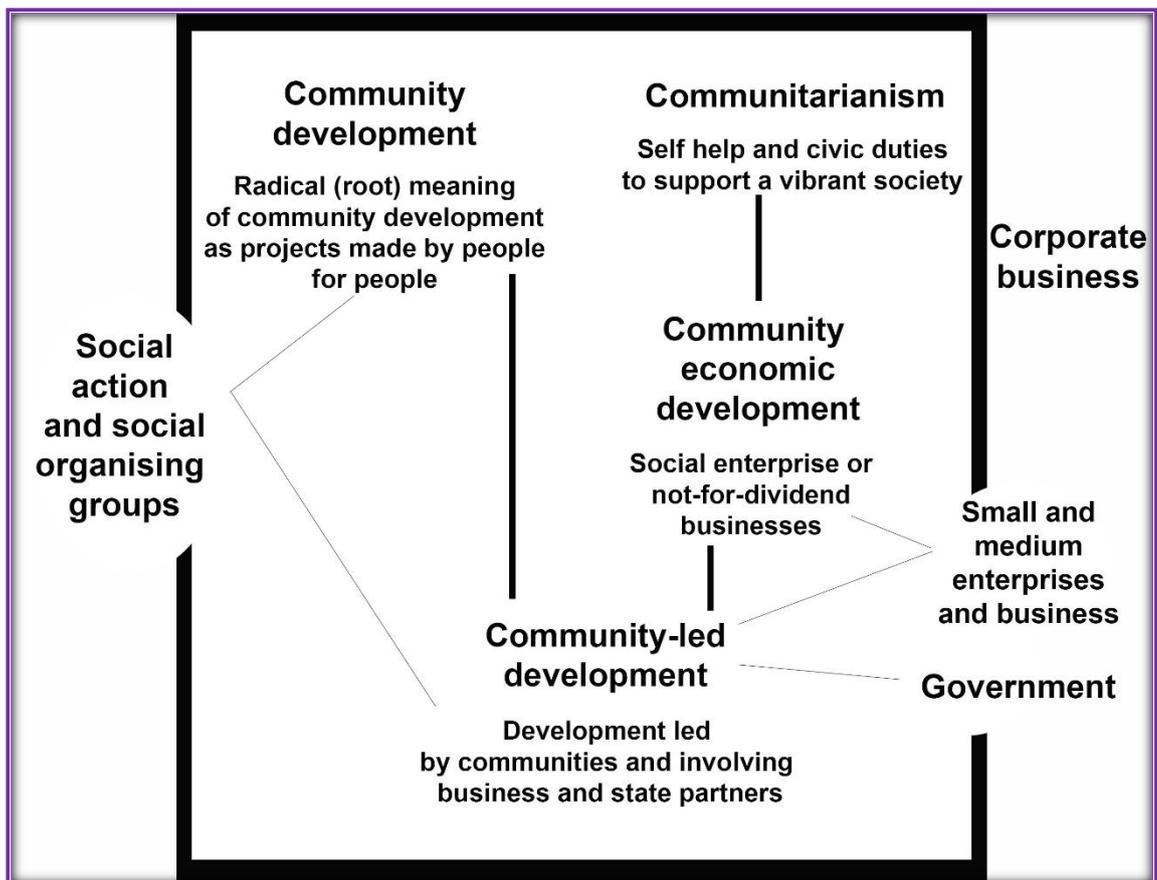


Figure 3-6: Relationship of community development terms.

Radical community development has urged the use of the power within communities to challenge and change systems that oppressed sectors of those communities. Community-led development has sought to collaborate with these other powerful elements in society, in order to achieve more and reduce conflict. Both positions have

weaknesses — of conflict within communities (community development), and of the danger of not achieving true change (community-led development); and both have strengths — of community mobilisation (community development) and of securing partners to achieve goals (community-led development).

I will examine Channel North from the perspectives of radical community development, in its ability to prioritise those marginalised, and the inclusive potential of community-led development.

4. Literature review

In this chapter, I will examine the growth of community television in Aotearoa/New Zealand, and in other countries, to draw out specific learnings for public policy that affect community television, and to provide practical examples of sustainable development. The broader context, especially the policy environment, is an essential element of considering an Aotearoa/New Zealand community television station's viability. I will examine the supportive and hindering effects of public policy in other countries on the establishment of community television. In Aotearoa/New Zealand, community and regional television's history will be reviewed. Three stations will be more closely examined. Some of the stations reviewed have enlightening similarities to Channel North; others provide instructive lessons.

Technological advances, as described in the literature, also have the potential to either enrich or challenge community television (Ali, 2012b; Fuentes-Bautista, 2009). Writers reviewed have forecast that one set of phenomena enhanced by technological advances, social media, would increasingly overlap the role and affect the viability of community and other media. I will consider the literature that asked whether social media has provided a *new way* to broadcast, a *change* to the way community television has connected with its audience, or whether it has *usurped* the role of community television completely (Rennie et al., 2010).

I will conclude this chapter with gaps in community television research that have been identified by other writers.

4.1 Community television

Community television has been described differently (with slightly differing connotations) throughout the world as: 'alternative', 'citizen', 'grassroots', 'independent', 'radical', 'local' and 'access' (Carpentier, 2003; Forde, 2011; Howley, 2009, 2013). The common descriptive thread was that community television stations have provided access to members of their local communities to produce and broadcast programmes using station training and equipment (Ali, 2012b).

The number of community television stations was not easy to ascertain, partly because a standard definition was lacking and partly because community television ventures are often transient. In a survey attempt, the Community Media Forum Europe (2012)

identified 521 European community television ventures. No worldwide survey has been undertaken, although the Canadian Government commissioned a world-wide review of community television (TimeScape, 2009). That study found identifying numbers of stations was further complicated by the blurring of boundaries between community and public television in countries such as Benin in Africa, where most community development activities were conducted by the state and the civil society sector was weak.

Community television broadcasters have used free-to-air terrestrial transmission, cable, internet and social media sites, or a combination of these. In most of Canada, United States and Sweden, community television has been broadcast primarily through cable. Cable was less developed elsewhere and community television used terrestrial transmission or the internet. The internet was the least expensive option and an alternative where no terrestrial spectrum was made available (Ali, 2012b; TimeScape, 2009).

The contentious issues for community television vary from region to region. In her doctoral paper on whether community television had a future, Ellie Rennie (2003) identified preoccupation with three themes of debate about community television in broad international geographic areas: access and freedom of speech in the United States; quality as against amateurism in Europe; and the support of social change in the 'global south'.

In this literature review, I will focus on international community television stations that are mostly English speaking and have similar not-for-dividend free-to-air definitions. In slightly more detail, I will explore community stations in Canada, the genesis of community television; allied development in the United States of access cable television; stations in the European Union, including Ireland and Great Britain; and community television growth in Australia. The common thread of community television in these countries has been the idea of broadcasting being in the public interest. The United States Telecommunications Act of 1996, the 1991 Canadian Broadcasting Act, the United Kingdom Communications Act 2003, the European Union Communication from the Commission on the application of state aid rules to public service broadcasting 2009/C 257/01, the Australian Broadcasting Services Act 1992,

and the Aotearoa/New Zealand Broadcasting Act 1989 all imply regulation of broadcasting as being in the public interest (Ali, 2012b).

In 2009, the Canadian Government commissioned a study to inform their own policy. This study involved interviewing community television practitioners in a number of different countries (TimeScape, 2009). The next section will draw data extensively from that study.

Community television in Canada

Canada was the birthplace of community television (Howley, 2005a). As such, it has had a long history of trialling models of practice, policy and funding that support community television. In Canada, community television grew from community well-being initiatives. The Canadian government's funding model provided ongoing funding for community television. In 2009, there were 119 cable community television channels funded by 2% of larger cable companies' gross income (2% equaled C\$119 million per annum) (Canadian Radio-Television and Telecommunications Commission, 2009).

Underpinning the Canadian model of practice and funding was the community television sector's active engagement with government policy. Community television in Canada was recognised in the Canadian Broadcasting Act, Section 3.1.b, as an essential part of television broadcasting, along with private and public television broadcasting. This recognition gave some regulatory scope for the Canadian Radio-Television and Telecommunications Commission (CRTC) to support community television. The CRTC policy described community television as a two-sided coin of: access — voice was given to anyone; and local origination — programming made by local people (TimeScape, 2009).

Community television began in Canada as a series of community well-being film projects (Howley, 2005a). In these projects, film was used to contribute to improving the lot of people, rather than with the aim of producing good films. The key inspiration for community television came from the National Film Board of Canada's 1960s 'Challenge for Change'.

Community television, as it grew from the Challenge for Change project, was cable-based, and favoured access and participation. However, in 1997, a period of

deregulation saw cable operators reducing participatory aspects of community television, matched at the same time by a reduction in station numbers (Ali, 2012b; TimeScape, 2009). Since then, a number of regulations have been introduced by the CRTC to reverse this trend and support the regrowth of cable community television. In 2002, a quota for 'programmes produced by members of the public', rather than by 'community television producers', was introduced. In 2010, the quota was increased from 30% to 50% of all film to be made by non-professionals. The quota came into effect in 2014 (Canadian Radio-Television and Telecommunications Commission, 2002 para 55; 2010, para 10).

A switch to digital television in Canada was completed in August 2011, making more spectrum available. However, although community digital terrestrial licences were made available at the time of writing and nine were taken up, funding was not diverted from cable community television to support the growth of these and other free-to-air community stations, many of them in rural areas (Edwards, 2012).

The Canadian experience indicated that there was a need to regulate the broadcast commons so that community television could further flourish. The benefit that a regulated and supportive Canadian policy environment opened up was illustrated in a case study conducted by Michael Lithgow (2008) of Telile Community TV.

In 2008, Michael Lithgow mapped the influence on local community capacity of Telile Community TV in Cape Breton, Canada (see Figure 4-1). In his research, he found that there was a causal relationship between community television and social change outcomes, and an increase in people's perception of being included as citizens. He believed that community television had a role locally in forming and expanding community capacity, fostering community economic development and improving residents' wellbeing. He was also interested in what role it played in the construction of meaning, in gaining access to those in power, in forming social bonds, and in expanding personal capacity.

The outcomes in some of these areas were not made explicit, but Lithgow did note that it had provided internships for journalism students, increased local business through on-air advertising, injected money into the community, and in those ways helped local residents control their future (Lithgow, 2008).

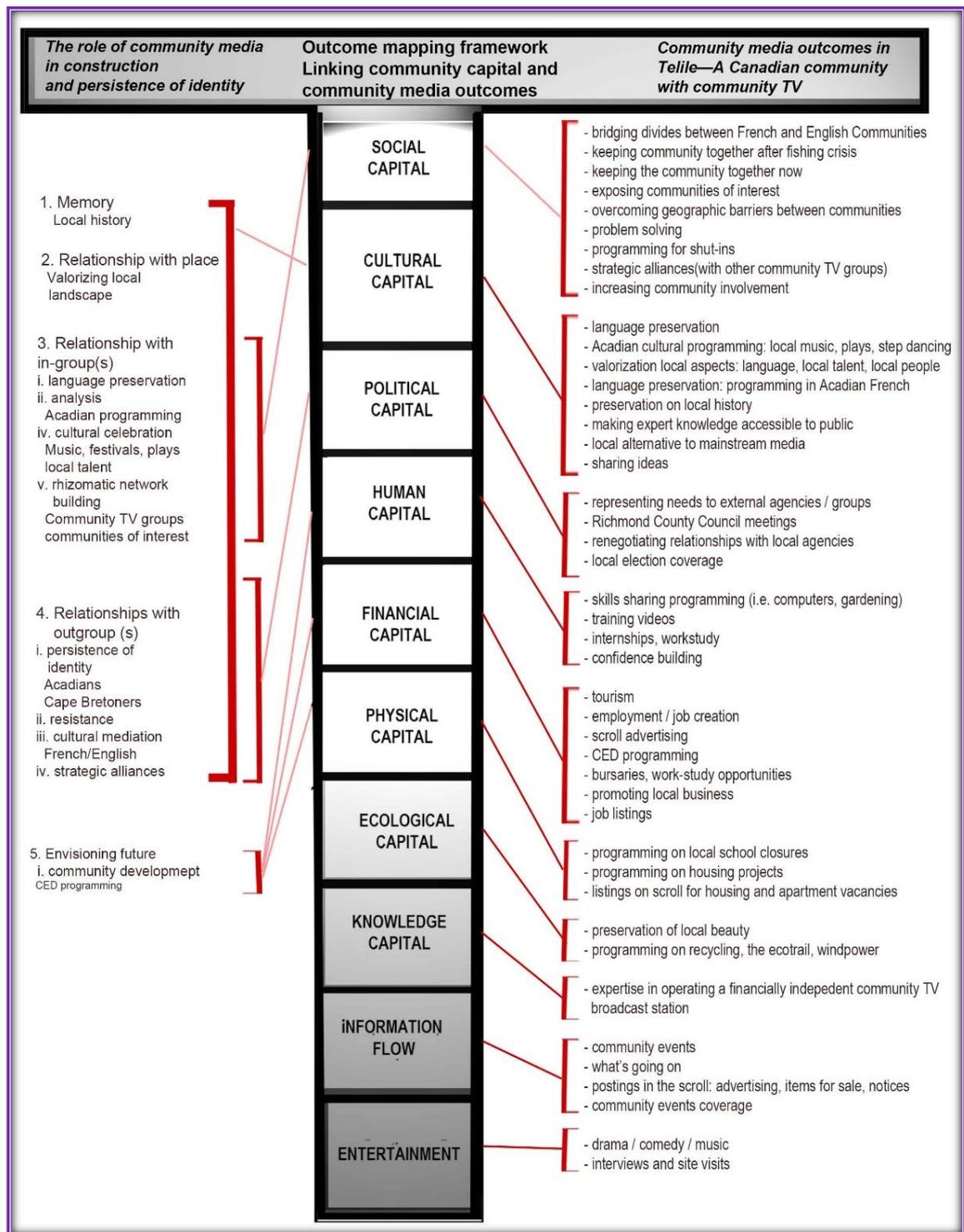


Figure 4-1: Michael Lithgow's (2008) model of community television taking a role in growing local community capacity.

Lithgow's model connected the station's activities with their potential for increasing social, cultural, political, individual, financial, physical, ecological and knowledge capacity.

Later in this chapter, I will use an adaptation of Lithgow's model for measuring social capacity and benefit from Aotearoa/New Zealand community television projects,

specifically Triangle-TV, Taranaki-TV and Canterbury-TV. I will also use the model to analyse interviewees' comments about Channel North.

In Canada, research has suggested that community television has the potential to effect social change, and that regulation of the sector was crucial to ensure that non-professional community producers in areas of high social need are able to continue to access the resources.

Community access television in the United States

In the United States, Rennie (2003) found community television had, as its main justification, the Constitution's First Amendment. This guarantees freedom of speech, a fundamental right that is strongly held. Freedom of speech, connected with the ability to participate in television, has given community television a strong policy position making it well-established and widespread. If community television was to flourish elsewhere, it would be helpful to have a similar connection with fundamental rights to communicate. How United States community television arrived at this point was a story of community connection, proven worth, technical forethought and smart political lobbying.

The establishment of access television's freedom-of-speech right to free cable access was not without challenge. In a case known as *United States v. Midwest Video Corp.* 406 U.S. 649 (1972), the United States Supreme Court ruled that the Federal Communication Commission exceeded their authority in requiring a cable company to carry community access television. This case meant that cable companies did not have to carry access television without charge. In response to this case, public access television advocates worked with policy makers to craft what became the 1984 Cable Act. The House of Representatives report stressed the importance of public access television in meeting the First Amendment goal of free speech. The access television lobbyists had firmly connected freedom of speech with participation in television, in the understanding of law makers. This act, together with subsequent discrete rulings and regulation, was the basis of the community access cable channels in the United

States³⁶ (Engelman, 1990, 1996; Fairchild, 2001; Fuller, 1984; Gillespie, 1975; Howley, 2005b, p. 123; Kellner, 1992; Linder, 1999; Pool, 1973; Starr, 2000).

The connection between freedom of speech and access television proved a double-edged sword in subsequent legislation. *Denver Area Educational Telecommunications Consortium v. Federal Communications Commission* 116 S.Ct. 2374 legislation ruled that community television could not exclude minority voices, on the basis of inciting racial hatred. Freedom of speech was enshrined in the United States First Amendment and prevented the ability of Denver City legislators to control broadcast detrimental to their communities.

In 2008, there were an estimated 3000 community access television stations in the United States (Goldfarb, 2008). They were run by not-for-dividend organisations, local municipalities or cable operators themselves. Their role was to provide public, educational and governmental access (PEG) by hosting community television (Linder, 1999). There was no single community television policy but commercial cable companies were obliged, through various Congressional legislation and Federal Communications Commission Regulations, to carry local community television on their channels (Federal Communications Commission, 2007; United States of America, 1984, 1992, 1996).

Community television in the European Union

In this section, I will consider some of the aspects of the European policy and funding environment that have been supportive to community television, with a specific focus on the community television channels in Ireland and the United Kingdom that I visited in 2008. An aspect of the European context that I found particularly interesting was the policy description of community television, alongside public and commercial television, as a recognised third element of the media environment.

³⁶ The Federal government legislators explained in the Cable Communications Policy Act of 1984, House report no. 98-934, as follows: "A requirement of reasonable third-party access to cable systems will mean a wide diversity of information sources for the public — the fundamental goal of the First Amendment — without the need to regulate the content of programming provided over cable. . . . Public access channels are often the video equivalent of the speaker's soapbox or the electronic parallel to the printed leaflet. They provide groups and individuals who generally have not had access to the electronic media with the opportunity to become sources of information in the electronic marketplace of ideas".

The forming of the European Union afforded community media — television and radio — the opportunity to advocate for coordinated policy across nations, creating policy accepted by diverse governments. In the Netherlands, Germany, Austria and Denmark, these policies have formed a basis for robust funding of community television.

European commentators have called for the ‘human right to information’ to be extended to the ‘right to communicate’ which involves participation in the actual production of what we see and hear (Carpentier & Scifo, 2010; 2009; Nossek, 2007). Partly in response to the lobbying of Open Channels for Europe, the European Parliament adopted a report in 2008, which includes the following clauses by way of preamble:

"Whereas community media should be open to participation in the creation of content by members of the community, and thereby foster active volunteer participation in media production rather than passive media consumption,

“Whereas community media fulfill a broad, yet largely unacknowledged role in the media landscape, particularly as a source of local content, and encourage innovation, creativity and diversity of content,

“Whereas community media are an important means of empowering citizens and encouraging them to become actively involved in civic society, whereas they enrich social debate, representing a means of internal pluralism (of ideas), and whereas concentration of ownership presents a threat to in-depth media coverage of issues of local interests for all groups within the community” (Restarits, 2008, Sections E and M).

Thirteen European Union member countries have gone on to enshrine community media in law, recognised as the third sector of broadcasting (Carpentier & Scifo, 2010; Community Media Forum Europe, 2012). Radio and television community media have worked in concert, at times, to lobby effectively, and have gained recognition of community media’s role (Jimenez & Scifo, 2010).

Alternative models of community television that might inspire others are evident in some European Union countries:

- In Italy, low-range voluntary pirate community channel stations called Telestreets or Telestrada (Scifo, 2010) have offered radical commentary in opposition to the collaborative corporate-owned Italian media cartels.

- In Sweden, an access cable television network has been maintained by charging community organisations membership fees in exchange for broadcast rights, equipment and studio hire³⁷ (TimeScape, 2009).

The experience of community television broadcasting in Ireland and the United Kingdom — stations that have been involved in the Community Media Forum — will be reviewed in more detail.

Ireland

Community television stations in the Republic of Ireland have had a contestable funding model, supportive policy settings, and a model of indigenous language broadcasting. Three community television stations — Province 5 TV in Navan (P5TV), Cork Community television (CCTv) and Dublin Community TV (DCTV) — were operating in 2013. Ireland’s Broadcast Act 2009, Section 77 (8) and Section 134, provided a must-carry³⁸ provision for community contracts on electronic network providers, and transition to digital licences. The contestable Sound and Vision Fund, open to community and public television, was set at 5% of the television licensing fee under the 2003 legislation, Section 39, and was revised to 7% in 2009.

I visited Dublin Community TV (DCTV) (2013) shortly after it was launched in 2008. It was governed by a cooperative and funded by membership fees, the Broadcasting Authority of Ireland (previously the Broadcasting Commission of Ireland) Sound and Vision Fund, Dublin City, other councils and the Dublin community forum. DCTV collaborated with Northern Visions community television station in Belfast for content.

Ciaran Moore (personal communication, 4 September 2008), the manager of DCTV, described the branding of his station as “Ireland’s only ads-free TV”. In 2008, DCTV planned to increase their reach by using the internet. He said that their strategy of public fora, where people could be directors and make short films, was good for involving people and increasing viewership.

³⁷ Each community organisation is charged around 1000 Euro per year (NZ\$1600). There are 80 member production associations in Stockholm that provide the core funding for the station.

³⁸ Must-carry is a provision in legislation where a terrestrial or cable broadcast licence is issued with a clause that community television must also be carried, usually free-of-charge.

I was impressed with DCTV's hard-hitting documentaries and involvement with communities of interest. They actively encouraged their young film-makers to pursue critical stories, such as deep sea oil protests on the Irish coast. They were well-connected with theatre and youth groups. They had received substantial funding at start-up and were very passionate about production possibilities (Thesis journal, 4 September 2008).

The contestable Sound and Vision II production funding for DCTV (Broadcasting Authority of Ireland, 2013) reduced significantly. In November 2013, DCTV issued a statement of impending closure because of this funding reduction. However, in January 2014, the group revised their decision and decided to continue on a volunteer basis.

The United Kingdom

In the United Kingdom, community television stations had traditionally struggled with recognition and funding but, with the switch to digital in 2011, were allocated nationwide spectrum and associated supportive legislation.

The participatory value of community media was acknowledged in United Kingdom legislation in the 2003 Communications Act, Section 262 and 359, and its contribution to democracy by the Office of Communication but, until 2011, this had not resulted in financial support. Some explanations for this have been put forward, for example the unpopularity of cable, a dearth of funding, and a failure of licensing regimes (Ali, 2012b; Ofcom, 2009; TimeScape, 2009).

Southwark TV and Summerhall both started up online because of the low overhead costs. This also gave them wider potential participation, though at the expense of connection with a local flavour.

Chris Haydon of Southwark TV said that their project incorporated media with local life. He saw their venture, not as a television station, but rather as a community resource for those wishing to produce their own local stories (Ali, 2012b).

Chris was previously a mainstream journalist and film-maker who wanted to make a difference for people in his area. He saw his project as bringing professional skills to a home-grown level and telling stories in local and street screenings. He highlighted collaboration between professionals and people telling their own stories, and the differing aims of local storytelling and broadcasting to a wider audience. He worked

alongside urban teenagers, people with disabilities and community groups, to assist them to film their stories. Southwark TV broadcast their local stories to a wider audience on the internet (Chris Haydon personal communication, 28 August 2008).

Southwark TV, together with others, applied in 2012 for a London broadcast licence. They were unsuccessful. However, they intended to collaborate with the successful licence-holder (David Rushton personal communication, 30 November 2013).

Summerhall launched in 2012, in the footsteps of other on-line community television ventures in Edinburgh: Edinburgh Television (from 2000-2002), Channel Six Dundee (from 2000 to 2002) and E-tv (Aberfeldy, during 2003) (Russ-Ef, 2012). The station ran on a volunteer basis, with philanthropic funding and income from community production. The close involvement of art and film students in the Summerhall project sustained the project and allowed it to morph with new opportunities. The ownership that the students took of the station was interesting from Channel North's perspective, where students play a key role.

I was interested in the opinion of Dave Rushton (personal communication, 23 September 2008), Director of the Institute of Local Television and one of the organisers of Summerhall, about where the ownership of spectrum should sit. There was an increase in available spectrum in the United Kingdom's move to digital transmission. He acknowledged that, for the greater public good, spectrum needed to be assigned nationally in the first instance to allow for national broadcast. However, he said that once national channels had been allocated, spectrum ownership should rest locally with local government to be assigned where people from that area wished. This gave the opportunity for local people to decide whether or not they wanted a plethora of shopping channels or have a variety of local television broadcasts. Scotland, he argued, should be governed locally, and this included governance of broadcast spectrum. He advocated for local community television campaigners to investigate and understand how spectrum policy and practicality was applied, so that they were not steam-rolled by commercial and national interests (Rushton, 1993, 1997, 2008b) (Thesis journal, 23 September 2008).

Northern Visions, in Belfast, was an access- and community-oriented not-for-dividend channel. In 2009, its income was obtained mainly on the basis of the social value of work rather than television content production or broadcast. Funding came from the Belfast City Council, the Arts Council of Northern Ireland, Northern Ireland Screen Trust and from local organisations. About 20-30% of income was from commercial work. They employed nine to 12 people; three to five volunteers helped with administration; and there were 40 to 50 volunteers in production with 200

collaborating community groups. They had their own studio, equipment and editing facilities (TimeScape, 2009).

Marilyn Hyndman, one of the initiators of Northern Visions, described some fairly extreme technical challenges the station had to get on air from 2002 onwards (personal communication, 1 September 2008). Northern Visions had a spectrum licence, for example, but were not able to transmit until a community group helped them obtain a transmission mast site. Northern Visions subsequently supported the growth of the Dublin station and strategised together in a network with Dave Rushton from Edinburgh. Marilyn noted the higher number of stations in some other European countries, and said at that time that she would like to see a network of community television stations in the United Kingdom. Northern Visions, in early 2012, faced closure and mounted a successful campaign to reinstate their core funding (Community Arts Partnership, 2012). A digital terrestrial licence was granted to them in October 2012 (Lane, 2012).

Northern Visions was a station close in profile to Channel North — in community-led development aims; in inter-dependence with local communities; in involvement with training; and in local links with state and business. Their long-term viability had been supported by the skill base of dedicated people. Their number included Marilyn Hyndman who connected the station to the local and Europe-wide stage, and Dave Hyndman, a technical know-how person who had managed, amongst other things, to frugally broadcast on the internet with low-cost software. Dave emphasised another key point — that community television needed to clearly place itself on the participatory end of the participatory-professional spectrum (Thesis journal, 1 September 2008).

The United Kingdom policy and funding environment changed in 2011, partially in response to suggested ways of operating proposed by Dave Rushton and others. In August 2011, the policy supported local television³⁹. Amendments were made to Section 5 of the Wireless Telegraphy Act 2006 to reserve sufficient spectrum, to Section 244 of the Communications Act 2003 to create a specific local TV licensing, and to Section 310 of the Communications Act to ensure there was space on the electronic programming guide (EPG) for local television.

³⁹ Community television is called local television in the United Kingdom.

Nineteen local television licences were awarded to existing and emerging stations in 2012. The BBC was instructed to contribute £25 million towards infrastructure and the purchase of programmes from emerging stations (United Kingdom Department for Culture Media and Sport, 2011). This appeared to be a major advance for community television in the United Kingdom, elevating its recognition in terms of infrastructure accommodation, legislation and funding.

The funding from the BBC, however, was only for three years. What would happen after these three years was not clarified. The viability of small local stations in the United Kingdom has been shown through history to be marginal and they need more certainty than this (Dave Rushton personal communication, 20 November 2013).

Learnings for community television from the 'global south'

Rennie (2003) described participatory media (including community television) in the global south as a tool for development and, in some cases, for liberation. Projects often started from an intent to improve the lives of local people. Participatory media included local creation and screening of videos, community radio, television and internet broadcast.

Participatory media projects in the global south were usually small scale, with social change aims. They were often begun with development aid, but were seen as successful when taken over by local communities. For example the original goal of CESP (Centre de Services de Production Audiovisuelle), a participatory media project in Mali, West Africa, was to improve agricultural practice in an area of drought. Local farmers and external specialists were filmed sharing farming information, and agricultural videos were produced and disseminated. Although started up with development aid, in 1993, CESP became independent and locally owned (Dagron, 2001). Media projects such as this were not merely communicating and receiving mechanisms but network tools for the exchange of ideas and information (Rennie, 2003).

Community television can also be set up by people wanting to have their own reality portrayed in a positive light. A community television station was set up by residents of Rocinha, Rio de Janeiro, Brazil, fed up with seeing their community negatively shown on television as a violent and inaccessible shanty town of illiterate labourers,

domestics and thieves. A station that had begun in 1997, as 'TV ROC' (Medrado, 2005), closed in 2011. The new cable station launched itself in June 2014 as 'Evolution Television' broadcast interviews, drama and difficulties faced by locals, humour and local news (Coelho, 2014; Porter, 2014). The station was run by volunteers and funded by channel members.

Alfonso Dagron (2001), funded by the Rockefeller Foundation, undertook studies portraying the rise, and sometimes fall, of grassroots participatory media projects across Africa, South America and Asia. He described participatory media projects as diverse and changing, often impermanent, challenged by lack of money and other organisational difficulties, and built on ideas about culture or social change. Whether they endured or not, each provided pieces for new puzzles. For Dagron (2007), participatory media in the global south defied patterns, which was precisely what interested him. If it were classified as a system, it might be more easily controlled.

Australia

Community television in Australia was described by Rennie (2003) as having three strands: urban community television, Aboriginal community television, and Aurora Community Television on satellite pay television.

Aboriginal community leaders started pirate television stations in remote areas in nations such as Pitjanjarra in Ernabella, South Australia and Warlpiri of Yuendumu in central Australia (Batty, 1993; Michaels, 1986, 1987). These were eventually granted limited licences to broadcast and in the 1980s leaders requested and were granted community television spectrum in the Australian outback wherever the two national satellite channels, ABC and SBC, could be received. These sites produced and broadcast local content. In 2001, a national satellite station, Imparja, began to share programmes with Aboriginal community television. In 2007, a group researching audiences of Australian community broadcasters found that there were 78 remote indigenous community television stations (Meadows, Ford, Ewart & Foxwell, 2008) licensed under the Broadcasting for Remote Aboriginal Communities Scheme (BRACS) (Powerhouse Museum, 2011).

In 1994, urban community television was finally allocated an open narrowcast class licence in five state capital cities under VHF 31. This was on the condition that the

stations focused on community, educational and non-profit use. In 2002, specific community television licences were legislated and five-year licences were issued in 2004.

When Australia switched to digital television in 2010, Aboriginal and urban community television stations were granted digital licences by the Australian communication and media authority (Commonwealth of Australia, 2011; Communications and Media Authority Act, 2005; Kaufman, 2005b; Sennitt, 2009). In 2013, the five urban stations operating were 31Digital in Queensland, 44Adelaide, C31 in Melbourne, TVS in Sydney and WTV in Perth. Digital licences for community stations will extinguish in 2015 (Clarke, 2014).

Aurora Community Television was launched in 2005 as a not-for-dividend venture. It broadcast nationally on both cable and satellite pay television. Charities and faith-based organisations were able to broadcast programmes for a fee of A\$600 per hour (NZ\$740). Not everyone could broadcast and nor was support offered with production or broadcasting. Although critics challenged its status as a community access channel, Aurora has provided a platform for some community groups (Kaufman, 2005a; TimeScape, 2009).

4.2 Community and regional television in Aotearoa/New Zealand

In 2007, Channel North joined the Regional Television Broadcasters Association of New Zealand (2007) (RTB), a group that had formed in 2002 with the aim of promoting community regional broadcasters' interests. This group included both small commercial and not-for-dividend community stations (RTB, 2007). Nine of the 17 regional stations were set up as Charitable Trusts. Bi-annually they met with each other, with politicians and with government officials to find commonalities, increase funding, collaborate on content and lobby for access to broadcast platforms. The stations, as at 2008, are shown in Figure 4-2.

My first impression was of a disparate, mainly male, business-oriented group under financial pressure who lacked care for each other. At my first meeting, Taranaki-TV had recently closed and the only mention of their loss in the meeting was whether their equipment was worth picking up. Over time this impression faded as I began to see how they did in fact look out for each other, and began to experience for myself

the financial pressures under which they operated (retrospective reflection from my thesis journal, 25 January 2009).

	Name	Service region	Analogue terrestrial	SKY digital satellite	Freeview satellite	FreeviewHd terrestrial	TelstraClear Cable	
1	Te Hiku TV	Kaitaia	Yes	No	No	No	No	
2	Channel North TV	Whangarei	Yes	No	No	Yes	No	
3	Family TV	Rodney District	Yes	No	No	No	No	
	Stratos (National)	Auckland	No	No	Yes	No	No	
4	Triangle/Face TV	Auckland	Yes	Yes	No	No	Yes	
5	Triangle TV	Wellington	Yes	No	No	No	No	
6	Taranaki TV	Taranaki	Closed 2008					
7	Big TV (Waikato Uni)	Hamilton	Yes	No	No	No	No	
8	TV Central	Waikato	Yes	No	No	Yes	No	
9	East Coast TV	Gisborne	Yes	No	No	No	No	
10	Geyser Television	Rotorua	Yes	No	No	No	No	
11	TV Hawkes Bay	Napier	Yes	No	No	No	No	
12	Tararua TV	Pahiatua	Yes	No	No	No	No	
13	Mainland TV	Nelson	Yes	No	No	Yes	No	
	Shine TV (National)	Christchurch	Yes	Yes	No	Yes	Yes	
14	CTV Canterbury	Christchurch	Yes	No	No	No	Yes	
15	Visitor TV	Christchurch	Yes	No	No	No	No	
16	45 South TV	Timaru/Oamaru	Yes	No	No	No	Yes	
17	Channel 9	Dunedin	Yes	No	No	No	No	
	CUE (National)	Southland	Yes	Yes	Yes	No	No	

Figure 4-2: Regional and community stations on-air in 2008. Adapted January 1, 2013 from http://en.wikipedia.org/wiki/List_of_free-to-air_TV_channels_in_New_Zealand

Stations represented within the collective were Te Hiku TV⁴⁰, Family TV⁴¹ and Channel North in Northland; Triangle-TV⁴² in Auckland and Wellington; Family TV Waikato and Rotorua, ITV Live Rotorua⁴³, East Coast TV⁴⁴, Television Hawkes Bay⁴⁵ and Tararua TV⁴⁶

⁴⁰ Te Hiku TV, which has been operating in Kaitaia since 21 March 2006, was run under a charitable trust and was part of a network of regional indigenous radio media outlets.

⁴¹ Family TV transmitted from Warkworth from 1996, also providing training and Christian programming. It ceased transmission in 2009 (Labett, 2003).

⁴² Triangle-TV was the first not-for-dividend community station to go to air.

⁴³ Daryl Anderson started the group of community television stations in Waikato, forming a trust that acted as a business incubator. The stations run by the trust included Matamata-based Family TV Waikato, which was launched in 2002, broadcasting local news and general family viewing; Family TV Rotorua launched in 2006 with similar aims for Rotorua; and ITV Live Rotorua, or Geyser Television, which was a tourist station (Television Media Group, 2007).

in the central North Island; and in the South Island, 45 South⁴⁷, Channel 9⁴⁸, Canterbury-TV⁴⁹, CUE⁵⁰ and Mainland TV⁵¹. Shine TV⁵², a national Christian station, was also part of the group.

Between 2008 and 2014, I participated in the RTB, attending meetings, taking the role of deputy in 2011 and Chair in 2012 and 2013. During that period, the RTB collaborated on their collective branding and recognition, sharing programmes and supporting each other as they faced challenges. Three issues that were addressed by RTB I will cover in more detail: low funding, the need for collective satellite access, and digital switchover.

Funding

The RTB, working as a lobby group, had been granted NZ\$800,000 annual funding for members from NZ-on-Air in 2005 (2006). This was distributed for production of local content on the basis of audience numbers. The number of stations on air increased and, in response to member submissions in 2008, NZ-on-Air (2008a, 2008b) reviewed and increased the funding to \$1.5 million per year. This review also excluded funding going to any station less than two years on air.

It was noted that, even after the 2008 increase, funding was around 1% of the broadcast budget, and much lower than the approximately 5% granted to special interest radio (see Figure 4-3 below).

⁴⁴ East Coast TV began broadcasting in 2008.

⁴⁵ Television Hawkes Bay began broadcasting in 1994, transmitting general programming.

⁴⁶ Tararua TV began broadcasting in 2004 to Pahiatua, transmitting local news, Christian and family-safe programmes (Going digital, 2012).

⁴⁷ 45 South TV was established in 2006 and still transmits in Oamaru.

⁴⁸ Channel 9 was established in 1998 by Allied Press. It transmits in Dunedin.

⁴⁹ Canterbury-TV was established in 1991.

⁵⁰ CUE—established in 1969 in Southland —was formerly Mercury Television, then Southland TV, before taking on its current form. CUE focuses on distance-learning, local news and sport, and transmits locally as well as nationally on SKY and Freeview.

⁵¹ Mainland TV was a Christian station based in Nelson.

⁵² Shine TV, established in 2002, is a Christian station in Christchurch that transmits locally, and also transmits nationally on SKY and Telstra Clear cable in Christchurch.

In their allocation of funding, NZ-on-Air emphasised audience numbers which, taking McQuail's (2010) argument, had the effect of framing television as a business providing for a market. Surveys of viewership were not consistent among members, so the group planned to survey viewers with an aim of demonstrating the worth of community and regional television. In 2009, NZ-on-Air agreed to commission a repeat of their 2003 survey which found 20% of the general population in 2003 and 22% in 2009 watched community and regional television (Labett Research and Marketing, 2009; Labett, 2003). A further survey, commissioned in 2014, found percentages of people watching varied between 59% in Invercargill and 15% in Whangārei (Colmar Brunton, 2014). Excerpts from both surveys are in Appendix C.

Community and regional TV funding level by year (NZ-on-Air Annual Reports 2005-2014)										
	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Triangle TV	154200	134200	136300	116100	205967	300000	350000	300000	300000	75000
Family TV North	98300	88300	81000	76400	150000					
TV Central	99800	92700	84700	73800	193282	150000	180833	156000	155000	175000
Tararua TV		16700	16700	79100	75000	85000	99167	85000	85000	
TV Hawkes Bay	18400	91500	86200	77500	75000	85000	99167	85800	85000	90000
Mainland TV	-	-	84200	78000	75000	75000	95000	81429	81429	85000
Canterbury TV	139700	125300	112200	108200	150000	190000	221667	435110	435110	240000
45 South TV	14900	50000	16700	-	-	-	-	-	-	-
Channel 9	116900	103200	91200	88000	150000	170000	198333	170000	170000	175000
Cue TV	116700	103500	94100	86900	150000	170000	198333	170000	170000	175000
TV Rotorua			-	71700	151138	110000	128333	110000	110000	115000
East CoastTV				-	19825	-	-	-	-	-
Te Hiku TV				-	34888	37500	43747	37947	37947	40000
Channel North				-	-	85000	102083	86915	86915	90000
	758900	805400	803300	855700	1430100	1457500	1716663	1718201	1716401	1260000
Overall NZ-on-Air payments for broadcast						130,664,000	130,304,000	133,396,000	131,751,000	126,888,000
Regional TV % of overall NZ-on-Air payments						1.12%	1.32%	1.29%	1.30%	0.99%
Regional TV payments reported in overall payments								2116000	1828000	1239000
Special interest radio payments reported in overall payments						4102000	4918000			
								5756000	6562000	6554000

Figure 4-3: NZ-on-Air (2008, 2009, 2010, 2011a, 2012, 2013a) funding for community and regional television⁵³.

Satellite

With the long distances and hilly terrain of Aotearoa/New Zealand, best television coverage has been achieved by satellite. This prompted Triangle-TV, in 2007, to create

⁵³ A month of extra funding was included in 2011 when the funding award date was moved from July to August. In 2012, an extra payment was made to Christchurch for a programme to lift spirits after the earthquake.

the community satellite channel Stratos. RTB members both contributed programmes and streamed Stratos in off-peak times without cost. The satellite channel proved a financial strain for Stratos so in early 2010 they introduced a programme charge, and in July 2011, withdrew permission for content rebroadcast. They were feeling the pinch (Beatson, 2011b; P. A. Thompson, 2012b).

RTB members were heartened when in June 2010, the government considered funding a satellite channel for community and regional television (Ministry of Economic Development, 2009). A panel, including two RTB members, reviewed Expressions of Interest and identified competent broadcasters. The government proposal was withdrawn in October 2010. Sadly, Stratos closed in 2011 (Beatson, 2011b). Thus, satellite broadcast for community and regional television still remained elusive.

Digital switch-over

Rather than fund a community satellite channel, the government signalled their intention to partially fund community and regional stations to transition from analogue to digital broadcast. Submissions were made by members and the RTB to extend coverage from a proposed 75% to 87% of the country's population (Beatson, 2011a, 2013; East Coast Television Trust, 2009; Mason, Peters, Howard & Telfer, 2009; Ministry for Culture and Heritage, 2008; Ministry of Economic Development, 2009; RTB, 2009; Reynolds, 2009). RTB stations received funding to switch to the digital terrestrial broadcast that was eventually rolled out to 87% of the population between 2012 and 2013. Two stations, Te Hiku and 45 South, were still excluded from digital coverage. Further, all non-commercial licences were extinguished and any community station that wanted to set up their own mux⁵⁴ would have to pay commercial rates for spectrum.

Television broadcast commons were at risk of being converted largely to commercial gain. The village gardening commons had been requisitioned for sugar plantations with little left to grow people's food. Some spectrum needed to be reserved for local people to tell their stories (Thesis journal, 8 June 2013).

⁵⁴ A multiplex system (or mux) combines two or more signals, in this case audio and video, and transmits data to be decoded at the receiving end.

Four times as much spectrum was available as a digital dividend in the switch-over. However, submissions that one channel should be assigned nation-wide were ignored. Regional and community stations were presented with limited digital carrier options; they were to use either Kordia, the government-owned broadcaster, in some areas, Johnston Dick and Associates (JDA), a commercial enterprise, in others, or they could create their own mux.

Community and regional stations made what choices they could. Te Hiku TV fell outside the digital area, and switched to broadcasting through the internet⁵⁵. TV-Central, Channel-9 Dunedin and CTV-Canterbury had no choice but Kordia, a de facto monopoly provider in those regions, and by far the most expensive option (Egerton, 2009; Hawke, 1990; Ministry for Culture and Heritage, 2007b; Verdegem, Hauttekeete & De Marez, 2009). Stations in Oamaru, Nelson and Hawkes Bay acquired digital spectrum licences ("List of Free-to-Air Channels in New Zealand", n.d.) and created their own muxes. Oamaru found the 20-year spectrum licence cost high (Birchfield, 2011). Triangle-TV found the annual cost of transmission purchased from Kordia so high that they opted to cease terrestrial transmission, switching to broadcast on SKY's satellite network. The lack of affordable spectrum assigned to community television in the largest city created an outcry from viewers and supporters (Beatson, 2013).

I recognised that most community television stations had very tight financial margins. This was exacerbated by the transition to digital — by being outside the digital terrestrial footprint; by paying high prices to the government spectrum carrier; or by needing to pay commercial rates for spectrum licences. Options were also limited, for this group, by being unable to afford a community satellite platform (Thesis journal, 9 June 2013).

In 2014 (as shown in Figure 4-4), in comparison with 2008, the number of stations had reduced from 17 to 11. In April 2015, there were further closures. Cue-TV ceased transmission on SKY. TV-Rotorua, Info-Rotorua and TV-Central closed on 30 April 2015, leaving eight community and regional stations operating.

⁵⁵ Te Hiku TV transmitted from <http://tehiku.co.nz/> (accessed 10 May 2014).

Freeview Kordia local channels						
NorDig LCN	Station name	Owner/parent company	Launched	Available on		
				DVB 64-QAM	IPTV	
1	30	TVCentral	Kaimahi TV Family Trust	2002		Closed 2015
2	33	TV33	NZ Chinese TV Ltd	2010	Auckland	No
3	39	DunedinTV	Allied Press	1995	Dunedin	No
4	40	Canterbury TV		1991	Christchurch	On demand
Freeview JDA local channels						
5	31	TV Rotorua	Rotorua Television Trust	2006		Closed 2015
6	32	Info-Rotorua		1991		Closed 2015
7	34	East Coast TV	East Coast TV trust	2008	Gisborne	Live unicast
8	35	Channel North	Northland TV Charitable Trust	2008	Whangarei	Live unicast
Independent digital local channels						
9		Te Hiku TV	Te Hiku Media	2006		Live unicast
10		Mainland TV	Media-7	1992	Nelson	No
11		45 South TV	45 South TV Inc.	2006	Oamaru	No
Channels closed or operating only on Sky Satellite						
		FaceTV/Triangle	Triangle TV Ltd	1998	Sky satellite	
		Triangle	Triangle TV Ltd	2005		Closed 2010
		Shine TV	Rhema Broadcasting	2002	Sky satellite	Live unicast
		Cue TV	Mercury TV Ltd	1969		Closed 2015
		Family TV Warkworth	Family TV Network Ltd	1996		Closed 2009
		Juice TV	Music station	1994		Closed 2013
		Big TV	Waikato University			Closed 2013
		Tararua TV	Tararua TV trust	2008		Closed 2013
		Taranaki TV	Taranaki TV trust	2000		Closed 2008
		Visitor TV	Tourism operator	No information		

Figure 4-4: Regional and community stations in 2014. Adapted from: http://en.wikipedia.org/wiki/List_of_free-to-air_TV_channels_in_New_Zealand (accessed 27 March 2014)⁵⁶

To further inform this research, I gathered more information on two RTB stations that had influenced the development of Channel North: Triangle and Taranaki. I also reviewed Canterbury Television to compare community and regional stations.

⁵⁶ NorDig LCN — Logical Channel Numbers for digital systems developed for Nordic regions. Freeview assigned these station numbers.

DVB64-QAM — Digital Video Broadcast. Quadrature amplitude modulation was both an analogue and a digital modulation scheme.

IPTV — Internet Protocol TV.

Taranaki television: one that did not survive

Creating community (or regional) television was a challenge, both in terms of process and finances, and this was true of Taranaki-TV, which ran between 2000 and 2008.

Ray Cleaver (personal communication, 31 May 2012), one of the initiators, described the genesis and demise of the station. It started with two media people with a vision to broadcast genuine community messages. They were joined by enthusiastic media students and staff from the Western Institute of Technology. The project was organised in two complementary parts: a company to produce and broadcast, and a trust that owned the equipment and arranged the studio. They crafted cheap ways to make programmes of relatively good quality, using studio shooting where possible, and community enthusiasts filming according to their passions. They cut as the camera rolled to reduce the amount of editing needed. The news and current events were the most labour-intensive broadcasts.

Ray said that, while it was broadcasting, Taranaki-TV played a role in the construction and persistence of local identity and media participation for local people (see Figure 4-5 below). For him, it was the village pump that raised awareness, showcased local successes, and drew people out of their own cultural bubbles by covering local multicultural festivals. The station's social and cultural benefits fostered regional pride outcomes. The station also provided a transition for people into the film industry, by providing work-based experience for polytechnic media students. This improved individual and community capacity.

A studio for the local community built local infrastructure capacity. Ecological capacity was grown by the station, working together with the Department of Conservation, to raise the profile of endangered species and areas of significance. The gains in skills and understanding, the capacity improvements that the community gained from the station, included more knowledge and information about the community, and entertainment from the likes of children's shows.

There were various causes cited by Ray for the station closing: internal strife, lack of business acumen, philanthropic trusts withdrawing funding, and the high cost of terrestrial transmission ("Regional Television Knocked Back", 2008).

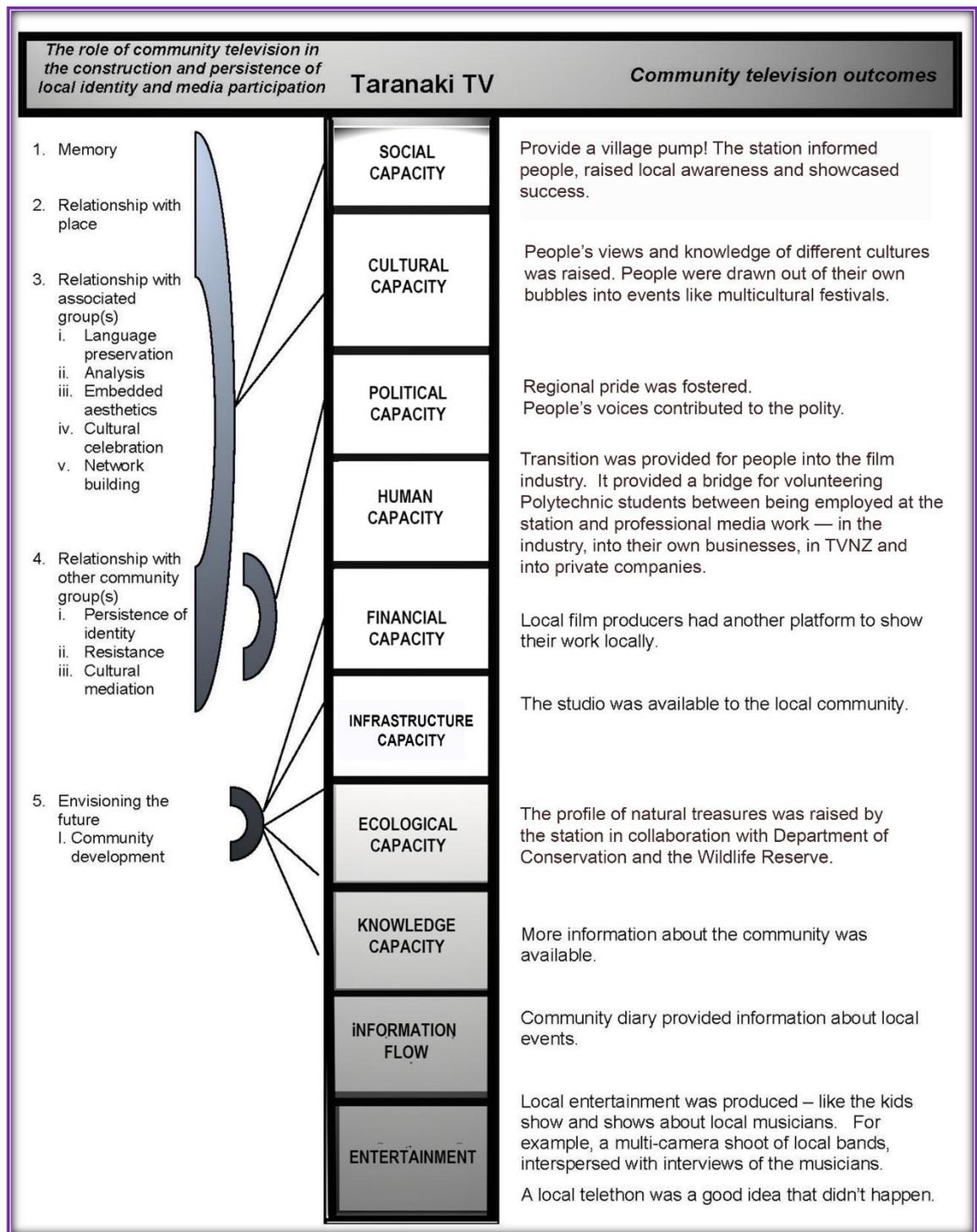


Figure 4-5: An analysis of the role Taranaki-TV played in promoting local identity and media articulation, based on Michael Lithgow's (2008) model.

A number of stations have gone off the air. In 2008, it was Taranaki Television; in 2009 Triangle closed its Wellington station (Triangle Television, 2009); in 2010 Family TV-Warkworth closed; in 2010 Alt-TV; in 2011 Stratos; in 2013 Tararua went off air, and Triangle transferred to SKY behind a pay-wall (Beatson, 2011b; P. A. Thompson,

2012b); and in 2015 CueTV, TVCentral, TVRotorua and Info-Rotorua closed. There have been many obstacles for community television.

Triangle television – changing with the times

The innovative journey of Triangle-TV was described by Allan Clark (personal communication, 9 February 2012), one of the initiators of the project, as an ongoing struggle, but one that had the support of some great allies⁵⁷. The project's small, dedicated, paid team decided not to produce programmes themselves but would provide a vehicle for community groups to make and broadcast their own programmes⁵⁸. Triangle-TV started in Auckland in 1998, with a focus on gay issues. It subsequently broadened into public service and access programming in various languages, giving voice to local community groups. Surveys commissioned by NZ-on-Air (2009; Labett Research and Marketing, 2009) found Triangle was watched by 19% of viewers who could receive the signal in 2003, and 26% in 2009.

I used Lithgow's (2008) model to draw out the community capacity that Triangle brought to Auckland (see Figure 4-6).

Despite operating in a large city, according to Allan Clark, Triangle's broadcast still managed to influence local identity, to a certain degree. The station helped locals make films for broadcast, and hired out equipment to them, thus providing a physical resource for the communities. In this way, people were able to create stories that portrayed their distinct communities in Auckland, often in their own language and on topics that interested them, thereby providing social and cultural capacity to those communities. News and discussion groups brought political capacity to the community, and broadcasting public messages such as healthy eating and stopping smoking provided support to government departments' campaigns.

Allan saw the continuation of Triangle, in one form or other, as due to the skills and dedication of the community television team. Triangle trialled broadcasting in

⁵⁷ Michael Horton, for example, of Horton Media which owned a number of newspapers, paid for Triangle's original transmitters.

⁵⁸ Payment for air time by community groups supplemented NZ-on-Air funding.

Auckland, Wellington and on free-to-air satellite. From 2013, it broadcasted as 'Face-TV' from Sky's pay TV satellite⁵⁹.

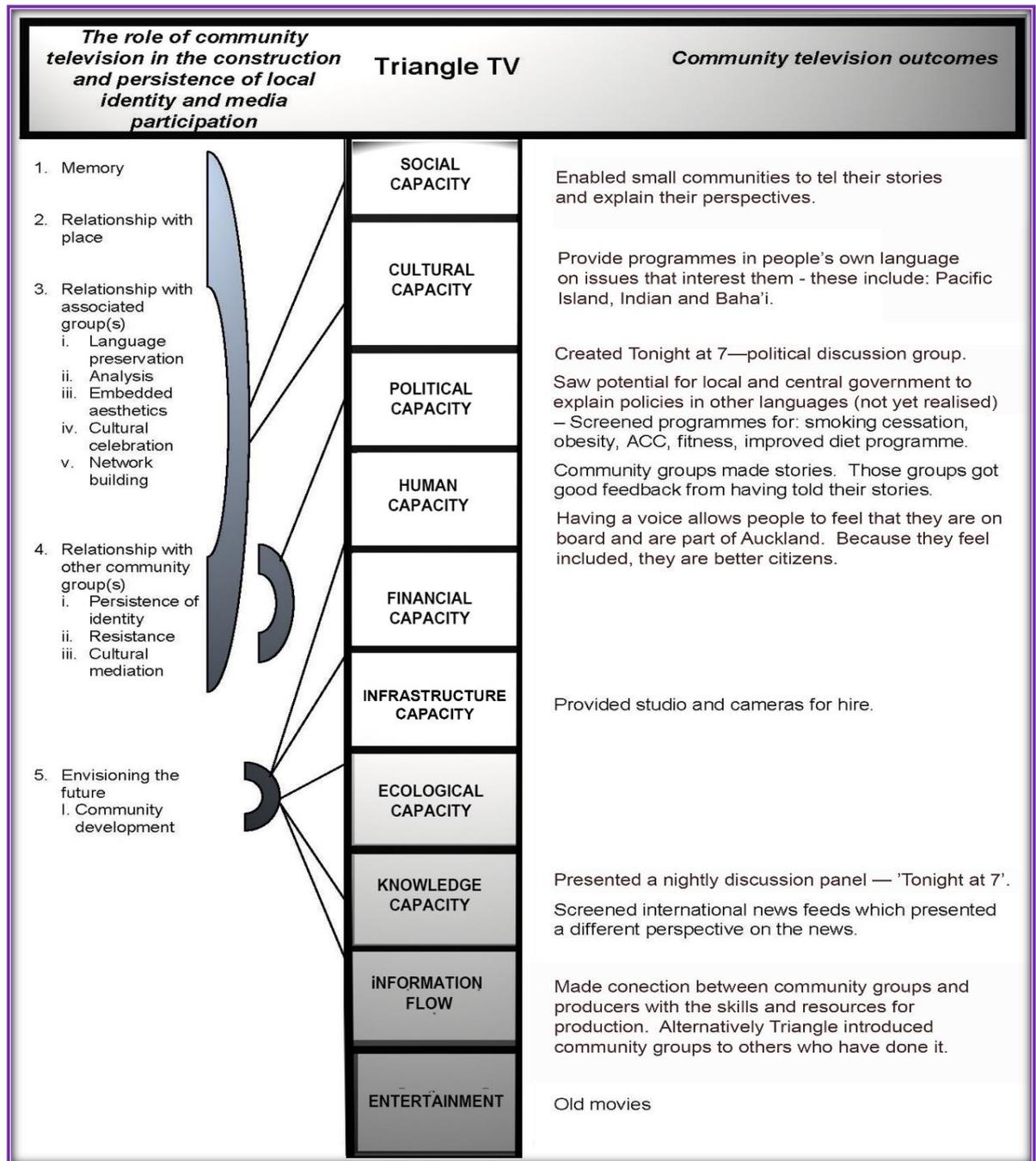


Figure 4-6: The role of Triangle-TV in creating cultural capacity, based on Michael Lithgow's (2008) model.

⁵⁹ Triangle broadcast from a separate station in Wellington between 2006 and 2009. It closed then because of economic pressure (Triangle Television, 2009). Stratos, a satellite station, broadcast on Freeview, SKY TV, and Telstra Clear cable between 2007 and 2011. It closed in 2011, once more because of a lack of ongoing funding (Beatson, 2011b; John Drinnan, 2011). The UHF Triangle expired in December 2013, as the government's terrestrial digital annual costs were described as too high for a community station.

Canterbury television

Canterbury Television (CTV) was established in 1991, as a limited liability company, to run a regional station when TVNZ ceased South Island regional programming.

Equipment and personnel from the TVNZ regional operation were acquired by the forming group. Canterbury is situated on a plain. With few topographical barriers, the station's transmission reached 500,000 viewers.

Although CTV was a limited company rather than a not-for-dividend group, I include them here because their regional project was significant and had some similarities with Channel North. I spoke with General Manager Andrew Keeley (personal communication, 25 June 2014) particularly to provide a basis of understanding from which I could explore the synergies and differences between regional and community television.

CTV's long-running shows included rural-focused Rob's Country and High Heels in the High Country; chat shows such as Loose Lips; local news and shows of special interest in Christchurch. The station contributed to the historical rural flavour of the area and was part of a Christchurch's emerging identity as a resilient, growing and green city.

CTV had a large and loyal viewership and had been particularly effective in promoting local business. Surveys commissioned by NZ-on-Air using Labett Research and Marketing Surveys (2009; 2003) indicated, that from a potential viewership of 500,000, 45% were watching in 2003 and 40% in 2009. A Colmar Brunton (2014) survey showed 59% watched Canterbury-TV.

The Canterbury Television building was destroyed in an earthquake in February 2011 (Schwartz, 2011). Sixteen television employees died, including Murray Wood, the managing director ("Murray Wood", 2011), who was also, at the time, the chair of RTB. The tenacity of the workers that survived, and the support from local people, other media and government, helped re-establish the channel (Canterbury Earthquake Recovery Authority, 2011). The significant value of community television to this local community was demonstrated by the degree of local support given.

I brought together information from Andrew and CTV's background documents using Lithgow's (2008) outcome model (Figure 4-7).

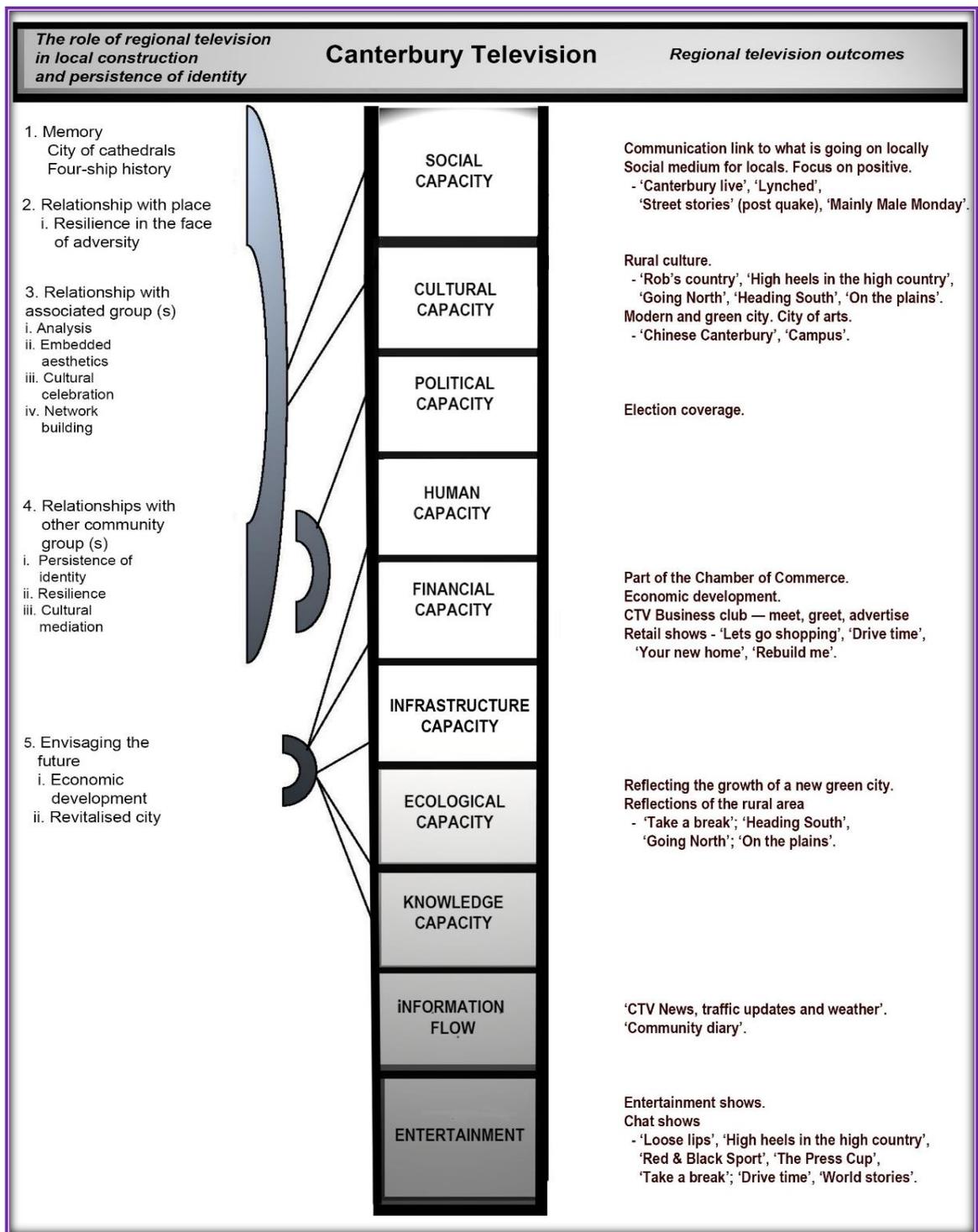


Figure 4-7: Canterbury television outcomes on Michael Lithgow's (2008) model.

I noted a considerable overlap between a community television station and this regional media business: connection with communities; support of small business; and promotion of the local area. Regional and community stations were natural allies and had grouped together in the RTB, based on the shared challenges and objectives of serving local communities. Although there were differences, the difficulties of starting

small television stations were shared by regional stations and community stations alike. There was advantage for both in their working together.

4.3 How emerging technologies have affected community television

Technology changes that affected film production and broadcast have been swift, driven by state and commercial interests. The changes have presented community television with significant financial challenges as well as opportunities. For example, it became feasible for more groups to set up community television, mainly because technological advances made equipment more affordable. Because these advances have affected community television so profoundly, it is important to examine how historic change occurred. Examination of the past will assist the understanding of how technological change in the present and the future will affect community television.

The word television is from mixed Latin and Greek roots; it means "far sight". A number of inventors during the late 19th and early 20th centuries were inspired to transmit images and sound over distance, so competition between technologies dated from television's inception. Early television used combined mechanical, optical and electronic technology to record, send and display images; the images were sent by the equivalent of early fax machines. By the late 1920s, only optical and electronic technologies were being explored and eventually only electronic technology was used (Abramson, 1987). Different and incompatible technologies have been adopted in different countries throughout changes in television history.

Because of uncertainty about which technology solution would be adopted, there were periods of uncertainty about purchasing equipment that affected both television transmission and television viewers. When the technology changed, broadcasters and viewers needed to purchase new equipment, some of it expensive, in order to transmit and receive television signals. Some of the major changes in television's technology included colour television (a 'colour war' where countries competed for market dominance); recording formats (a 'format war' where corporations sought market dominance); digital broadcast; and internet applications (Abramson, 1987). The technological improvements that resulted in the move from analogue to digital, in internet television and in the potential of direct connection between the television

sets and broadcasting using the internet, were changes that affected the operation of community television during the period of this research between 2008 and 2014.

The move to *digital television* was a key area of technological advance that affected community television from 2008. Digital television used less bandwidth than analogue television (Kruger, 2001). This option freed up the television radio spectrum for other applications such as mobile phones and mobile internet, and allowed government to auction that spectrum use. This is called the digital dividend (Beutler, 2012; P. A. Thompson, 2011a). There was debate in favour of (and against) using the digital dividend to better support public and community broadcast and thus better serve the Aotearoa/New Zealand public with programming (Buckley et al., 2008; P. A. Thompson, 2011a, 2012a, 2012b).

There was no world-wide agreement on digital television standards; again, different standards were adopted in different countries. In the Digital Video Broadcasting-Terrestrial system (DVB-T) chosen by Aotearoa/New Zealand, connections in the mux were coded orthogonally, at right angles, making the decoding equipment simpler, with less interference between the signals coming from towers (European Telecommunications Standards Institute, 2011; Poole, 2011). Nevertheless, because the technology was new, there were implementation problems for community television stations, especially those that had created their own mux.

When digital television was introduced into Aotearoa/New Zealand, VHF transmission by commercial and public broadcasters was discontinued. All broadcast licences were for UHF transmission (originally the domain of non-commercial licences). The effect of this change on community television was substantial.

Internet Protocol television (online streaming television), transmitted through the internet either to computers or specific television receivers, was another technology change that affected both viewers and broadcasters. Some community television stations worldwide used this method of connecting with viewers, either to supplement their terrestrial transmission or exclusively, where there was no terrestrial spectrum available to them (Ali, 2012b). Internet broadcast in Aotearoa/New Zealand of some programmes, the news for example, was available in 2013 from mainstream TV1 and TV3. In 2013, few viewers in Aotearoa/New Zealand used the internet to receive broadcasts, because of habit and low home-data quotas (Rilkoff, 2013).

Internet streaming direct to television sets, set boxes or mobile devices required the creation of an application (App)⁶⁰ that connected to the specific home device. By June 2013, only TVNZ had created an App that connected their transmission directly, and then only with newer Panasonic television sets. In 2013, each television set had a different receiving format which created another device competition — an ‘Apps war’ — similar to earlier competition for colour TV or recording formats. A general App, able to connect with all set brands, had not been developed before 2013 (Rilkoff, 2013; van der Meer, 2013).

Expensive technology changes that affected community television highlighted for me the need for people within the group who knew how to predict and adapt with change. The development and adoption of a standard connection App format to connect television broadcasters and their audience would be a technological change that would affect community television. If, for example, the App became exclusive to government or a corporation that charged high prices, community television could be excluded from audience connection (Thesis journal, 28 January 2014).

Competition between corporations developing new technology was confusing for both community television and viewers. Each time there was a new technology or format, war arose because breakthroughs rarely came to only one inventor. Different inventors came at the problem from different angles, and produced products that had similar effects but worked in different ways. These types of changes impinged on the equipment purchases of broadcasters and created confusion and loss of money for viewers too. Having technical people within an organisation, who knew how to predict technological change, purchase wisely and adapt, was described by Rennie (2007b) as a factor in community television stations being viable.

4.4 Social media and community television

The ability of non-professionals to create and broadcast their ideas was expanded not only by new recording and editing technology, but also by the advent of the internet and associated smartphone Apps, which gave rise to social networking (Ali, 2012b). Social media, it has been proposed, had the potential to progressively encroach on the

⁶⁰ An App is an application software that causes a computer to perform useful tasks. In this case it refers to a software programme that connects the signal for a television broadcaster with a home-viewing television set.

realm of mainstream television (Boyd & Ellison, 2007) and, to a greater degree, on community television (Rennie et al., 2010).

Social media platforms have allowed people to send self-generated content directly to others, locally and globally; to view content without advertising; and to choose diverse entertainment, news and opinions. Social media platforms Facebook, YouTube, blogger.com, Twitter, Bebo, WordPress, Flickr, LinkedIn and MySpace are regularly used in Aotearoa/New Zealand, according to the website Alexa (n.d.). For example, Bonnie O'Neill (2010) reported that 78.68% of Aotearoa/New Zealand politicians used some form of social media like Facebook and Twitter as a key part of their community engagement, mainly because it allowed them unmediated direct contact with people.

On-line social media had the potential to erode mainstream and community television audiences (Hardenbergh, 2010). One indicator of the impact of this erosion was the reduction in Aotearoa/New Zealand television advertising revenue from 33% in 2002 to 27% in 2013, and an increase during that same period in on-line advertising from 0% to 20% (ASA, 2011). In the New Zealand census (Statistics New Zealand, 2013), 37% of people reported that they accessed radio and television programmes online compared with 26% in the 2006 census. Younger people were more likely to access radio and television online: 44% of 15-24 year-olds; 49% of 25-34 year-olds; 43% of 34-54 year-olds; 32% of 55-64 year-olds; 17% of 65-74 year-olds; and 12% of those over 75 years.

The response of some television stations has been to adapt and use new technologies: streaming television, video on demand and on-line advertising (Rennie et al., 2010). Barry Melville (2007), General Manager of 3CMedia in Australia, advised community television to use new technologies to take community television to the next level. For him, this meant fostering on-line, user-generated content, getting involved in social networking, using on-line advertising opportunities, providing video on demand or podcasting, and streaming television through the internet. Internet television broadcast, he noted, was cheaper than other forms of transmission and, in that way, was seen as suited to the lower budgets of community television.

Ellie Rennie (2010), reporting on an Australian symposium to foster social-media-broadcast collaboration, found more differences than similarities between the on-line social media proponents and community broadcasters. Social media users tend towards a purely individual experience, as opposed to the more communal activity of

community television. The technology itself is seductive for people in the social media group, whereas the focus of effort for community television is on using technology for people participation and community building (Carpentier & Scifo, 2010). Further, community media provides access to production and distribution for people with the least resources who are less likely to have access to social media. Community broadcasting is bound by broadcasting licence agreements and is producer-centric while social networking is not. The critical difference between the groups is that community media are bound by the ethics of community building and participation, the reasons for its genesis.

Social media's direct audience connection challenges community television's facilitating role and questions the level of connection with their audience. The question raised by Rennie and her colleagues was how community television was different from social media, in the eyes of the *audience*. This presented the idea of branding community television's difference for an audience, and the audience's ability to navigate, i.e. to find the content (Rennie et al., 2010). These questions seem to detract from community television's role of providing access, and are also questions from another model, commercial consumerism. However, if community (community television's focus) is considered not only as what exists but also what is created, then the engagement of the audience (who have the potential of close involvement) becomes part of community television's role.

On the other hand, it could be argued that social media's back-and-forth dialogue between producers and audience could be considered a more community-building interaction than most community television stations have achieved.

In the Analysis section of this research, I will revisit how community television might be defined in relation to social media.

4.5 Discussion

Channel North was placed as a relative newcomer in a complex history of television and media technology growth which involved powerful national and international interests. The history of community television includes the struggle for recognition in a corporate-dominated world (Olson, 2002). Audience interest in regional programming, not met by mainstream television because of unprofitability (Day, 2000), has been a

driver in Aotearoa/New Zealand for regional and community television. The world-wide drivers for community television have been broadly described by Rennie (2003, 2006) as access, quality participation and the support of social change.

Community television has been defined as distinct from commercial television, which is constrained by profit-making, and from public service television, which is charged by the state with producing quality content for a wide audience (Cocker, 2005). Rather, community television is a third community paradigm underpinned by concepts of the commons, as described by Elinor Ostrom (1990, 1995, 2005, 2014; Hess & Ostrom, 2007;), involved in developing community capacity (Lithgow, 2008) and facilitating participation (Ali, 2012b). From the commons perspective, capacity built by a community television station is common-property, held in trust for local use; and broadcast spectrum is a common-pool resource to which local people should have at least partial rights (Eggertsson, 2014; Fennell, 2011; Ostrom, 1999; Rushton, 2008a).

The nature of community (Procter, 2005) and communitarianism concepts (Aimers & Walker, 2013; Jennings, 2014), community development (Ledwith, 2011) and community-led development (Loomis, 2012) underlie the role of community television and its use of the broadcast commons. Wider involvement of commercial and state sectors within Channel North favoured my moving to investigate the community-led development paradigm (Loomis, 2012). Community-led development fitted with Channel North as it engaged (in limited ways) with the state and commercial sectors for the benefit of the local area. This approach de-emphasised a radical function and espoused a more facilitative function, as described by Christians et al. (2009).

Internationally, community television has been commonly described as not-for-dividend and facilitative of local involvement in television. Community television, described broadly by Rennie (2003), espoused access and freedom of speech in the United States; community building in Europe; and functioned in the global south as a tool of liberation. Funding has been more robust in countries where historical recognition of community television's role and aligned public policy was in place.

Community television and closely aligned regional television in Aotearoa/New Zealand have struggled with technical and funding constraints. Government funding support has been minimal. The adoption and implementation of government media policy in

Aotearoa/New Zealand, that includes support and a clear understanding of community television, is, I will argue, a priority.

Production, broadcast and television reception technologies have changed swiftly. An understanding of production and broadcast technologies, the challenges and opportunities they provide, how they have changed, and who has controlled them are all essential parts of creating a community television station. As technology costs are high, and stations have minimal money, in-house knowledge is essential.

Technological advances have also created on-line social media where individuals can directly publish film and video. On-line communities and community television explored common ground in a 2010 Australian symposium (Rennie et al., 2010) and found shared ground in the use of a virtual commons. Differences were identified in their ethical stances and in the degree of regulation. These differences held the key to the potential co-existence of community television and online social media.

The existing body of research, within the contexts of community television considered in this literature review, has particular gaps that this research will address. The struggle between commercial and public television models has been extensively researched. However, the same degree of scrutiny has not been given to community television, although there is a lesser but worthwhile body of work on this topic. Of particular note are: the world survey of community television by TimeScape (2009), further analysed by Ali (2012b); papers on the profile of specific stations by Lithgow (2008) and Negrine (1980); a Finnish article about how community media adapted to change, by Valtonen (2012); and work done by Rennie (2003, 2006, 2007a, 2007b, 2008; Rennie et al., 2010) on how community television has fitted within communications policy, indigenous broadcasting and the boundaries between community stations and social media.

Specific gaps have been identified in literature that relate to community television. Ellie Rennie (2003) identified the need for further research on the *principal roles* and *ethical stance* of community television. She saw the need for research on how models of community television contribute to *civil society*, *democratic debate*, *skills development* and *economic growth*. There has also been little research on the shared use of the *broadcast commons*; on community television as *community-led development*; and on how community television relates to emerging *social media use*. Although world surveys of community television (Ali, 2012b; TimeScape, 2009) have

included Triangle television in Auckland, there was no research from the perspective of *community television in Aotearoa/New Zealand* with its specific cultural, geographic and historic makeup.

These gaps in literature informed the direction of this research, especially in examining the *community-led development* of a local station managing common-property within the context of Aotearoa/New Zealand. Within the research, the participants will discuss how they saw Channel North contributing to *civil society, skills development* and *economic growth*. I will examine the local use of the *broadcast commons* and the relationship between *social media* and Channel North. I will describe how technological and policy changes have affected *community television in Aotearoa/New Zealand*.

During the period of research, Channel North transitioned to *digital broadcast*. They have grappled with their relationship with on-line media, and are preparing for internet application television. These novel changes will be examined.

This research project will also provide a picture of how Channel North was *established, met local need* and struggled with *viability*, from the perspective of the people who created it.

5. Research framework

In this chapter I will describe the ontology, epistemology, theory and methodology that frame this thesis and why they were chosen. The research design, data collection methods, guiding ethical principles and tools of analysis will be discussed in depth, and I will describe how this design worked in practice. However, to begin the chapter, I review some other methodologies that were considered and discarded.

5.1 Paths not taken

I reviewed methodologies that might be appropriate to use in researching a not-for-dividend community-led project, of which I was part, and which could address the research question. The methodologies considered were: interpretive phenomenology, grounded theory, appreciative and cooperative inquiry and participatory-action-research. I was interested in how theories resonated with the project, and what fruit they would bear in practical application.

Interpretive phenomenology was defined by Giorgi (1989) as richly descriptive of lived experience, suspending judgment about the existence or not of phenomena, and searching for essence. The interpretive element of this largely descriptive approach was further clarified by Wertz (2005) as giving context to description. Interpretive phenomenology could be used to freshly and concretely describe the situations of research participants, and seek the essence of our project (Finlay, 2009).

Grounded theory and methodology, founded on the work of health scholars Glaser and Strauss (1967), started with data gathered from participants and, through meticulous systematic progressive analysis and coding, distilled concepts (Denzin, 2007; Ekins, 2011). Grounded methodology tended towards a long chain of concept building, sometimes distancing the context of research from the concepts that emerged (Mjøset, 2005). This approach could engage the group in creating unique concepts that were an innovative reflection of the project.

An appreciative-inquiry approach recommended changing gear from problem finding and solving to reflecting on stories of success (Chevalier & Buckles, 2013; Cooperrider & Srivastava, 1987; Cooperrider & Whitney, 2005). It assumed that each project had strengths, and change could be effected by doing more of what worked (Hammond, 1998). This approach was critiqued by Patton (2003) as missing out learnings from

negative aspects and for being uncritical. Conversely, Murray (2012) found appreciative inquiry rigorous, adaptive for use with many methods, and able to work with a critical theory lens (Grant & Humphries, 2006). Appreciative inquiry could be used to highlight Channel North's strengths and potential areas of growth.

Cooperative or human inquiry was defined by Heron and Reason (2001) as "involving two or more people researching a topic" (p. 179) to better understand, make changes or operate better. Cooperative inquiry incorporates action-reflection cycles (Heron, 1996; Reason, 1994) and co-researchers immerse themselves in the research experience (Coghlan & Brannick, 2014).

I decided not to use these approaches although, with methodological family resemblances, aspects will be reflected in the research. Initially, another member of Channel North planned a parallel doctoral thesis, but she was unable to start at the same time, and other participants did not have the amount of time needed to devote to cooperative inquiry. Grounded theory also requires more time commitment than the group was able to invest and they were less interested in developing models than progressing their aims. The group was interested in research driving change, which was less in line with interpretive phenomenology, and they also wanted to critically evaluate progress, which was not close to appreciative inquiry.

Rather, I chose participatory-action-research, not only because it fitted with the level of involvement in the research possible from the Channel North group, fitted with the participants' understanding of research, and fitted with my community-led development practice, but also because I judged it would better elicit information needed to answer the research question. It could provide a basis for identifying issues, participant-research reflection, critique, and could inform change over the six-year period.

5.2 Theory and methodology

Participatory-action-research (PAR), my chosen methodology, is underpinned by an ontology or way of being that is objective, and an epistemology or way of knowing that is subjective and socially constructed (Coghlan & Brannick, 2005; Crotty, 1998). For example, ontologically, people are born into objective 'differences of advantage', whereas epistemologically, people have the potential to socially construct, change or

influence, their circumstances. In the following sections, I will review PAR's critical theory roots, reflexivity implications, how rigour might be evaluated, and guiding ethics.

Critical theory

The PAR theoretical base chosen for this research was critical in nature because Channel North's aspirations included both critique of what existed and change. Critical theory is both analytic, a basis for critique; and normative, aspiring to a more equitable society. The normative nature of critical theory was shown, at its origins, in the writings and debates of Kant, Hegel and Marx who envisaged differently organised worlds. These ideas were systematised by Horkheimer and his associates at the Institute of Social Research in Frankfurt, and developed further by successors such as Jürgen Habermas (Rasmussen, 1999, 2012). Four questions of research for Habermas (1979) were: Was it understandable?; Was it true?; Was it morally right?; Was it sincerely truthful?

Habermas, critical of disembodied research methods, proposed research should be both participatory (a practitioner-researcher model) and transformative. Habermas (1974) wrote that "in the process of enlightenment there can only be participants" (p. 40). Further, research should aim to uncover and shape actions and their cultural, social and historic consequences. In this way, research could "not only aim at improving outcomes, and improving the self-understanding of practitioners, but also assist practitioners to arrive at a critique of their. . . work and work settings" (Kemmis, 2013, p. 92). Research could aim to be practical, interpretive and critically transformative (Herr & Anderson, 2015).

Pertinent to the research of Channel North, Habermas (1987) advocated exploring the tension between systems thinking (about institutions, networks and their functions) and people-centred thinking that gave weight to the perspectives of real people. Researchers must pause technical or practical action "to explore its nature, dynamics and worth" (Kemmis, 2013, p. 93). That pause is a moment to consider how action is linked to the disparate paradigms of inter-related systems and the perspectives of people involved. From a people-centred view, people were both social (belonging to family, friends, workplaces, political and social groupings) and immersed in their culture (what is customary for them) (Reason & Bradbury, 2013). Systems thinking, as

described by Flood (2010), on the other hand, takes an external view and draws attention to emergence (the whole being greater than the parts) and relatedness (of actors, organisations, institutions and networks).

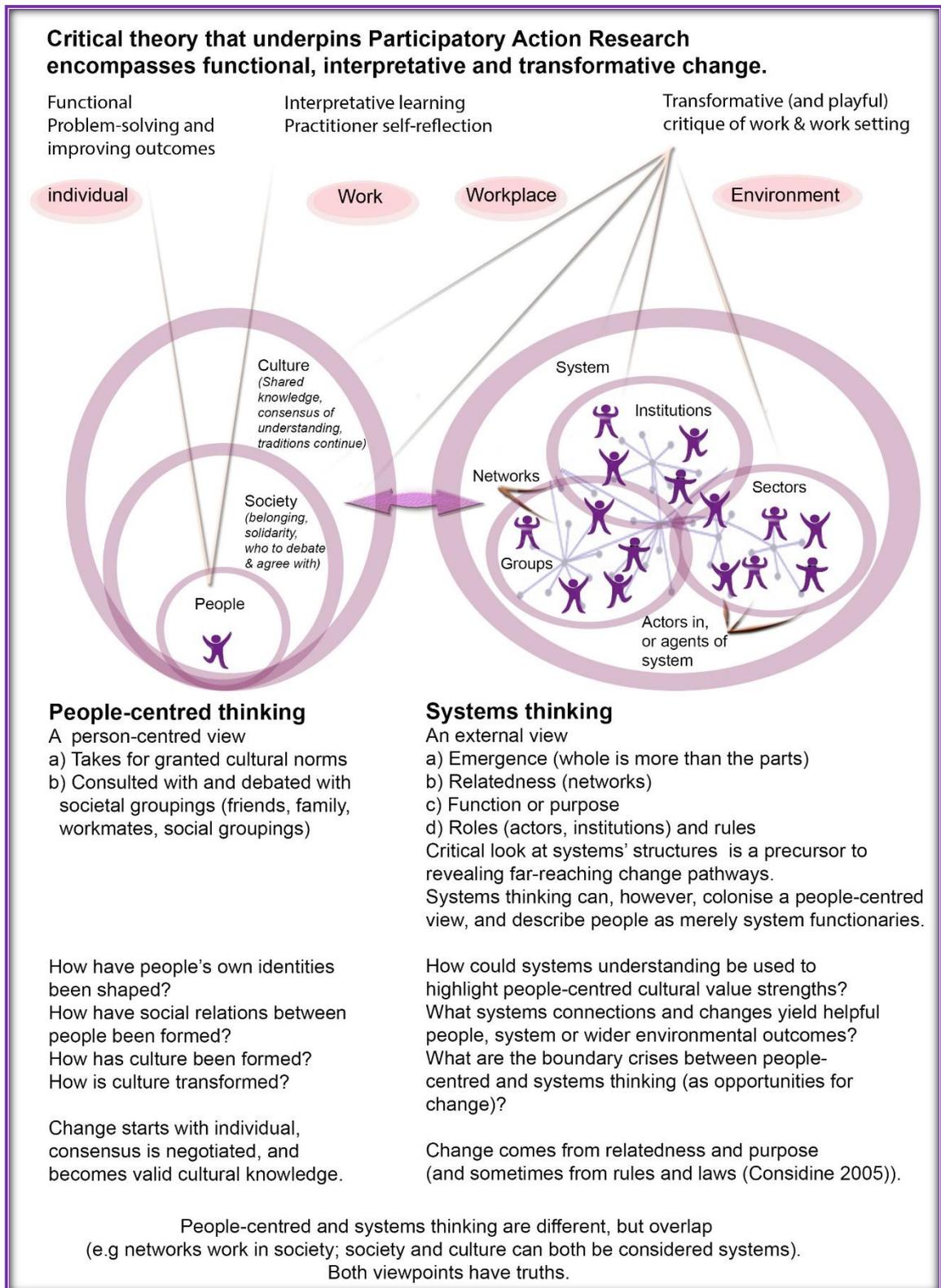


Figure 5-1: Critical theory (Habermas, 1996; Kemmis, 2013).

Figure 5-1, above, illustrates critical theory embodying the dual perspectives of people-centred and systems thinking. Figure 5-2 below explains the elements of the methodology framework and why they were chosen.



Figure 5-2: Theory framework of this research project.

An entry in my thesis journal records the synergy between aspects of the research methodology and the theoretical underpinnings of the project.

I intended to investigate Channel North from both people-centred and systems viewpoints. I was interested to find that my reading lightly paralleled Ledwith's (2011) description of the people-centred power within radical community development and the potential radical transformative positioning of media in Christian's (2009) model as a voice for change. I observed synergy between people-centred playfulness being both critically transformative and innovative (Bateson & Martin, 2013). Elinor Ostrom's (1999) concepts of commons property (that could be applied to not-for-dividend assets) and common-pool resources (for example spectrum) were also positioned in my understanding as critically transformative because they were not as yet accepted as the norm by business and state interests. In contrast, a communitarian position that informed social enterprises (Jennings, 2014) and to a certain extent community-led development (Inspiring Communities Trust, 2013) aligned more generally with a systems approach and functional problem-solving PAR position (Thesis journal, 14 March 2014).

Participant-researcher reflexivity

PAR research led by a participant-researcher is reflexive in nature. "It is about making the research process visible at multiple levels, personal, methodological, theoretical, epistemological, ethical and political" (Luttrell, 2010, p. 4). Reflexivity brings the potential advantages of insights, access to rich data, and longer-term commitment to the project. Potentially it brings disadvantages of blindness to taken-for-granted elements, role confusion or narcissism.

"Reflexivity means to refer to self, or etymologically, to bend back upon oneself" (Finlay & Gough, 2003, p. ix). Reflexive knowledge is co-created by researchers and participants (Hertz, 1997) and affords "the capacity of the researcher to acknowledge how their own experiences and contexts (which might be fluid and changing) inform the process and outcome of inquiry" (Etherington, 2004, pp. 31-32). It is "the process of critical self-reflection on one's biases, theoretical predispositions, preferences; an acknowledgement that the inquirer is part of the setting, context, and social phenomenon he or she seeks to understand; and a means for critically inspecting the entire research process" (Schwandt, 2001, p. 224). Reflexivity may mean merely checking for subjective bias (Stiles, 1993) or it may be used as a "bridge between research and practice" (Etherington, 2000, 2004; Heron, 1996; Reason, 1994).

"Consideration of reflexivity is important for all forms of research. All researchers are to some degree connected to, a part of, and the object of their research". This is because "we cannot research something with which we have no contact" (Davies,

1999, p. 4). However, when work is carried out in PAR and includes a participant-researcher, reflexivity is an important and transparent part of the process.

Reflexivity is seen by some critics as a self-indulgent and narcissistic contamination of objectivity (Mykhalovskiy, 1997) and by others as biased (Etherington, 2004). It is indeed possible for reflexive research to become a navel-gazing exercise without research merit. However, "being aware of our thoughts and feelings can help us to notice our biases" (Ely, Vinz, Downing & Anzul, 1997, p. 350). Balanced input from participants, and transparency in the source of data content, "can help us avoid accusations of solipsism, self-indulgence, navel gazing or narcissism. Including ourselves in our work needs to be intentional, in terms of the research outcome. (It is a means to an end and not an end in itself. It does not mean 'anything personal goes'" (Etherington, 2004, p. 31).

"If human knowledge is co-constructed, then any research project must involve some degree of mutual exploration and discovery. The unmet challenge for qualitative researchers is to document this process in an open and honest way" (Walsh, 1996, p. 383) in order to counter blindness, manage close relationships, role confusion and narcissism.

The weight given to the reflexive voice needs to be balanced with group voices. "On the one hand, qualitative research is indeed personal, and the promotion and communication of the reflexive awareness of expectations and experiences of the researcher contribute to the meaningfulness of a research report. On the other hand, the subjectivity of the researcher does not command a privileged position. Personal statements made by researchers are themselves positioned within discourses" (McLeod, 2001, p. 199). The reflexive voice adds to the voices of other participants and other document evidence.

Using reflexivity in my research process, I envisaged, would allow the reader to better place what they were reading within the actual context. I hoped that reflexivity would both add more information and make the process which had been used to gather and analyse data transparent (Thesis journal, 29 June 2009).

In promoting the need for reflexivity in research, Etherington (2004, pp. 36-37) noted that reflexivity provides "information on what is known as well as how it is known... (and) adds validity and rigour in research by providing information about the context in which data are located".

Research adequacy and rigour

To have rigour is to show that the research process has integrity (Tobin & Begley, 2004) and is competent (Aroni et al., 1999). Rigour could be shown according to Kemmis and McTaggart (2008) in PAR's critical commitment to change. Chevalier and Buckles (2013) rated PAR rigour on the degree of grounding (including commitment to change), how well agreement was mediated, and the creation and use of appropriate tools. PAR research has been considered rigorous when understandable tools are used; when participants are powerfully engaged (Chevalier & Buckles, 2013); when a rich detailed picture of a situation is portrayed (Branigan, 2002); when there is reflection on the process (Etherington, 2004); when outcomes satisfy participants (Reason & Bradbury, 2013) and when meaningful knowledge is produced (Coghlan & Brannick, 2014).

Tolich and Davidson (1999) noted that triangulating multiple tools and methods is at the heart of field work, analysis, rigour and validity. In order to be valid in the context of PAR, these multiple methods must be appropriate and understandable to participants so they can collectively make sense of and critique the research (Branigan, 2002; Coghlan & Brannick, 2014). Triangulation rigour comes from choosing and applying the most appropriate methods, then another and another, building a rich tapestry of meaning (Branigan, 2002). Action-research is a cyclical progression which, in itself, creates rigour by each cycle testing and building on earlier action and interpretation (Branigan, 2002; Dick, 1999; Reason & Bradbury, 2013). To add to the action-research cycles, it is desirable to use a number of other different methods of research to engender "confidence and validity (truth) with the analysis and integration of data from different sources into a single, consistent interpretation" (Denzin, as cited in Tolich & Davidson, 1999, p. 34).

Methods and tools must be accessible to participants so the research is "grounded in actions that (are) genuinely useful and meaningful" (Chevalier & Buckles, 2013, p. 60) because "the results of action-research can and should be assessed against goals and inform ongoing learning and planning in context" (p. 97).

Participants must be engaged in directing, applying and critiquing PAR process. From a critical perspective, only through 'communicative action' can people make valid propositions about 'truth' (Habermas, 1996; Kemmis, 2008; 2013; Kemmis &

McTaggart, 2005). This requires an understanding of the premises which shaped co-participants' lives and work, their 'historical consciousness' (Kemmis, 2008). It also requires equity among plural positions (Dick, 1999). Chevalier and Buckles (2013) noted that the degree to which participants are involved in consensus about process and conclusions is an indication of research validity.

A good clear story describing what took place for Coghlan and Brannick (2005, 2014) was the basis of action-oriented research. When measuring research rigour, Polkinghorne (1995) suggested six criteria (which were also criteria for a good story). The research:

- Had a story structure, so that it was coherent;
- Provided cultural context knowledge and information;
- Gave a sense of the history of the actors;
- Described the author and his/her involvement in the context;
- Clearly articulated the significance of others in the context so resonance with the reader was created; and
- Described choices and actions of actors, bringing the story alive with depth.

Reflection on what takes place was the next essential element to add "validity and rigour in research by providing information about the contexts in which data are located" (Etherington, 2004, pp. 36-37). For embarking on critical reflection, James Mezirow (1990, 1991; 2009) described three main frames: content, process and premise. Reflecting on *content* is considering issues, what happened and what other information was available about that issue. *Process* reflection is considering the adequacy of the information itself, the collection methods, and the ways of judging strategies and procedures. Critique of *premise* is reflection on underlying assumptions and perspectives, the crucial element in meaning transformation. Content, process and premise reflection are the basis for cycles of new research questions (McNiff, 2013) and contribute to the thesis' meta-cycle of inquiry (Zuber-Skerritt & Perry, 2002).

The creation of meaningful knowledge (Coghlan & Brannick, 2005, 2014) and change outcomes that satisfied participants (Reason & Bradbury, 2013) was the last measure of rigour identified. In judging whether the research has significance, Reason and Bradbury (2013) suggested asking questions such as: Was there intended change to the project? Were there theory development aims? Was new enduring infrastructure

and sustainable change created? Did research result in new and enduring infrastructure? Did it change ways of doing things or useful theory? Were there implications from the research that reached beyond the project?

Validity refers to the degree in which research truly measured what was intended to be measured. With reflexive research, tests for validity include asking if researcher reflexivity has provided sufficient information about story context; if multiple voices have represented perspectives involved; if representation offers creative expression; and if the research contributes to new understanding and learning about the subject (Etherington, 2004; Lincoln, 1995).

Participatory-action-research methodology

Participatory-action-research (PAR) was chosen as a methodology because it was an understandable tool that could guide the transformation of the Channel North project in line with the group's original aspirations and the issues that emerged.

From a critique of inequity of access, and the desire to make change, PAR in this research is a synthesis of two traditions: Kurt Lewin's (1946, 1948) action-research in the workplace; and participatory research, carried out by community groups especially in the 'global south' to support their own participation and sustainable living (Chevalier & Buckles, 2013).

Action-research aims "to bridge the gap between theory and practice to solve practical problems through an action-research cycle of planning, action and investigating the results of action" (Kemmis et al., 2014; Williams & Cervin, 2004, p. 1). Kurt Lewin (1946, 1948), who founded action-research, broadly assumed that social progress benefits from progressive application of scientific knowledge. Often called the 'northern tradition', action-research has been applied collaboratively in work and education settings to improve systems and practices (Wallerstein & Duran, 2003).

Building on action-research methodology, PAR is more of a tool to challenge and change unjust power systems and counter exclusion, and has been inspired by works of practitioners such as Paulo Freire (1972) in emancipatory education, and Colombian researcher and sociologist Olando Fars Borda (2008), and by critical theory. Questions and issues significant to participant co-researchers are the central focus of PAR research (Khan & Bawani, 2013).

A definition of PAR, proposed by Reason and Bradbury (2013), is that "communities of inquiry and action evolve and address questions and issues that are significant for those who participate as co-researchers" (p. 1). Chevalier and Buckles (2013) added to these definitions by noting that PAR represented a "tradition of active risk-taking and experimentation in social reflectivity, backed up by evidential reasoning and learning through experience and real action" (p. 4). While there are variations within PAR approaches, three integrated aspects of PAR are: people's participation in society and in decisions that affect them; actions engaging both with experience and with history; and research which creates understanding and adds knowledge for and by the people using the tools (Chevalier & Buckles, 2013). PAR placed me, the researcher, as part of the research and the Channel North group as active agents using the research for development and change (Patton, 2011).

David Coghlan and Teresa Brannick (2014) proposed three elements for such research: "a good story; rigorous reflection on that story; and extrapolation of useable knowledge or theory from the reflections on the story" (p. 24).

In this research, the *content* of story will be told chronologically first, in chapter 6; then, in chapter 7, through the *process* of action-research cycles; and, in chapter 8, by exploring the *premises*, the ideas and hopes that underlaid the station's creation (Mezirow, 1991).

Chapter 7 will focus on the analytic framework of action-reflection cycles between 2008 and 2014 when the group identified issues, planned how to address them, acted and evaluated what had been achieved and what needed to be changed. In writing up the progress of the project through these cyclical steps, nine strands of endeavour were agreed as significant: training; community connection; frameworks for involving children and youth; Te Ao Māori; research; technical changes; the balance between participation and professionalism; the positioning of the station; and adapting to and influencing government policy. Information on these strands came from analysis of notes and minutes from focus group meetings and strategic plans.

Figure 5-3 below illustrates action-research (Coghlan & Brannick, 2005, 2010, 2014) cycles that will illustrate the research process.

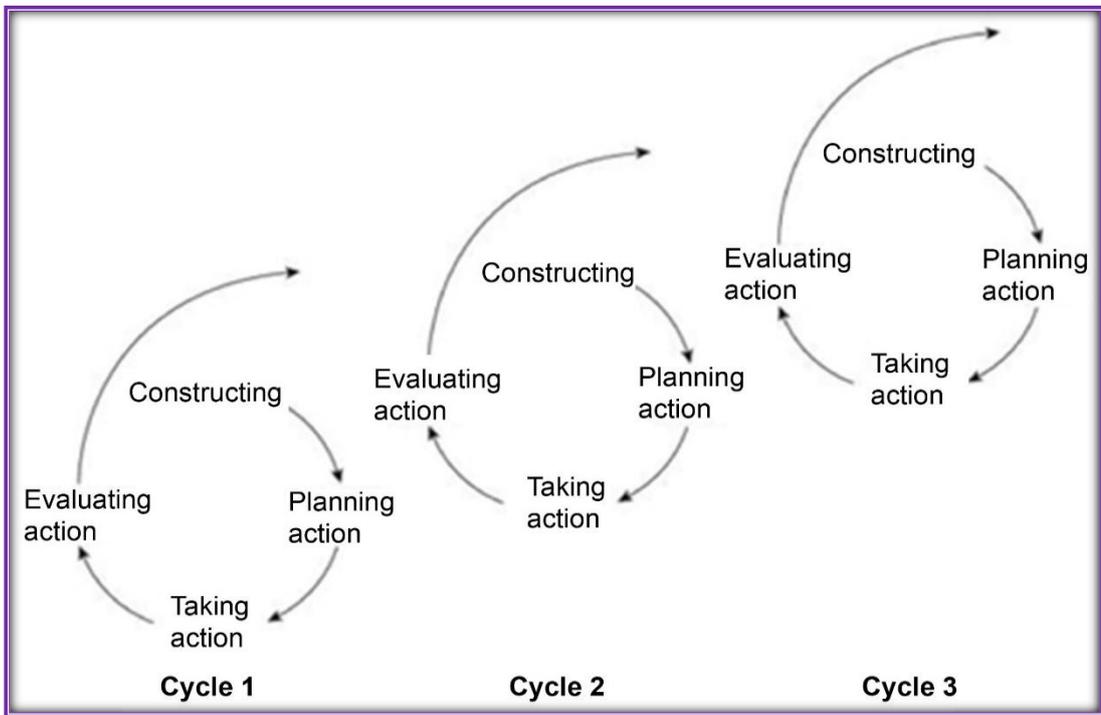


Figure 5-3: Action reflection cycles (Coghlan & Brannick, 2005, p. 24; 2014).

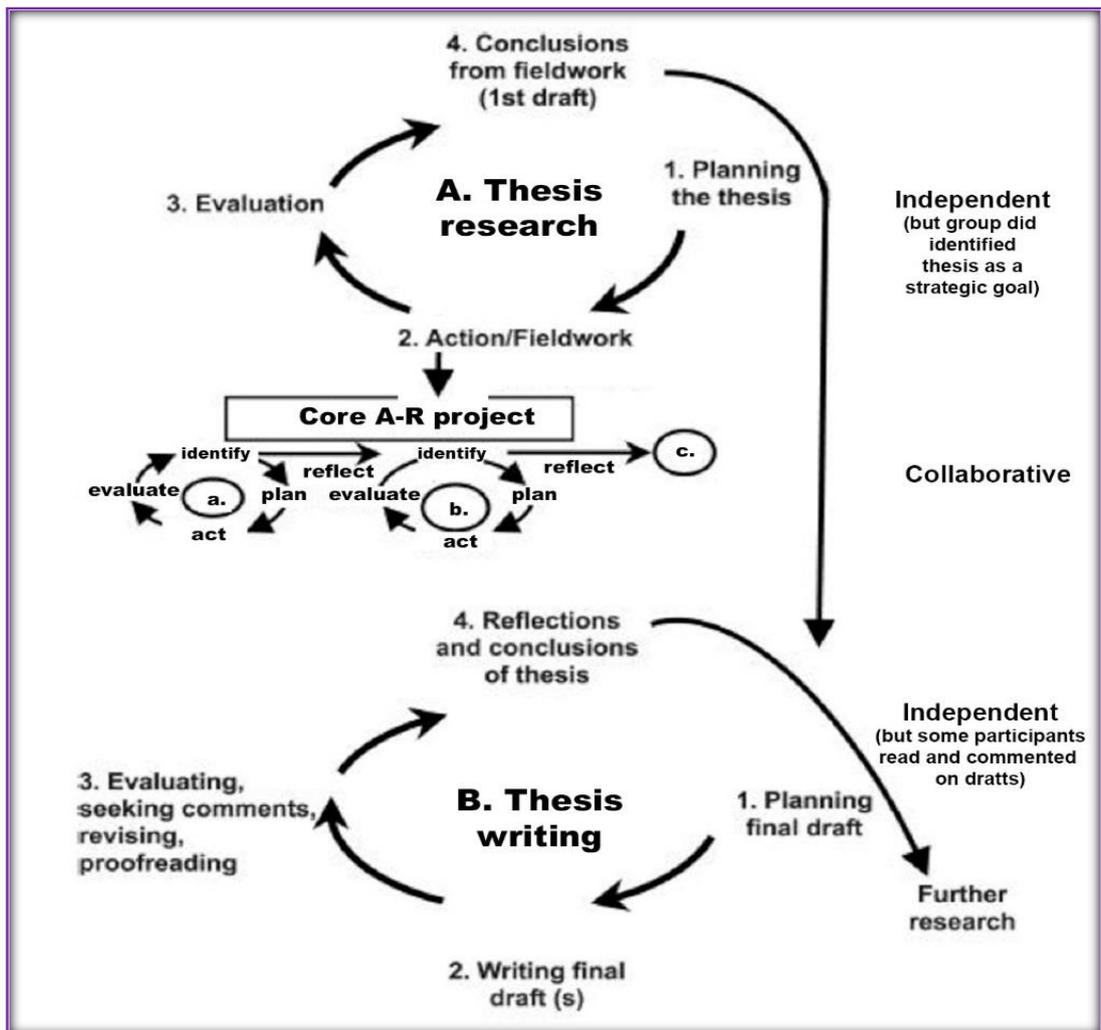


Figure 5-4: Research cycle (Zuber-Skerritt & Perry, 2002).

The core action-research cycles undertaken by the group as a whole, were framed by the meta-cycle of the research itself (Figure 5-4), a process which Zuber-Skerritt and Perry (2002) described as the thesis cycle. Initial plans were written up by me, in consultation with the group. The collaborative research period — interviews, focus groups and action-research cycles — was where decisions were made as to what would be considered valid knowledge. As a researcher, I then reflected on the processes that were carried out by the whole group. I independently wrote up the thesis, and had members of the group review and suggest revisions to the work.

5.3 Ethics

Ethical approval for this research was provided by the Auckland University of Technology Ethics Committee. The letter of approval is attached as Appendix E.

Maps of human interactions, and concepts such as community television or research that they engender, are intrinsically intertwined with moral and political considerations (Shotter, 1993). Guiding ethics in this research were intrinsically connected with critical theory and PAR methodology.

In this section, I will outline the ethical principles that guided this research and how I planned to honour participant rights. Within the PAR research, there were obligations to Te Tiriti o Waitangi and to marginalised groups. Care of participants included their right to participate in the progress of the research, to be informed, to be able to withdraw, and to have people's specific requirements taken into consideration. Children were involved and I planned to make sure their informed consent was obtained in ways they understood. Differently-abled people were involved and I planned to ensure that they could participate on a similar basis as others. I also had an on-going commitment to support the short-term community development aspirations of the participants, and to an extended involvement beyond the life of the research.

Commitment to Te Tiriti o Waitangi. Social and cultural sensitivity.

Robyn Munford and Wheturangi Walsh-Tapiata (2006) described bicultural practice in community development as a “relationship between the indigenous population and other cultures” (p. 426) founded on Te Tiriti o Waitangi. This is particularly pertinent to this research which studies a project where Māori and Pākehā work together. In such

groups, even the use of the words Māori and Pākehā may need to be teased out.

Munford and Walsh-Tapiata identified the following principles for working together:

- “Having a vision for the future and for what can be achieved;
- Understanding local contexts;
- Locating oneself within community;
- Working within power relationships;
- Working collectively;
- Bringing about positive social change for all communities in Aotearoa/New Zealand; and
- Action reflection” (pp. 428-429).

Article II of Te Tiriti o Waitangi guarantees sovereignty to local hapū. Consequently, the ground rules for relationships within this research needed to reflect both the position of sovereignty of hapū in this particular area of Whangārei, and the relationship between local hapū, Crown entities and the communities of Whangārei. In response to this, one of the Māori participants reviewed and oversaw the process. Te Parawhau (who have mana whenua status in Whangārei), Ngāti Hau, Ngāti Wai and Ngāti Hine were represented among the participants and those people had opportunities to review the written work.

Te Tiriti o Waitangi in Article III acknowledged the citizenship rights of all hapū members. In response to this, all people closely involved with the station were given the opportunity to be involved. Māori and Pākehā were equally represented as participants in the research.

I was aware of Ngāpuhi nui tonu and Ngāti Hine community media aspirations in Te Taitokerau/Northland, and considered the potential of this research to either support them or, at the very least, not interfere with their objectives (Health Research Council of New Zealand, 2008).

Transparency and involvement

The aim of the thesis and the process towards that aim were designed to be transparent to the participants. Research goals and methods attempted to be socially and culturally sensitive. PAR research is intended to improve people’s lives (Davidson, 2005; Tolich & Davidson, 1999), both for people involved and for the wider

community. When undertaking this research, I had an ethical commitment, implicit in the research, to support the community (the stakeholders in the television station) to create their own desired condition of social change and knowledge (Khanlou & Peter, 2005; Zuber-Skerritt, 2012). PAR has been described as guided by an 'ethic of care' (Gilligan, 1982, p. 73). The minimalist ethic of doing no harm has been replaced in this approach by an imperative tethering research to a political obligation (Cahill, 2007, p. 366; Cammarota & Fine, 2008).

The research findings will be disseminated to participants in the form of a summary of the report and a film documentary at the end of the research project. The thesis will be available at Channel North.

Care of participants

Information about the project was given to participants in writing, and they signed film consent forms. Most participants chose to be filmed. The children's group was given a specific invitation and information sheet. Children under 16 were asked for their assent and the consent of their parents. Copies of the information sheets and consent forms are in the Appendices.

Original data was kept securely during research and will be stored according to AUT requirements after the research is complete. Some information that identified child participants was removed from the final report. Most adult participants chose to have their real names included.

Most of the participants in the documentary agreed to be identified. Care was taken to ensure that participants, especially those who have their names appended to dialogue, were satisfied with the end product of the film and research. Wherever dialogue or images have identified participants, they have had time to review and change either the images or words. This is one of the aspects of the collaborative nature of the research. Each chapter was emailed to participants, who wanted to be involved in this way, for their feedback and approval. Eighteen participants chose to review the whole thesis.

It was intended that the research did no harm to the people involved so that their ability to work and operate within the Whangārei Community was not compromised. To this end, participants were made aware of the aims of the study, and their rights to

privacy and confidentiality. Each person signed a participation agreement, had the right to review and change their contribution; to have their names kept confidential where they wanted this; and to withdraw at any time. Those interviews, that were used as part of the documentary, included a publication agreement. People had the opportunity to view their contributions and veto their involvement. A small booklet produced during the research, including the names of contributors, was emailed to all participants who were identified; they were given time to read and change anything. Those who have been identified agreed to the booklet's content.

I was aware that people might feel uneasy about sitting in front of a camera; or worried about answering questions; or concerned that their involvement with the project may be affected by their answers or by their willingness to participate. People were given the choice of a written questionnaire, though none chose this. Participation was entirely voluntary, and deciding not to participate did not affect a person's standing or participation with the project in any way. People were able to choose not to answer any of the questions. Some did so choose, either because they were uncomfortable with the questions or thought they had no interest or information to add. Participants were able to withdraw at any time prior to the completion of the data collection. In some cases an independent research assistant conducted the interviews.

The informed consent of participants was obtained in written and verbal forms, without coercion. The aims of the thesis, and the process for collecting and using data, were fully explained to participants in ways that they understood. This means that participants had a summary of the project and how the data collected would be used. As ideas about the thesis changed, participants were contacted again and given opportunities to review the changes.

Participants' rights

Studies that are conducted with human subjects have rigorous requirements for the protection of participants' rights, especially when participants are vulnerable, such as children or people with specific challenges (Polit & Hungler, 1991). Care was taken to ensure the informed consent and physical requirements of vulnerable participants were met.

I intended to use this research, as with the station, as a vehicle to address inequities within our Whangārei society. This meant giving weight to the voices of those with least access to resources.

Local community artists, film producers and actors were a specific social group targeted in this research. Representatives of this group were included in Channel North and, in that capacity, were part of the design of the research. In keeping with the professional way of being that this group was used to, filmed interviews and focus groups were included as options in data gathering, and a film documentary was part of the final report of the research.

5.4 Multiple methods of data gathering

According to Brannen (as cited in Mandow, 2014), historically some researchers were sceptical about the use of multiple methods of research, concerned with how those methods were first specified and then integrated. In contrast, Norman Denzin and Yvonna Lincoln (2000) argued that triangulating qualitative methodologies gave rigour, and better informed the research.

Methods “are the techniques or tools researchers use to collect and interpret data” (Hesse-Biber & Leavy, 2003, p. 3). I chose multiple methods of data collection: interviewing participants on film; recording focus group discussions; reviewing background documents and keeping a thesis journal — with the aim of triangulating information and collecting both contradictory and confirming interpretations (Coghlan & Brannick, 2005, 2010, 2014). I also interviewed representatives of community television stations, four in the United Kingdom and Ireland and three in Aotearoa/New Zealand, in order to collect information for Channel North’s action-reflection process and to provide comparative data.

Interviews

In an interview, one person usually asks another a series of questions, and records the answers (Keats, 2000) with the aim of creating a listening space where the interviewee can reflect on their experience (Miller & Crabtree, 2004).

I planned to film reflective interviews of participants as part of data gathering, to gain in-depth pictures of the project from individuals’ unique perspectives (Patton, 2002; Tracy, 2007, 2013), and convey people’s motivation for being involved. I intended to

use semi-structured face-to-face⁶¹(Russ-Eft & Preskill, 2001) interviews with open-ended questions (Sarantakos, 2005) to stimulate reflection. Face-to-face interviews fitted with participatory ideals and with Māori participants' preferred way of communicating. These interactions were planned to give the opportunity to encourage interviewees to drill down into knowledge not yet articulated.

The use of interviews in PAR has been critiqued by Kemmis and McTaggart (2009; 2005) as not participatory in nature and giving too much editorial licence to the researcher. Other PAR researchers, however, have accepted interviews (Armstrong, 2003) and have seen qualitative interviews as a means of gathering, analysing and sharing information (Chevalier & Buckles, 2013). For Chevalier and Buckles (2013), interviews had the strong ability to access detailed information, obtain different perspectives and open up the possibility of exploring difficult issues. The weakness of interviews, they saw, was that non-majority views which excluded more vulnerable participants might be expressed and given weight. This weakness could be mitigated by sharing data in focus groups, and by participants reviewing and debating findings and conclusions.

I chose to film interviews because, for Channel North people, film was a form of expression they understood in their work and it allowed them to engage with their envisaged audience. Film was the reason that most people were involved and they understood research in terms of documentary-style filming. Some participants had also recorded their thoughts about the project on film before the research.

When I considered filmed interviews, I reflected on reading Coghlan and Brannick (2005) summarising the writings of Weisbord (1998) who likened the difference between traditional and action-oriented research as the difference between still and moving film. The photographer framed a moment in time in a still photograph. Whereas a film, often actor-directed, required organising and negotiating with many parties interacting over time. The possibility of using reflective interviews, as part of a research film, also occurred to me (Thesis journal, 10 January 2010).

In conducting and reviewing the 2009-2010 interviews, I found that filming not only meant that people wanted to be involved, it also added extra information about

⁶¹ Kanohi-ki-kanohi or face-to-face discussion is vitally important in Māori interviewing because of the high value placed on personal interactions as opposed to the more abstract contact through other media such as writing.

participants' views through recorded body language. Although I had thought that filming could have made people shy, it seemed to have the opposite effect and encouraged people to talk.

In the preamble to interviews, adult interviewees over 18 years of age were given an information sheet outlining the project. They had opportunities to ask questions about the research, had a consent form explained to them, and completed this before the interview. Interviewees younger than 12 were introduced to me at the school. A teacher participant and I talked with them about the research. Those that wished to participate were given a children's information sheet and a parental consent form to take home to their parents or guardians. They brought these back signed or, in one case, the parent posted the form back to the school. Participant information sheets and consents are in Appendix F.

I provided the interviewees with questions, also included as Appendix F, as a starting point for reflection. Why had they got involved? How had their involvement with Channel North impacted upon their lives? How had their view of themselves changed? What were some of the difficulties of being involved? Could they reflect and comment on contextual changes — learning opportunities, technology, business, government — brought about by the emerging community television project?

A time was set for people to come into the station for interviews. Some chose to discuss the questions in groups or pairs. People chose which topics they wanted to discuss. The majority discussed all questions, but in some cases only an initial question was asked and the interviewees told a story of their relationship with the project with little prompting or interruption. An attempt was made to ensure that the research did not interfere with the daily routines of the participants, and fitted in with what they were able to contribute in terms of time. Business participants, for example, wanted short interviews.

The semi-structured nature of interviews allowed interviewees to talk about topics as they arose, and to connect topics in ways they preferred. Interviewees were able to discuss what they preferred, and to ignore subjects they didn't want to discuss or thought were not their areas of expertise. In some cases, the interviewees covered topics identified without prompting, and effortlessly expanded the conversation. The qualitative, open ended interview questions allowed wide-ranging discussion and

elicited themes that I did not envisage. Having some guiding questions did, however, make analysis a little easier. I found that adult and older interviewees were more able to articulate their ideas than teens and young adults. Teens and young adults were least likely to articulate well, possibly because some of this group had become part of the project to get a job and were less involved in building the project from scratch.

When consulted during preparation for interviewing the children, one of the Manaia View School tutors simplified the questions for younger interviewees, because he thought the original questions were too complex and open ended. A new questionnaire was devised that included the same questions, but with simpler language. These questions elicited more concrete descriptions of how children were involved, what they liked about their film work and what changes they wanted to see. However, some of the questions were still not understood by children very well.

The tapes from individual interviews were transcribed and resubmitted to interviewees for comment, alteration and addition. I had follow-up discussions with trustees and workers about Channel North social networks. As well as providing individual unique perspectives on the project, interviews helped me to clarify connections and relationships between individuals and strands of Channel North plans.

In October 2014 when I reviewed interview data compared with other source documents, I noted specific silences. Interviewees had spoken positively about the project but had not emphasised the struggles. Further, I felt the need to corroborate some of the successes claimed by interviewees. Consequently, I undertook two types of purposive interviews. Four employees and one trustee were interviewed about the challenges they had experienced between 2008 and 2014. The Chief Executive Officers and operational contacts of 18 external stakeholders were interviewed about the relevance of their relationship with Channel North to their organisations' aims and objectives. The data from these interviews was integrated into chapters six, seven and eight.

Interviewees' profiles

All those who had been closely involved with the creation of Channel North were invited to participate in interviews. Only two chose not to, and one was unavailable. Forty-three people between 2009 and 2010 agreed to be interviewed⁶². They came from five different broad categories of interested parties: 1) those who were intimately involved in starting and running the project; 2) students and teachers from Manaia View School who were involved in production; 3) community producers who provided content; 4) business people who gave philanthropic patronage and advanced economic development for the area; and 5) viewers who watched the station.

Figure 5-5 shows the demographic profile of participants. Of the interviewees, 53% identified as Māori and 47% as Pākehā⁶³, in contrast with the Whangārei district statistics from the 2013 census where 24% identified as Māori and 76% as Pākehā. The difference between the ratios of Channel North participants and of the local area could have been influenced by the conscious decision of the original founders of the project to create an inclusive partnership between Māori and Pākehā which, in turn, may have made the environment welcoming to Māori, in practice. Further elements that may have influenced these statistics are that the Manaia View School roll is 85% Māori. A bilingual unit on site and te reo Māori as an integral part of the curriculum may have attracted more Māori students. The Māori news may also have attracted Māori participants. The Raumanga West suburb of Whangārei, where the station is sited, has a population profile of 52.7% Māori and 52.5% Pākehā⁶⁴ (overlaps occur where both ethnicities are cited).

Between 2009 and 2010, I interviewed 21 male and 22 female participants. These included children at the school who were counted as volunteers at the station.

The nearly 50/50 gender ratio was interesting in that this technology-saturated occupation tends to be populated mainly by males. For example, when I first attended

⁶² I am included in these demographics.

⁶³ New Zealand citizens who are not Māori. In this context, I am using the term broadly to include all local people who are not Maori. There are small ethnic communities of Pasifika and Asian citizens in Whangarei, counted within this broad category.

⁶⁴ Raumanga statistics were from the 2006 census because similar 2013 statistics were not available.

the Regional TV Broadcasters Association meeting in 2008, there was one other woman attending in a room of 14 men. A larger number of girls (10) than boys (5) under the age of 12 were involved and interviewed. This may be an indication that the technology was at a stage where it was now as interesting to young girls as it was to young boys, or that young girls saw this area as one in which they could be involved, where previously they did not. Among those employed by the station, at the time of interviewing, there were three women and seven men. However, even for the teens to elders range, there were 12 women and 16 men, indicating a larger proportion of women involved among that age group than might have been expected.

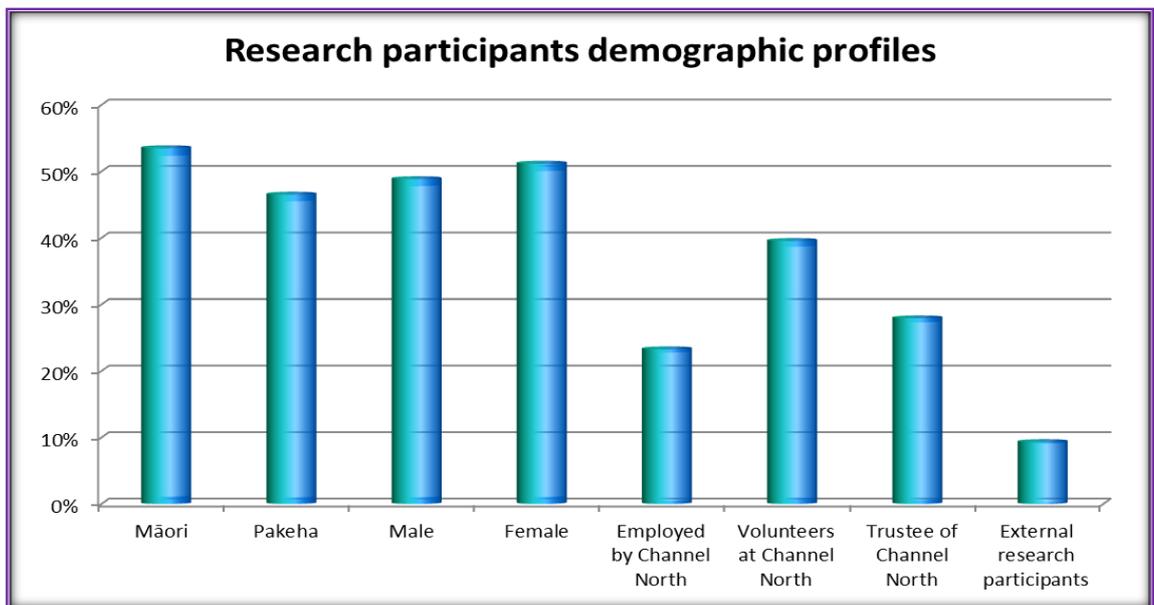


Figure 5-5: Demographic profiles of 2009-2010 interviewees.

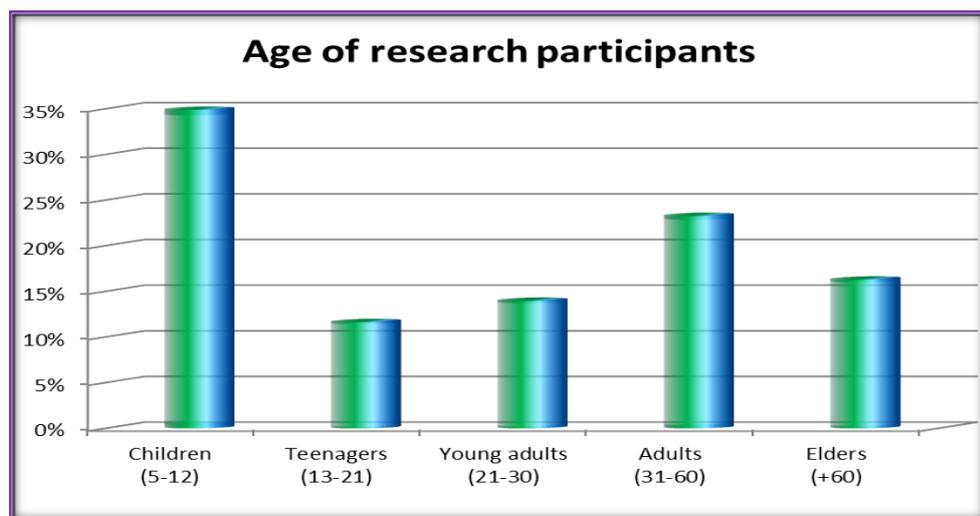


Figure 5-6: Age of 2009-2010 interviewees.

Figure 5-6 shows the ages of participants. The children interviewed all belonged to Manaia View School. Nine of the teenagers and young adults and one adult were employed by the station. One of the young adults was a trustee and the rest of the trustees were adults and elders.

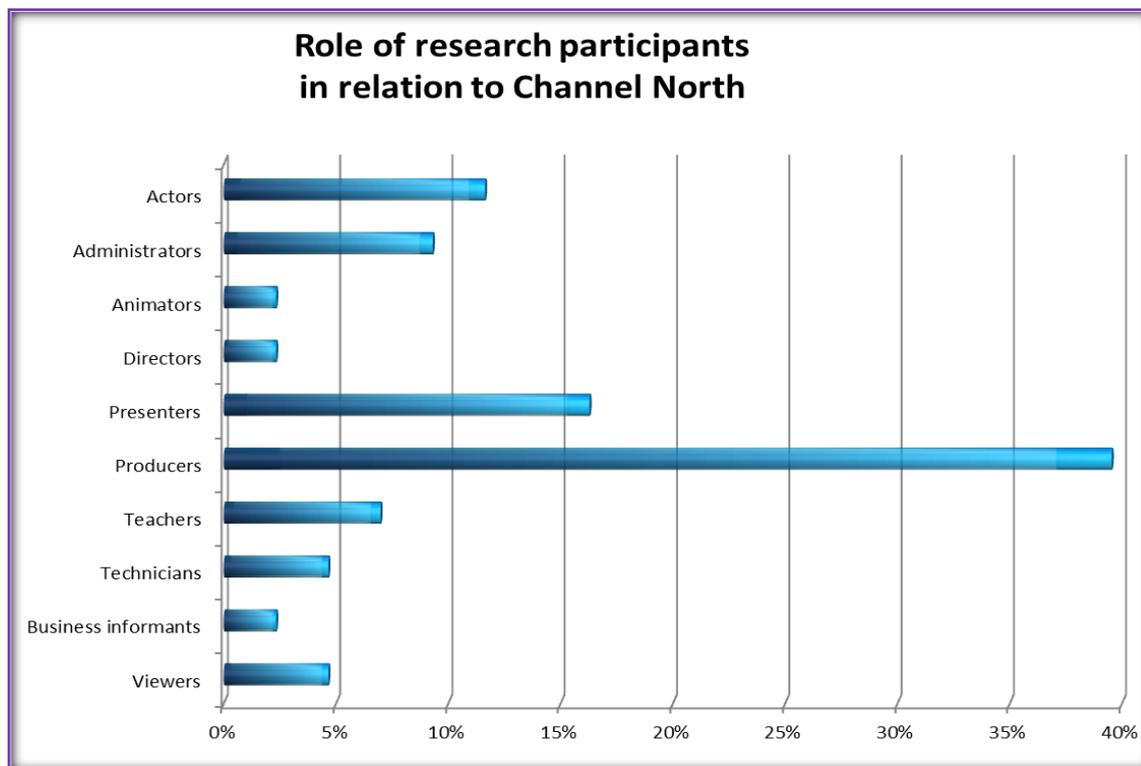


Figure 5-7: Roles of interviewees in relation to Channel North.

Roles in relation to Channel North, shown in Figure 5-7, were indicated in interviews. The roles mentioned by participants, or that I have inferred from their discussions, show a large number of producers. This reflects the large number of people involved who actually produced material based on their ideas. Children were well represented as producers, but the number also included adults who were associated with the station as trustees or workers. They produced shows or films based on their ideas. That the station attracted people who had creative ideas about television naturally increased the number of people identified as producers. The 16 interviewees in 2014, not included in these graphs, were all business, state or community organisation leaders, who had dual roles as contractors of the station's services and viewers.

Focus groups

Small face-to-face focus groups or unstructured collaborative discussions have been described as integral to PAR processes (Chevalier & Buckles, 2013; Chiu, 2003; Kemmis

et al., 2014; Kindon, Pain & Kesby, 2007; Piercy, Franz & Donaldson, 2011; Reason & Bradbury, 2013). Participants in focus groups could be considered a community of interest with some shared identity, frame of reference and objectives (Elwyn, Greenhalgh & Macfarlane, 2001). In a focus group the researcher, rather than interviewing, acts as a facilitator of discussion (Sarantakos, 2005). Focus group methods, extensively used in marketing, have been applied in action-research for their interactive and transformative value (Chiu, 2003). Claudia Puchta and Jonathan Potter (2004) defined focus groups as “interactional, conversational encounters” (p. 69), but the sharing of ideas can be transformative too (Chiu, 2003).

Researchers have used focus groups firstly to stimulate discussion, draw out participant opinions and develop practical solutions (Piercy et al., 2011). Group discussions have the potential to raise awareness in a group of similarities and differences. Second, group discussions are the backbone of action-research cycles (Chiu, 2003). Reflection on synergy generated in focus groups were described by Piercy and colleagues (2011), in their PAR study of how farmers learn, resulting in a snowballing of rich ideas impossible through individual interviews. Olando Fars Borda (2008) wrote, in a similar vein, that PAR processes were complex and non-linear group discussions. Multiple lines of enquiry could be pursued and some could be steps into the unknown, parallel investigations, return loops, or as Piercy described them blind ‘rabbit holes’. Lastly, focus group discussions could be useful for collectively analysing data and drawing collective conclusions (Sarantakos, 2005).

Sarantakos (2005) noted that facilitators needed the ability to create a group atmosphere conducive to participation. Even so, within a group, there might be constraints on what people are willing to share, some voices might dominate, and recording might be problematic. However, when focus groups work well, the researcher can observe “how and why individuals accept or reject others’ ideas” (D. W. Stewart, Shamdasani & Rook, 2015, p. 10) and, the essential part for PAR, the group work is collaborative.

In this research, unstructured focus groups were used to promote dialogue, to identify, plan and evaluate direction (Coghlan & Brannick, 2005, 2010, 2014) and to discuss analysis. I convened two initial focus groups, one of which was of the station’s trustees and the other of workers. The topics of discussion for the initial focus groups

were similar to those proposed in the filmed interviews but had topics added that arose from the interviews such as the tension between professional production and participation. Focus group discussions that directed plans, actions, evaluation and identification of new direction continued throughout the research, added on to weekly work meetings and monthly trustee meetings. I had the opportunity to take notes from their debates and to reflect on the ideas they shared and those that were disparate.

Document evaluation

I planned to evaluate Channel North documents to corroborate the information gathered from interviews and focus groups (Bowen, 2009). Document evaluation is the systematic review and appraisal of printed and electronic documents in order to “elicit meaning, gain understanding and develop knowledge” (Bowen, 2009, p. 27). Public records, personal documents and physical evidence can all form part of document analysis. By themselves documents potentially had insufficient detail but, combined with other data, they provided quick, non-obtrusive, exact and stable verification of other data (Yin, 1994).

I examined documents before, during and after interviews and focus groups to gain historic context, to corroborate information and dates from other sources, and to track changes and development. Documents that were used to inform this research are listed in Figure 5-8. They included government papers, minutes, strategic plans, funding records, financial accounts and policies and procedures. For example, documents yielded information on government funding of community television, on community television stations, and on the decisions made by Channel North workers and trustees over the past six years.

The process I used to review and evaluate the contents of documents and synthesise data involved superficial skimming for relevant data, reading thoroughly those sections that related to the research, and interpreting data. Reviewed results became part of the appraisal of content into themes and topics for analysis (Bowen, 2009).

Documents selected	Data analysed
New Zealand Government 2012 Free-to-Air television code of broadcasting practice: Rarangi tikanga papaho mo te pouaka whakaata kore-utu ki te kainga	Broadcasting standards for community television
Broadcasting Act 1989; Broadcasting Amendment Act 2007, 2009	Terms of reference for broadcasting
Ministry for Culture and Heritage papers: Building a strong and sustainable public broadcasting environment for New Zealand 2007; Cultural Policy in New Zealand 2007	Government policy direction for television broadcasting
Briefing to incoming ministers for arts, culture and heritage: Hon Christopher Finlayson 2008 Jonathan Coleman 2008 Craig Foss 2012	Government position in relation to Regional and community television broadcasters
Ministry for Culture and Heritage, Statements of Intent 2007-2011; 2012-2015	Government policy direction for television broadcasting
Ministry for Culture and Heritage, Regional and community broadcasting framework 2006, 2011	Terms of reference for community television broadcasting
NZ-on-air, Regional television programme funding 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014	Levels of funding for Regional and Community broadcasting. Comparative funding for mainstream television and community radio
NZ-on-air, papers: The future of public broadcasting: The experience in 6 countries 2003. Local content: New Zealand television 2010 Annual report 2011	New Zealand on Air intentions in relation to Regional and community television broadcasters
NZ-on-air (2011c). Statements of intent: 2011-2014; 2013-2016	Relationship between New Zealand on Air and Regional and community television broadcasters
NZ-on-air Consultation paper for community access radio and regional television funding. Review of NZ on Air's regional funding policies for radio and television 2008	Government funding policies for Regional and community television broadcasters
Kordia indicative rate card for the use of transmission sites 2010	Indication of the cost to community television for transmission site use
Ministry of Business Innovation and Employment, 2012; Ministry of Economic Development, 2009	Provision for terrestrial and satellite transmission
Crown Agreements with BCL/Kordia, TVNZ and MediaWorks 2006	Terms agreed between the government, Kordia, TVNZ and Mediaworks on the digital switchover
Ministry of Culture and Heritage paper: Digital Future 2009	Government position on digital switchover
Regional and community TV broadcasting submissions to the Digital Futures paper 2009	Regional and community TV broadcasters' requirements at switchover
Minutes of meetings of the Regional and Community Television Broadcasters Association 2008-2014	Reports from chair and members, reports from government representatives, decisions made
Charitable deed of incorporation, Northland Television Charitable Trust 2006	Terms of reference for operating the Trust
Funding applications made by Northland TV Charitable Trust 2006-2014	Funding applied for, granted or refused
Audited accounts of Northland TV Charitable Trust 2006-2014	Income and expenditure of trust
Minutes of meetings and reports of Northland Television Charitable Trust Inc. 2006-2014	Reports from chair, members, and manager, progress, decisions made, challenges, incidents and complaints
Strategic Plans and Annual Plans of Northland Television Charitable Trust Inc. 2006-2013	Targets set and achieved or not achieved
Policies and procedures of Northland Television Charitable Trust Inc. 2006-2014	Policies and procedures that guided practice

Figure 5-8: Documents evaluated.

Keeping a thesis journal

Kemmis, McTaggart and Nixon (2014), emphasised the centrality of journal-keeping to PAR. For them, a journal must record how sayings, doings and social-political relatedness change. It is a place to reflect on changes in the practice language of critical participatory-action-research, “a chronicle of research decisions” (Herr & Anderson, 2015, p. 48). A journal record can be kept of the content and process of

change and participants' changing premises (Coghlan & Brannick, 2014; McNiff, 2013; Mezirow & Taylor, 2009).

From 2008 to 2014, I intermittently kept a thesis journal to reflect on events as they unfolded, to record my own varying positions (Rountree & Laing, 1996), and to record learnings. For example, in 2009, I reflected on a conversation with a high-powered business person who wanted to join Channel North, make it more corporate, and the struggle I had with the project needing to be profitable.

It is the flaws in the process of the development that give it interest, its special character, make it unique and special. Cherish those flaws. They may be the thorns in my side, the things that keep me awake at night, looking at a situation from everyone's points of view, including my own. They make me think and learn. They make me adapt my position (22 January 2009).

In the same year, I reflected on the roles people took as the project struggled to get established, some of those contributions quite invisible:

The minutiae of keeping the books is not a role that people seek out or often particularly like. It is an example of how volunteers just fill the really important roles in an organisation when there is no money to pay someone who knows what they are doing. There rarely are people who want to do books, and there are also rarely people who have that expertise (15 October 2009).

I recorded the steps and breakthroughs in the action-research cycle, noting the content of these milestones, the process of getting to them and the premises on which they were based. Connection with the business world, for example, was a steep learning curve for me and I reflected on that journey:

Sitting at the Chamber of Commerce business awards, and watching the team filming, I reflected on the improved ability of our team to perform and 'fit in' to this business environment. The process to get to this point has involved me and the group learning a number of strategies — Channel North entered and received a business award; joined the Chamber of Commerce; consistently provided service; and then Channel North itself offered an award. Premises within this sector were of 'professionalism', profit, involvement and contribution. Understanding these premises and investing energy, Channel North became a more accepted member of the 'business sector'.

Ride the tide of energy as opportunities arise. When the tide is on the ebb, put down the anchor that holds your group. Wait for the next tide (25 October 2013).

5.5 Data analysis

Building on the story from the action-research cycles, I planned to analyse the data thematically for a people-centred reflection on the story, and use systems-related tools of network analysis and other adapted methods to glean further useable knowledge (Coghlan & Brannick, 2014).

Thematic analysis

Thematic analysis examines words or phrases within texts for their meaning, and draws inferences. It was described by Braun and Clarke (2006) as “a method for identifying, analysing and reporting patterns within data” (p. 79). Thematic analysis aims to both describe and interpret; operates by both induction and deduction; and puts an emphasis on context, and on mapping relationships between concepts in a non-linear way (Vaismoradi, Turunen & Bondas, 2013). A qualitative approach such as thematic analysis has value both in the knowledge it can uncover and in showing the complexity within research (Giorgi, 1992; Holloway & Todres, 2005; Sandelowski, 2010). Kemmis et al. (2014) noted that in PAR who is researching and what to research depend on each other, therefore including relevant voices and organising the diverse data from those people into comprehensible themes become important.

To uncover themes in this research, I examined the implicit and explicit terms within the interviews and focus group notes, and also referred to the group’s background documents. I loaded transcripts, notes, thesis journal, and background documents into NVivo and coded concept phrases as a starting point for analysis. The data was coded to break it down into manageable categories, either of words or the sense that words convey, i.e. phrases, sentences, and themes. I predefined some codes from interview questions and from reviewing data word frequency. Other codes were inductively added as significant concepts emerged from the data. I developed graphic cognitive maps of the relationship between concepts, an example of which is shown in Figure 5-9.

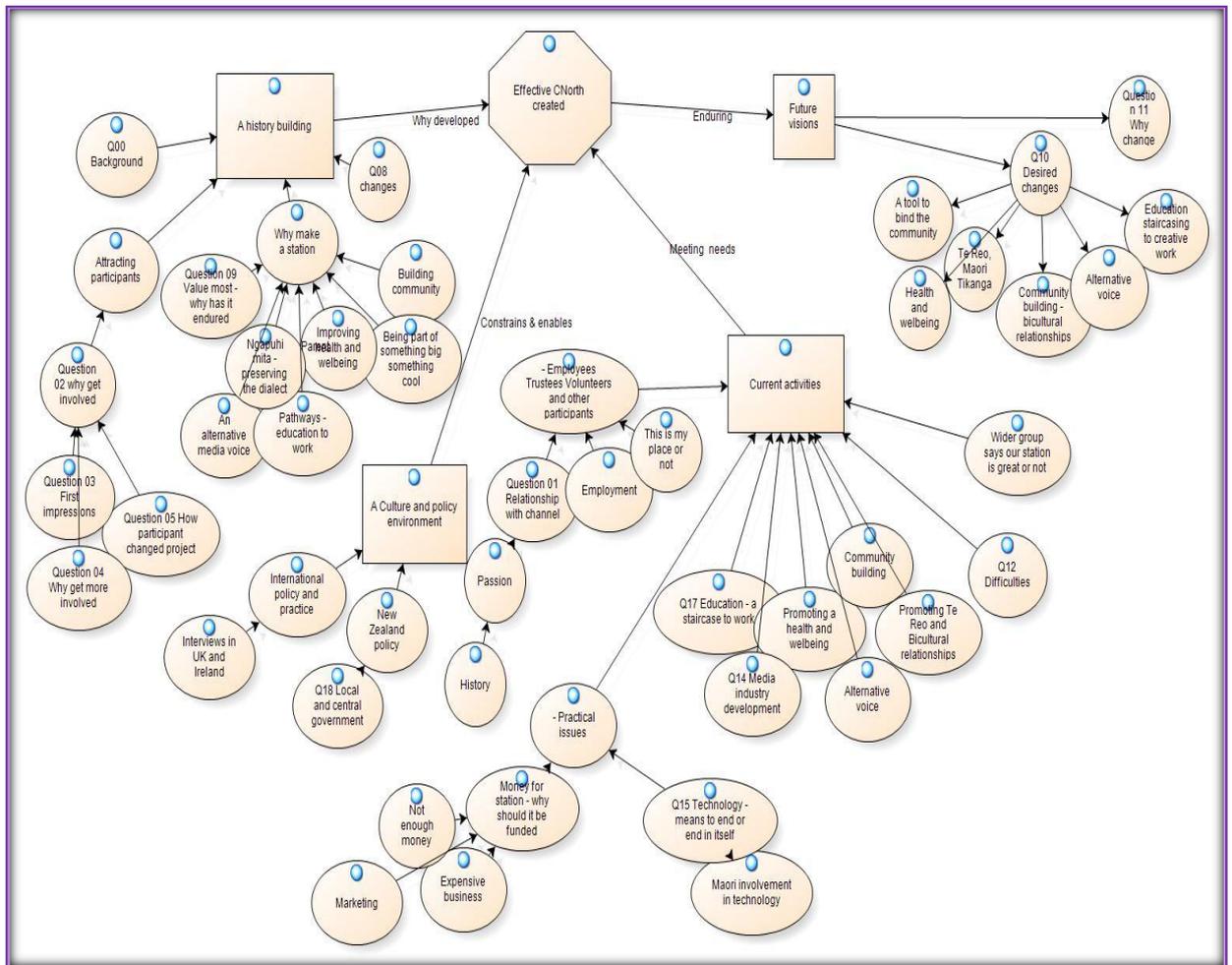


Figure 5-9: One 2012 thematic cognitive map created in NVivo.

Data was eventually distilled into three main themes: participation, meeting community needs and a supportive environment. The analysis of these themes for their content, processes, and the premises of the people involved built on the descriptive action-research cycles and aimed to provide a people-centred perspective of the Channel North project.

I planned to complement this people-centred thematic analysis approach with the more systems-thinking social network analysis.

Social network analysis

Social network analysis was described by John Scott (2012a, 2012b) as exploring the visual (or mathematical) patterns created by actors⁶⁵ as points and their relations as

⁶⁵ Actors refers to individuals who are part of a system or network.

lines, with the intention of assessing the social structure or network effect on individuals and organisations. Relatedness or networks are, in social networking, the influence power-house from both a person-centred perspective and a systemic approach (Considine et al., 2009). Networks could be described as both people-centred, a collective of individuals with goals, beliefs, properties and actions; and as a system, working structures that influence the development of actors in their roles and decisions (Hindess, 1990).

Considine et al. (2009) proposed that the agency for change lay in the strength of networks. He wrote, "if power is taken to mean agency, or the capacity to get things done, stop them being done and to have things organized in one's own interest, then power is certainly a property of relationship between parts of a network" (p. 14).

Fuller, Hermeston, Passey, Fallon and Myambi (2012), in their research into Australian Aboriginal health, found using social network analysis in a participatory setting useful for problem solving and bringing out issues. Deborah West and Gretchen Ennis (2013, p. 41), also from an Australian community development perspective, argued that "positive connections between diverse groups of people and organisations can facilitate dialogue and open up access to resources, information and ideas". Using social network analysis with community development and research helped them understand how micro-level connections could change broader structures. Networks of individuals and organisations are an element of community capacity and are pivotal to information and resource sharing, and to mobilising for change (Ennis & West, 2010; Putnam et al., 1993; West & Ennis, 2013).

In this research, I began by interviewing key Channel North participants about their connections, and mapped the relationships on acquaintance socio-grams (Moreno, 1953; Scott, 2012b). In addition, I looked at participants' Facebook pages and generated maps of relationships with a computer App called Facegraph (Leung, Medina & Tanbeer, 2013). The social maps created from these sources were so tight with inter-relationships that it was difficult to draw inferences from them that would be of use in answering the research question, and to see how these relationships had contributed to the creation of Channel North.

I then looked at participants' LinkedIn sites and generated industry sector profiles of participants' contacts. I noted similarities between these groupings and the

overlapping circles of cliques used by Warner and Lunt (Scott, 2012a, 2012b; Warner & Lunt, 1941) to describe relationships in a small New England town. Building on this idea, Channel North participants brainstormed cliques or sectors that our group intersected with or, because of the group's aims, wanted to intersect with — areas such as local government, arts, health, sport, community and national television and government sectors.

The roles and connections of actors within Channel North were next plotted over a six-year period and used to show how people's roles changed, and who initiated and maintained connections with groups in different sectors. Then on a network map, the strength of connection that Channel North had with groups within these sectors was plotted at August 2008 and at August 2014. Connections maintained by individuals within Channel North were counted collectively. The diagrams created were used to discuss what connections were essential to foster, who within Channel North was best suited to make those connections, and who would be replacements if internal connectors left the group.

5.6 Summary

PAR methodology was chosen for this research because its action-research cycles and reflexive journaling could describe and assist both the research and the project development. PAR is underpinned by critical theory which requires research to be both analytic and a vehicle of change. Habermas's (1987) description of critical theory encouraged researchers to think from both people-centred and systems perspectives.

In the following chapters, I will apply PAR and critical theory by using action-research cycles to describe the story; by using data from interviews, focus groups and journaling to thematically apply a people-centred perspective; and by using network analysis and other tools to apply systems thinking to the description of how Channel North was created.

6. Channel North story

The story of Channel North's creation will be told with little reflection on its meaning or implications; both the back story before the launch, and the development of the station between 2008 and 2014.

The back story, so to speak, of the station's elaboration from first ideas to its launch — when strategic planning was focused on creating the station — is outside the scope of this research and has its own integrity. That said, that back story does have action-research elements within it, as the station's creators reflected on what Channel North needed in order to get underway. It could be said that the action-research cyclical development (Coghlan & Brannick, 2014) of community television in Whangārei began with small achievements and, as confidence increased, approached more difficult tasks, until the station was created. The second story is predominantly that of the period after the launch, from 2008 to 2014.

I will follow Mezirow's (1991) framework, as used by Coghlan and Brannick (2014) separating elements of content, process and premise. Chapter 6 will tell the chronological *content* of the story with little reflection; chapter 7 will review the *process* or action-research cycles of the station's development; and in chapter 8, I will reflect on the *premises* — the issues that arose, different motives for getting involved, differences between people, what might have been done differently, ideas, and hopes. In the current chapter, I will describe the story of what actually happened, and the issues that arose.

6.1 First steps

Before the beginning of Channel North, a community house I worked with in Whangārei, One-Double-Five Community House, planned some community films which expressed local ideas and issues. One-Double-Five had created a 'cyber-whare' (a free internet café) and were seeking ways to improve access to technology for those who couldn't afford it (T. Cooper, 2004; Peters & Mancini, 2008). In July 2004, Alex Mason, a 22-year-old Whangārei man with a recent degree in multi-media, was employed to work with Māori rangatahi, to create oral histories from kaumātua and kuia and community documentaries. A successful application was made to a philanthropic trust,

the ASB Community Trust (2005), for high definition film equipment and this equipment was let out to community people for a koha. A film-making group formed at One-Double-Five to manage equipment, share ideas and work collaboratively.



Figure 6-1: Alex, Carol and Hemi, 2005 — early productions (Robinson, 2005).

After producing a number of films, some entered the 48-hour film festival ("48 Hours to Make a Film", 2006). The film-making group held NAFF⁶⁶ to show local films. Figure 6-1 is a photo used to promote the film-festival. The festival awarded everyone who entered and continued for the next five years ("'Old Hats' Make Mocumentary", 2008; Laird, 2005; Robinson, 2005; Unkovich, 2005a, 2005b).

The overall project was more likely to succeed with small concrete steps that nested within the larger goal. The group needed to progressively build on previous achievement (Thesis journal, 8 January 2009).

Excited by successes with NAFF, the 48-hour film festival (de Graaf, 2006) and various film projects, members of the Dream-house Collective (as the film-making group was then called) asked "Well, what next?" One who had particular energy for possible next steps was Alex:

I was interested in making the television station because I wanted to create an incubator for the film industry here. There weren't opportunities for young

⁶⁶Northland Amateur Film-Makers Festival (NAFF) aimed to provide opportunities for celebrating the diverse, creative and expressive potential in the Whangārei and Northland communities. Entrants were young and old, of different cultures, different experiences and different skill levels. In October 2005, nine films were entered—some polished and some basic—made by children, by more experienced film-makers and by elders with time to commit to a hobby. On the night, people turned up in their bling, walked the green carpet and watched films produced by their community. Risqué films were aired later in the programme, while the children went off to make fake blood. All who entered received statue prizes.

people, like me, who wanted to do film stuff or TV stuff in the Whangārei area. We need to grow the film industry so it can sustain the talent here, rather than people having to move away. Many of the young people with talent that lived in Northland were just getting jobs at Pak-n-Save and Woolworths or Dick Smith⁶⁷. So it was ridiculous. They were subsisting rather than living. I wanted to provide an opportunity for them to shine (interview, 6 January 2010).

Members of the group were interested in the idea of community television for a range of reasons. For example, Māori film-maker Witi Ashby wanted a wider audience for local community stories:

Using film to tell the stories of our kaumātua and kuia is a passion of mine. We have interviewed kaumātua and kuia and, of the five we interviewed, four have passed away. If it wasn't for the inspiration of interviewing them we would not have captured their deep kōrero (interview, 2 February 2010).

Another was Hemi Horne, a local community development worker, who saw the project as a vehicle to enrich his local community.

At the time the dream started to come together, I was involved in community development in a small rural community in Hikurangi, north of Whangārei. I thought about what our Hikurangi community might have to offer, of local pictures and local stories, and to the development of the knowledge and skills and the technical expertise that would be pulled together to create the station. So it was all about how I could be a facilitator or channel so that people who I worked with in the collective sense had the opportunity to express their ideas in a broadcasting format at a local level (interview, 21 January 2010).

At a community arts meeting, Alex and I connected with a creative businessman who also had a passion for community television — John Gwillim, who said:

I was working on a fishing show at NewsTalk ZB. Some of the guys at NewsTalk ZB were talking about how it was a shame that we didn't have local business advertised on television in Northland. So that started a discussion about how we could get Northland break-outs into the television stream up here. I did some research and found that TVNZ wasn't at all interested⁶⁸. This led to the idea of a local community TV station (interview, 21 January 2010).

⁶⁷ Pak n Save and Woolworths were supermarket chains. Dick Smith is a store selling technical equipment.

⁶⁸ I noted TVNZ was not interested in John's idea because, as was discussed in the environment chapter, that idea had been tried and found financially unviable.

In a street survey, 100 people were asked whether they wanted a local community television station, and 71 said yes, seven did not and 16 were ambivalent. They were asked when they normally watched television, their age group and what they would watch on a community television channel. The statistics revealed that 35 would watch sport, 41: news, 49: films, 38: children's programmes, 42: documentaries and 36: local stories. The group used this information for their planning (Gwillim & Mason, 2006). This survey was small and later proved inadequate to convince government to support the station.

In the search for a venue, the group approached Manaia View School. The school had begun to outfit a classroom as a radio station but enthusiastically embraced the television idea and was cautiously given permission for a joint occupancy agreement by the Ministry of Education. Northland TV Charitable Trust (NTVCT) signed a Shared Occupancy Agreement with Manaia View School in November 2005 for the occupation of a classroom block for ten years which cost \$10 for the whole decade. This was on the understanding of shared occupancy and collaborative training of Manaia View pupils and students from other schools. In the joint occupancy agreement, the emerging trust had the main use of the building but the school had access to the facility and to the film-makers who used it.

Involving business people and a state-owned school gave the group access to skills and facilities. Involving other sectors in community-led development meant that the project was able to achieve its large goal without the financial backing that might otherwise have been needed (Thesis journal, 8 January 2009).

The reason the television idea was accepted so quickly and wholeheartedly stemmed from Principal Leanne Otene's and Deputy Principal Marilyn Small's prior teaching experiences at the school.

Ours is a Decile-1⁶⁹ urban school of a roll between 250 and 300 mostly Māori students. In 2005, within the first year of being here, I noted that one of the needs for the community and for the children was pride in what they did. The children had very few opportunities to show just what they were good at or

⁶⁹ A decile rating is used by the Ministry of Education to rank schools on the basis of the socio-economic backgrounds of families whose children attend a school. 10% of schools are included in each decile. A Decile-1 school is in an area of highest need (<http://www.ero.govt.nz/Help/FAQs>); Decile-10 schools are in wealthier areas. A list of decile ratings of schools can be found at <http://www.parliament.nz/resource/0000010847>

express themselves in any way positively. I was looking at opportunities for our students to succeed and be a part of a bigger community (Leanne interview, 2 March 2010).

I've been involved here since 2002, when I was the literacy leader. The data that we had showed us we had children who had the capacity to learn, but the results didn't show that. We looked at their reading, their writing particularly, and their maths. They were failing students. I was totally hooked on the television idea, knowing full well that visual languages and visual literacies are such a critical part of learning for our children (Marilyn interview, 2 March 2010).

Like the Challenge for Change war-on-poverty project that was the start of community television in Canada (Howley, 2005a), the Whangārei project's first steps aimed at social change, specifically in addressing the digital divide (T. Cooper, 2004), especially for children (Didsbury, 2006b). That driving idea of contributing to social change was not some high altitude aim, but something that was happening on the ground, with the participants, and particularly with the children in their hands-on engagement with the station.

As reported in the 2009-2010 interviews with participants, the foundation members of the group had disparate aims: employment, Māori storytelling, community development, business development, learning and improved opportunities for Māori primary school pupils. The trustees decided these and other aims could all be accommodated within a trust deed. They could be developed by parallel groups of interest; and some of these strands would contribute to the station's financial viability and employment. The foundation group members expected the initial work to be voluntary, while also preparing applications to philanthropic funders and to government for start-up funds (Gwillim & Mason, 2006).

6.2 Forming the trust

The Dream-house Collective, local hapū members, One-Double-Five and Manaia View School provided founding trust members, and they also brainstormed about who else it would be important to include. They invited those with common interests who would strengthen aspects of the group: kaumātua from other local hapū, a technically savvy business person who was also a city councillor, the Northland Polytechnic NorthTec, and local iwi radio station Ngāti Hine-FM. Kaumātua were interested in the project's ability to tell local stories. The business person was interested in improving

local business and connections to the council. NorthTec saw the advantage of involvement because they had developed a Digital Media Diploma course for Northland, together with South Seas Television (McCullough, 2006). A local television station with education and industry aims would supplement their educational aims. Ngāti Hine-FM joined the collective because they, too, saw training advantage and the opportunity to further promote te reo Māori, as was explained by Mike Kake, their station manager who represented them on the trust:

I saw the opportunity for the staff to become involved in this particular medium. It broadens the basis that they can work from and [they can] gain broadcasting experience. My connections are with Ngāti Hau, Ngāti Hine and Te Parawhau — which are all hapū of this area. I saw the promotion of te reo on community television as a building of bridges through language. We have our own mita, our own dialect, and that's what we want to see in our particular area (interview, 2 February 2010).

Northland TV Charitable Trust's (NTVCT, 2006b) constitution was signed on 19 June 2006 by 13 trustees. They included representatives of the four main partners: One-Double-Five Community House, Manaia View School, NorthTec and Ngāti Hine-FM. Iwi, community, business and the creative arts were also reflected, both in the membership and in the aims of the constitution.

Each person who joined the television collective had a particular purpose in mind for the project and why it was important. Organising people were central to fitting together those purposes (Thesis journal, 8 January 2009).

The constitution's aims were to increase opportunities for Northland film-makers; support a just society; highlight the reality of communities that are marginalised; promote and celebrate local enterprise and talent, and promote healthy lifestyles. These constitution aims directed the group to be guided by Te Tiriti o Waitangi — to endorse local iwi aspirations; to promote te reo Māori, and to give precedence to local iwi stories (Munford & Walsh-Tapiata, 2000; Orange, 1989; Walker, 1990; Yensen et al., 1989). The constitution signalled an intention to set up a community television station to achieve these aims by promoting local events, reporting local news, showcasing local artists and talent, supporting local businesses, and providing training, education and employment in television and related fields (NTVCT 2006b).

The wording of the Trust Deed alerted the group to the common property nature of the venture they were creating. The rules constrained the group from private advantage and directed them towards the common good. The winding-up clause in

particular instructed the group, in the event that they stopped operating, to pass common property on to a like-minded commons group (Thesis journal, 27 June 2009).

6.3 Organisation development

A working party began to research the various elements that were needed to make the vision a reality (NTVCT, 2006b). John was the project leader because of his drive and knowledge. A business plan, outlining proposed services and facilities, research, organisation structure, short- and long-term strategic plans, marketing and risks, was produced. With word of the potential television station already out, some of the preferred domain names of 'northlandtv' and 'northlandtelevision' had already been purchased by an entrepreneurial local. Jade Morgan, a local business person and web-designer, created a website for the group which was launched on 18 September 2006 (Jade interview, 30 April 2015). NorthTec students and others began making films ("Film Crew Is Livin' La Vida Local", 2006). Groups of trustees visited other community television stations in Warkworth, Waikato and Auckland (Gwillim & Mason, 2006). The working party looked at the set-up of studios and the equipment used. The station manager at Family TV Warkworth told us that serious backing was needed to set up a station — possibly one million dollars to begin. The group only had equity of \$140 (Martin, 2007), but continued undeterred.

The main resource of the group was not money but the energies and investigative nature of group members. People, and their connection with existing groups, were the building blocks of the project (Thesis journal, 7 February 2009).

Alex keenly remembers the intense activities (Gwillim & Mason, 2006) — "paperwork for the spectrum, paperwork for branding, paperwork for transmission, paperwork for funding, paperwork for policies and inevitably more paperwork" (interview, 6 January 2010) — and he and John did much of it.

In September 2006, the Ministry of Culture and Heritage allocated the trust a community licence (Didsbury, 2006a, 2006b; Dinsdale, 2006; Regan, 2006; Unkovich, 2006a) at a cost of \$900, paid from a Whangārei Leader grant. From the time a spectrum licence was granted, the group had a maximum of two years to be on air and transmitting (John Gwillim interview, 21 January 2010).

A Whangārei-wide competition was held to name the new channel (Unkovich, 2007a). One local person — anticipating what the channel's name might be — bought up

potential trademarks and internet domain names, hoping to hold the Trust to ransom for the naming rights. He was, however, foiled as the name finally adopted and registered by Jade was not one of those he had purchased. Many great names were put forward but they were discarded because they were too close to other brands or could be changed around by people being funny. A young woman eventually received the camera donated by Whangārei Barrells 100% for naming the station Channel North (Unkovich, 2007a, 2007c). Manaia View School forewent their usual school equipment application and applied on behalf of Channel North for funds to buy transmission and broadcast equipment ("ASB Trust dishes out cash", 2006; Unkovich, 2007d) because ASB Community Trust would not grant funds to Channel North as it was less than one year old (Foundation North, 2013).

Central government's two-year seeding of \$50,000 per year to community stations from NZ-on-Air (2008a) funds was abolished in 2008. No other seeding finance was available. The lack of this core funding led to some difficult discussions over the first two years of transmission. Small amounts of operational funding for the emerging station came from the Community Organisations Grants Scheme (COGS) and philanthropic sources (Martin, 2008).

Kordia leased most of the local terrestrial sites for broadcasting (Kordia Group Ltd, 2013). When Kordia was contacted by Alex in 2006, they wanted \$120,000 per annum for transmission. Alex then discovered that it was actually the local council that owned the Parihaka transmitter tower. The Whangārei District Council was prepared to lease a space on the transmitter tower for \$10,500 per annum, so the Trust was relieved to be able to sign a contract with them.

I marvelled at how the long-term effect of council-community ownership of commons infrastructure had meant that this project could use the mast built by the 'Whangārei Television Viewers Society' from 1963 (Keene, 1966) (Thesis journal, 13 January 2009).

The expectation was that the station would be on air by June 2007 (Foster, 2007), but the transmitter was not yet installed on the mast. A new projected date for launch was set for April 2008 (Unkovich, 2007d). As this group was to find, however, this was also to await Whangārei District Council timing. In September 2007, John had become exhausted with the length of time it was taking and pulled back from his project leader role, though remained a trustee. Being so involved had drained him of energy and was

affecting his business (John interview, 21 January 2010). Another trustee, who had worked hard on the policies and procedures, retired at that time because of work pressure also. The stress of the development was taking its toll. Alex took the role of project leader until January 2008 when a new face arrived to take up the wero (or challenge) — Juanita Cleaver.

I worked for Television Taranaki as a producer and as a sales representative before they closed. I moved up to Whangārei where I've got a lot of whānau support. I read in the local community newspaper about a local television station that was starting up here in Whangārei. I was just able to come in with a fresh burst of enthusiasm and a no-nonsense attitude of "Come on, let's just go, let's set a start date and get it on air" (interview, 8 January 2010).



Figure 6-2: Juanita, Leanne and Vince

"We've trained 60 people in film-making in the last six months, and the two years of lead-in time (to set up the station) has been well spent" (Foster, 2008).

Juanita was appointed project manager and began the drive to get the station on air (NTVCT, 2008c). She convinced local businesses to provide sponsorship, planned programmes and organised ten volunteers to get the station ready for air. A classroom was converted into a studio, and sets were created. Relationships were negotiated with APRA and AMCO⁷⁰ in order to broadcast music, with the Northern Advocate and Leader newspapers providing programme listings; and with Stratos⁷¹ and Deutsche

⁷⁰ APRA (Australasian Performing Rights Association) and AMCO (Australasian Mechanical Copyright Owners Society) require set or scaled fees for the use of music in broadcast (Channel North volunteers expressed a preference for using local music, but signed the contracts nevertheless).

⁷¹ Stratos was a national community channel that offered rebroadcasting rights to community and regional television in 2008.

Welle⁷² for off-peak rebroadcasting (NTVCT, 2008e). Despite the detail of this background work, because earlier predictions had not eventuated (Didsbury, 2006a), the Trust in May 2008 was more cautious about naming another launch date (Figure 6-2). The mast had not yet been prepared by Whangārei District Council (Foster, 2008). During the intense period of activity between January and May 2008, disagreements arose. There was conflict between participants about the way in which the vision was being lived out. There were differences of opinion as to whether the station was going to be run on a voluntary basis or involve paid workers; about the need to be independent rather than part of, arguably captured by, the interests of one school; and about who would apply for and own equipment. Many of the group were unfamiliar with the time it was going to take to run a 24/7 station, the time needed to produce sufficient content, and what funding was available to whom. There were subgroups dealing with different work streams and actions were happening too fast for some people (NTVCT, 2008a).

The collective addressed these issues. Agreement was reached to reduce the number of subgroups and to bring decision-making back to the wider Trust. It was agreed to change the constitution to better reflect emphasis on community involvement. The station was not able, before one year of running, to apply to charitable trusts for their own equipment, so equipment continued to be owned by Manaia View School and One-Double-Five. The placement in the school was seen as being not negotiable for several reasons: the connection was a fruitful one for both the school and the station; microwave transmission arrangements needed no special permits from the school site; and there was no alternative. The changes were not enough, and two of the trustees resigned in May 2008 because of these issues (NTVCT, 2008a). Connection was maintained with these two creative people and their production house. Through individuals within the collective they continued to contribute content.

When writing about this parting, I remembered how painful I still found some of the initiators distancing themselves from the working group. Their extended contributions of vision and effort, I knew, had been key to developing the station. I had worked hard to aid changes that suited them, to acknowledge their

72 Deutsche Welle and Russia Today were international channels that offered rebroadcasting rights at no cost.

contributions and to maintain in some way their contact with the group. Deep disagreement on how to achieve our purpose was one of the dangers of collaboration between community, business and state organisations (Thesis journal, 15 December 2008).

At the same meeting (NTVCT, 2008a), two NorthTec members of the Trust retired because of work commitments and were replaced by Jade Morgan, recently employed to teach the NorthTec multimedia course.

Well, I had just recently returned from Auckland and I heard a bit of a rumour that there was a concept or idea about a local TV station coming to Whangārei and I thought, yeah, why not? Why shouldn't we have a TV station? I contacted Alex and told him that I was really keen to get on board (Jade interview, 21 January 2010).

Jade joined Channel North as a trustee and brought 13 volunteer students to work on content for the station in the lead-up to the launch.

As part of the preparation, Whangārei residents were surveyed before and after launch for their views and preferences in relation to community television. Of the 319 people surveyed in June and July, 72% believed there was sufficient viewing interest for a community television station, 14% would watch news, 15% drama, 20% movies, 17% current affairs and documentaries and 11% local programming. The survey included 31 business owners, 77% of whom indicated they would advertise with a local community television station, albeit without being provided with costs or viewer numbers (NTVCT, 2008b). No advertising contracts were sought or established before the station went to air.

There was another pressing problem. The equipment for transmission had been set up in the station, and the microwave transmitter was fixed to the roof of the station, but the installation of the transmitter on top of Parihaka stalled during the six-month lead-up to broadcast (Foster, 2008). The tower base needed to be excavated and reinforced. It was on a pa site and iwi approved the excavation. The site was blessed on 17 June 2008. The equipment on the mast was finally installed in July 2008, giving very little lead time for testing. The equipment was aligned with the microwave transmitter on Channel North's studio at Manaia View School, and the chain from the transmission equipment inside the station to the roof and up to the mountain was complete (NTVCT, 2008c). All this activity was a prelude to the final surge towards the

launch date of 1 August 2008 (Didsbury, 2006b; Fraser, 2008; "Local Channel Soon to Air", 2008; Unkovich, 2008).

6.4 The launch

Anyone who has been in broadcasting will tell you it was a silly idea to have a live launch with a one-hour live programme and entertain 300 people at the same time! Influential people were invited and hosted, while running a live show. It was really exhausting, running from the stage where presentations were made to the studio, where many of the same volunteers were doing the live broadcast.

NorthTec Diploma of Digital Multimedia Production students volunteered with Juanita on the launch show. The tension in the studio was electric. The idea had been to have all the dignitaries observing the show, but that proved logistically impossible.

However, the guests enjoyed themselves and the wonderful food, prepared and served by the Manaia View children as a technology project (Technology Education, 2008; Whaikawa, 2008). The guests didn't really see the chaos (Tizard, 2008), although viewers did notice the lag, and phoned in their comments. Afterwards the volunteers had a great party.

I remembered my experience of the birth of a child — the excitement, the pain, the tears and the joy. Then, after the birth, a lifetime of sacred care and work began (Thesis journal, 1 August 2008).

The work of the station had indeed just begun. Technical issues needed resolving and content was largely produced by people new to filming. Sheryl Mai, who later on became Whangārei's mayor, remembered the start of Channel North clearly, and the quality of broadcast:

When Channel North first started I hunted it down and had a look. It was so bad it was good. I kept telling people, "You have got to tune in because this is us!" It was cringe-making, but I knew that there was the potential (interview, 17 November 2014).

6.5 On air

The first day after the launch, Juanita came into the station in the morning and no-one else was there. All the trustees and volunteers were away at their paid jobs, and the students were studying. She said she had a 'small, quiet, uncertain feeling' about the enormity of running the station. Alex had left for Hamilton on his sabbatical, and I was

about to leave for Great Britain and Ireland to visit community broadcasters. Later that day, young people started coming in and Juanita regained her confidence (Juanita interview, 8 January 2010).

The station had gone live for the first time without proper testing of the system. The technicians had no prior experience and there were lots of bugs. There was a creeping time lag on transmission, putting audio and video feeds out of sync, and occasional crashes. Some of the hardware settings were incorrect; adjusting these eliminated the lag. The system could not handle scheduling further in advance than one week, so keeping within these perimeters stopped crashes (Alex, interview, 5 February 2015). This was just one of the aspects the team had to address. The station was hungry for content (NTVCT, 2008c). There was very little money, so content was produced by volunteers like Vince Cocurullo.

I had been involved with One-Double-Five for quite a long time, as a friend and as an IT (Internet Technology) business person. I got very crook with mercury poisoning for the two years when we were starting to get the ball rolling with the television station. By 2007, I came right. I am also a councillor on the Whangārei District Council; and a member of Rotary, Chamber of Commerce and of other business organisations in Whangārei. I helped to get the IT working and up to scratch at the station (interview, 21 January 2010).

Vince had recovered from his illness and worked tirelessly on broadcast, maintaining the equipment and dealing to the bugs in the system. Some of the equipment on the mast eventually had to be replaced because it was faulty. Volunteering to Vince meant loading content, monitoring the station from home, coming into the station at all hours, and then racing up Mt Parihaka to reset the transmitter equipment. During this period, Vince also filmed and produced, 'Northland Today', a programme about Northland businesses.

Juanita managed the station with a team of volunteers. Three writers/news-readers from Ngāti Hine-FM wrote and read the news in te reo Māori. English-speaking newsreaders read the news in English. Manaia View School employed John to work on the children's programme 'Pūkeko Echo'. Thirteen NorthTec students produced 'The Lunch Box' and worked on other shows. Other adult volunteers gave short amounts of time to the project, and external producers and actors worked on shows (NTVCT, 2008c).

In November 2008, one person who had been volunteering left his job packing shelves at Pak-n-Save to work full time at Channel North with Juanita. This was Gareth Mauchline:

I got started because I thought it was a cool thing. I found out there was a TV station in Whangārei and I thought, “Hey, that’s cool!” I like making videos and stuff so I just started volunteering. It was a privilege to work with the TV station, making shows and videos and helping the community (interview, 26 January 2010).

A mix of potentially paid and unpaid programmes had been planned, pilot programmes produced, and series created before the launch. These were intended to connect with audiences and to provide content (Cleaver, 2008). Some pilots like ‘Sea North’, the fishing show, did not receive on-going funding, and others like ‘Ashleigh on the Couch’, a comedy talk show, were not made ready for air until 2009. However, despite a dearth of paid staff, there was a surprising amount of local content being produced and aired, by 2008, including:

- Whangārei news, 15 minutes daily, in te reo Māori and English, produced collaboratively with Ngāti Hine-FM radio te reo newsreaders and writers and the Northern Advocate newspaper;
- ‘Pūkeko Echo’, a children’s programme produced weekly and screened daily, involving Manaia View School and nine other participating primary schools;
- ‘Northland Today’, a weekly half-hour business show;
- ‘Top Sport’, a weekly one-hour sports show produced in collaboration with Sport Northland;
- ‘Pie Epica’, a series of weekly one-hour humour shows that aired for an eight-week season;
- A Christian broadcast of one hour weekly, produced by Christian Renewal church;
- Weekly features of special events and shows aired as one-hour programmes;
- ‘Community Diary’, an information service on local up-coming events (NTVCT, 2008c).

No specific profile had been prepared of who might watch Channel North (Gwillim & Mason, 2006), so the programmes aired had no envisaged target audience, except that the audience would be local. An audience survey of 119 people after the launch

indicated that programmes such as the news were preferred by 14%, other local content by 29%, and shows such as 'Pie Epica' by 1% (NTVCT, 2008b). The Northern Advocate and the Whangārei Leader carried Channel North's schedule of programmes. The station from August 2008 to October 2009 was mainly financially supported by minimally funded community film projects and a small amount of advertising (D. Harris, 2008; Trounson, 2010a). Advertising was affected by the global financial crisis late in 2008 which had a ripple effect on business confidence (Gibson, 2008; "Recession in NZ Will 'Hit Trough Mid-2009'", 2008) in the context of an economy already in slow-down ("Recession Confirmed - GDP Falls", 2008). Also, start-up grants from NZ-on-Air had been dropped, with a change in policy, and there was a two-year lag before a station was eligible to apply for regional and community television funding (NZ-on-Air, 2008a).

6.6 A lean learning year

During 2009, the quality of production improved; bugs were finally hounded out of the transmission system; and new relationships were forged with Northland Regional Council, the Chamber of Commerce, community groups, businesses and local producers, all on an income to 31 March 2009 of \$35,248 (Martin, 2009)(Annual profit and loss figures are included as Appendix D). At this time, Juanita began the ongoing process of archiving and gaining broadcast permission for Northland-made films (Telfer, 2009). Alex was employed in January 2009, by Manaia View School, to support 'Pūkeko Echo' and to train children. Marilyn Small (2010b) redesigned the multi-media learning environment, based on NCEA levels 2 and 3 (originally intended for 15-17 year olds), to suit five-to-12-year-old pupils and received an E-fellowship to study the scholastic effect of primary school students interacting with television.

Twelve-year-old Elijah Edwards (Figure 6-3), one of the 'Pūkeko Echo' team, commented in the Whangārei Leader on the team's abilities with film-making equipment, "Each one of us knows how to use all of it" (D. Harris, 2009b).



Figure 6-3: "Manaia View Primary School students, from left, Jacinda Branson, Zse-ana Bourne, Elijah Edwards, Allah Musa and Kimi Holz are part of and create 'Pūkeko Echo', a Channel North television show" (D. Harris, 2009b).

Channel North began to sponsor a NorthTec media award and in March 2009 the winner, Tim Telfer, was employed to manage the station as Juanita wanted to focus on producing (NTVCT, 2009a). Tim remembered what he first thought of the station:

My first impression was that it was a little bit Mickey Mouse and lacked direction. It looked like it would be a really great thing, in time. I thought it would be an opportunity to take my perfectionism and apply it to something that was greater than me. Really give it a go (interview, 8 January 2010).

Gareth described working at Channel North in 2009 as a gradual learning curve. "I could do what interested me; learn as I went". His particular interest was producing 'Pie Epica'. "It was an opportunity to learn how the process worked in a more inclusive environment when there are different technologies [at] play, rather than just a handy-cam". 'Pie Epica' attracted a Broadcasting Standards complaint, necessitating an apology, and was subsequently aired after 8.30 pm, in the process further adding to group learning (Gareth interview, 21 November 2014).

Shows begun in 2008 were continued and new shows added: a chat show produced in-house called 'Colin's Mates'; and 'The Lunch Box,' a half-hour magazine-styled youth show produced by NorthTec students. Channel North became a sponsor of the local business awards. It also participated in a world-wide show of community broadcasters.

'The Link Project' was initiated by the 'Luminaire Collective', in association with Channel 31, a community television station in Adelaide (NTVCT, 2009a).

Filming and the broadcast of local events was established as a Channel North staple (D. Harris, 2009d). For example, two films and four short advertisements were created on preventing family violence and elder abuse, which both engaged the community and brought in government funding. One-Double-Five applied for project funding; partnered with Jigsaw North for the family violence film, and with Age Concern for the elder abuse film; engaged 60 to 70 local people over eight months of the 2008/2009 year in workshops, concept development, script writing, casting and acting; and contracted Channel North to film and edit (Unkovich, 2009a). Alina Mancini, who was employed by One-Double-Five, produced the films. She observed:

It was a community project that saw the involvement of a whole range of people from the voluntary sector doing acting, script writing, editing and directing. It was very challenging, primarily because with minimal funding we were not able to engage paid professionals. In terms of what worked well, I think that the collaboration and community involvement was quite outstanding. That includes the people of Channel North, who worked well, and above the available funds (interview, 30 March 2010).

Stu Middleton, community sport manager from Sport Northland and presenter of 'Top Sport' commented on how, in 2009, Channel North had contributed to his work.

We got information out about how to get active and stay active. We participated in activities and showed people how to get involved. We had people [come] in to the studio where we spoke with them and promoted their sport or activity to the community. It offered us an opportunity to let people know that there was a wide range of things available from physical to quite basic.

I thought there wouldn't be many people watching but there were... mainly kids. I would be walking through town and people would say, "Hey, you are that sports guy [from] Top Sport". And people would start talking to you, and you would realise that they had watched that show (interview, 23 October 2014).

However, many people continued to have problems tuning in. Channel North printed flyers to distribute when they were out filming, put instructions in local papers and received help from Bernie Calder, a 73-year-old retired television serviceman, who volunteered to tune in sets in a joint operation between Age Concern and Channel

North. Bernie was not, despite requests, interested in keeping statistics on this endeavour (Harris 2009a).

The first year on air was marked with an August party celebrating what had been achieved with minimal funding (Roberts, 2009). In October 2009, the government offered what became a helpful present — a full subsidy for the training and employment of people below the age of 24, under the name ‘Community Max’ (Green Party, 2011; Turei, 2011). Funded by this subsidy, the station began hiring young people and supervisors that had interest or talent in film, graphic design or presenting. People started at different times and were funded by the scheme for periods of six months (NTVCT, 2009a).

6.7 Settling into a team

Eight young people and two supervisors were employed under ‘Community Max’ by January 2010 (NTVCT, 2010c). One of those employed was Raewyn Barry, who had previously worked at the station as a 16-year-old ‘gateway’ work experience student.

I thought I would learn a lot and I did. [It] really opened my eyes to what the industry had to offer. I was very young. We had a lot of employees and a lot of young employees. I was able to work with everyone around the station. It gave me a big variety. Everyone taught me different things. So it was one of my most exciting years (interview, 23 October 2014).



Figure 6-4: Luke received the 2010 Digital Multimedia Production award.

Another of those newly employed was Luke Mott, a skilled editor and the winner of Channel North’s ‘Diploma of Digital Multimedia Production’ in 2010 (Figure 6-4). He

was excited by the type of work he was immediately allowed to do. “I was able to take on real big productions, like the Bernina Awards” (interview, 21 October 2014). The ‘Bernina Awards’ was a Northland fashion awards night, filmed annually by Channel North (Telfer, 2010).

Luke also noted that the large number of employees and volunteers working together brought tensions and personal conflict. “It (conflict between people) really affected everyone else. I was pulled into it... being a friend to everyone” (interview, 21 October 2014).

In March 2010, Tim left to take up a job as a website designer and Juanita again managed the station (NTVCT, 2010a). The ‘Community Max’ funding boosted income for the year ending March 2010 to \$188,379 (Martin, 2010), and increased the amount of content that could be produced.

An external producer who was collaborating with Channel North, at the time, had also noticed the internal disarray of the team.

It was a little bit torrid, that project. I think there were some dynamics going on with the staff at that time. I turned up to do an edit and it was all over the show. They actually wasted a lot of my time. The upside is, we did get a promo out of it one way or other (Liz Inch interview, 30 October 2014).

Despite a number of mediation attempts, personnel conflicts came to a head. In March 2010, some people moved on, leaving others to rebuild team ethos. The trustees and young workers learned first-hand the importance of separating private and work lives and of maintaining professional relationships when there were disagreements (NTVCT, 2010a).

The team of nine paid workers, approximately 26 volunteer teens and adults (see Figure 6-5 which shows part of the team) and 50 volunteer children were producing approximately six hours a week of original content. The ‘Pūkeko Echo’ children interviewed politicians (Hueber, 2010) and rugby stars (Thomas, 2009), and investigated issues (“Pupils Spread Health Message”, 2010). Adult and teen workers, in collaboration with others, filmed community events (Trounson, 2010b), sponsored and participated in the Business Expo, filmed candidates for local elections (Cooper, 2010; “Regional Council Hopefuls Answer”, 2010); and highlighted social, environmental (Laird, 2010c) and community issues (“Thieves Take Kamo School's DV Camera”, 2010).

Luke noted that this time was exciting: “Just hard core! Let’s do this! Let’s get it done! Less focus on quality but loads of content” (interview, 21 October 2014).

A professional film-maker, who wrote in to graphically describe the ‘loads of content’ as “90% completely substandard”, asked for a job, and was commissioned to train the team. Of the eight people employed for six months under ‘Community Max,’ four continued to be employed by Channel North, and the other four went on to other full employment. Alex also finally banished the intermittent static from broadcast (NTVCT, 2010d).

The second birthday party on 1 August 2010 (Laird, 2010a) was sweetened by Channel North receiving their first funding from NZ-on-Air for the daily news show in English and te reo Māori (Laird, 2010b; NZ-on-Air, 2010; Piper, 2010). To add to the year of achievements, on 16 October 2010 at the Westpac Northland business excellence awards, Channel North won the Massey University judges’ special commendation award, which was proudly accepted on their behalf by Juanita (Cocurullo, 2010).



Figure 6-5: Part of the team of workers and volunteers 2010.

6.8 Transitions

In February 2011, Juanita left her managerial position to care for her family full-time. A process to employ another manager was discussed but money was not sufficient to pay a manager well. While keenly aware of the difficulties inherent in a decision that

confused responsibilities, the trustees agreed to temporarily work as a team to fill the managerial role (NTVCT, 2011c). From the perspective of external stakeholders endeavouring to collaborate with the station, this had drawbacks, as Jonny Wilkinson from disability advocacy group Tiaho Trust described:

I think, in the growing time, there was a real blur between governance and management, which is a very common feature of organisations. It made it difficult for us to grow that relationship. For a while there did not seem to be a manager at Channel North. I found it hard to know who to go to...[we needed to] have a more professional on-going relationship (interview, 28 October 2014).

The Trust initiators were the workforce that started the station, knew about its workings, became its trustees, but also stepped in to fill gaps as they arose. Stepping back from operational roles is often hard for trustees, especially when difficulties arise, those such as, in this case, lack of money to employ a manager. There may have been other options available at that time: training a current young employee, seeking philanthropic funding for a manager, combining a self-funded sales/manager role; or developing a strategy to bring in more advertising to cover the shortfall. Although these options were discussed, none were considered practicable at that time. Had there been three-year government or philanthropic seed finance to cover the employment of a manager, this problem might have been avoided. The trustees all had other demanding jobs which constrained the time they could put into Channel North, and for them this option, though flawed, was do-able. I observed that the trustees knew the dangers of blurring roles but because of lack of money, gaps in their experience and time constraints, did not identify or pursue viable alternative options (Thesis journal, 8 February 2015).

Channel North's income for the year to 30 March 2011 was \$204,055 (Martin, 2011) and there were six paid employees. Community connections that were highlights during 2011 included the Trust becoming a founding member organisation of a Whānau Ora collective (Radio New Zealand, 2011); a closer working connection with the Northern Advocate; connecting with politicians about issues affecting Northland (this being a central government election year) (Hueber, 2010); collaborating with the Cultural Heritage Arts Resource Trust, CHART North (Creative Northland, 2011); sponsoring the Business Excellence awards and the Business Expo (NTVCT, 2011c). Two new shows were launched, one for teens, and the other with a health focus. 'Word on the Street' was led by teens and was designed to give them experience and training in film-making (Dinsdale, 2011b). 'See North', filmed and edited by Juanita and Raewyn, was designed to appeal to parents; it was based on interviews with local people and

with specialists about healthy and sustainable lifestyles (Figure 6-6 shows the two presenters) (Piper, 2011).



Figure 6-6: Tania Lewis and Shelly Matiu, hosted 'See North' (Piper, 2011).

Tania was also a Channel North newsreader.

The need for vehicles for regular connection with viewers was recognised as an on-going need, in order to generate a wider dialogue on what should be shown on the station.

The Channel needs to know what the expectations of the residents of Whangārei are. Generally I think we are on the right path, but we need to get answers on a little bit more finer detail. Channel North provides a really good tool to get the local community together because it's a great way to promote something that's going on locally (Mike interview, 2 February 2010).

A survey of 840 out of a potential 47,000 viewers in the wider Whangārei area, conducted by Channel North in April 2011, reported that 69% watched station programmes at some stage. Questionnaires were answered in the street, in the market, in schools, at NorthTec, at Age Concern, in the library, in the Arts Promotion Trust, and in a survey monkey on the internet. The most popular programmes were the news broadcasts with 32% of potential viewers, 'Top Sport' with 26% of potential viewers and 'Pūkeko Echo' with 28% of potential viewers. Other Channel North programmes watched were: 'Colin's Mates' 10%, special features 10%, 'See North' 10%, 'Community Diary' 13%, local clips 9%, 'The Lunch Box' 6%, the music show 'Locked' 3%, and internationally sourced old movies 25%. The survey had a margin of error of 3.5% (NTVCT, 2011b; 2011c). Comments from people surveyed included:

- "A better guide is needed;"
- "I watch what catches my eye;"

- “The smoking programme last night really got my attention;”
- “Why don’t you do a local programme taking food from the market, through cooking, to the table?;”
- “Can’t get the signal;” and
- “Don’t watch” (NTVCT, 2011b).

These results compared with Labett Research and Marketing’s (2009, p. 48) research which concluded “Where New Zealanders are aware of a regional channel, they are more likely to watch it than not; 65% of those who are aware watch”.

The Northern Advocate had run Channel North listings since its launch, highlighted the station’s progress and collaborated on news gathering. In 2011, web-based news clips were introduced, filmed by Channel North and posted on both sites (Laird, 2011; Channel North, 2011b, 2011c; Dinsdale, 2011a; Edge, 2011; Leslie, 2011; “Vox Pop”, 2011). The editor Craig Cooper, in a later interview, described why the Northern Advocate entertained the relationship:

It was more beneficial for us, and perhaps the community, that we got in beside Channel North and forged some relationships, rather than treat them as the enemy — which was the old-school way. It ended up being a no-brainer when it came to news. We supply news to Channel North in exchange for advertising that promotes the Advocate (interview, 30 October 2014).

The transition towards a switch-off of analogue signals in Whangārei was set by the government for September 2013. Channel North had the benefit of being part of Manaia View School, the first school in New Zealand to receive a fibre-optic connection (“Schools Connect First”, 2011; “Whangārei Ultra-Fast Broadband Hook Up”, 2011), and received early funding of \$58,415 from NZ-on-Air (2011b) to purchase digital equipment. In December 2011, earlier than other television stations, Channel North began transmitting on Freeview digital terrestrial, while simultaneously transmitting on the old analogue channel, streaming from their internet website and also streaming from ECast TV, an internet mall aggregate of streamed and video-on-demand channels (NTVCT, 2012b). Website streaming then supplemented other regular internet use by Channel North on Facebook (<https://www.facebook.com/channelnorthtv/timeline>), YouTube (Channel North, 2011a) and Twitter (<https://twitter.com/ChannelNorth>).

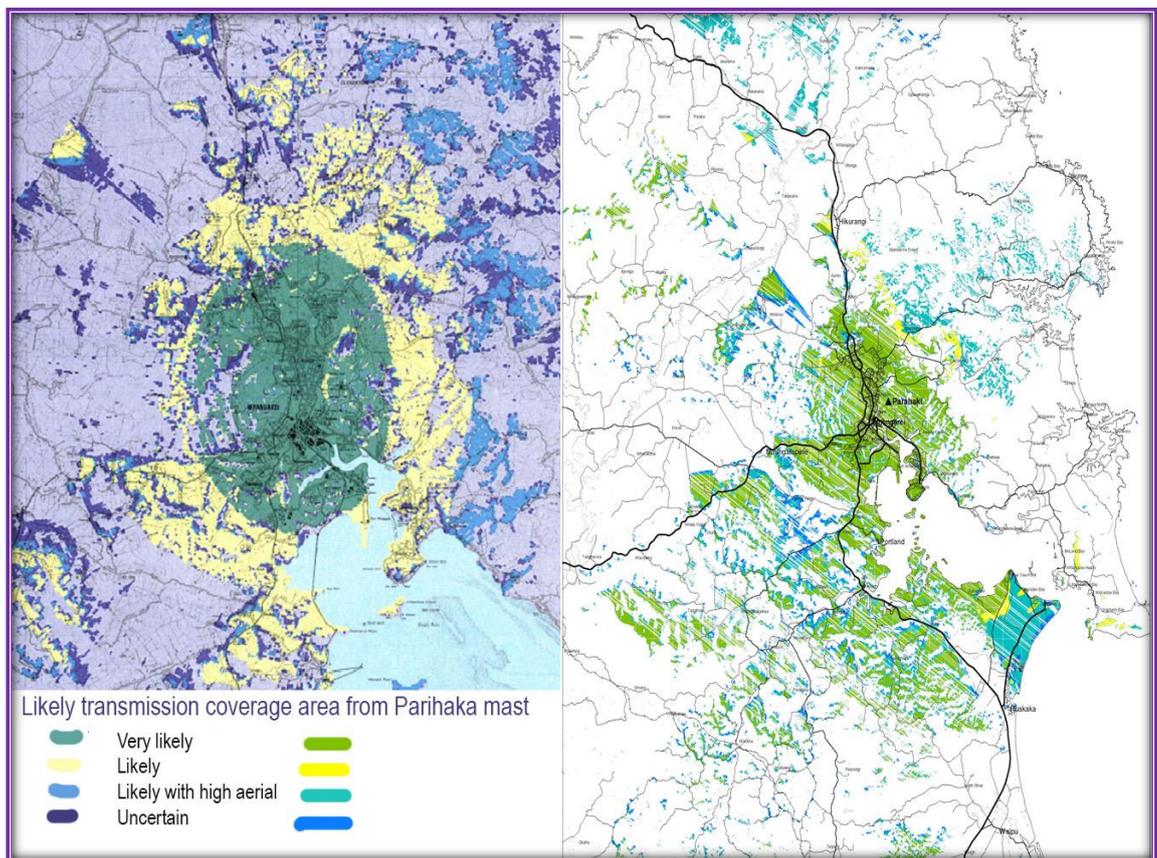


Figure 6-7: 2008 analogue and 2011 digital terrestrial transmission coverage from Parihaka mast, as mapped by JDA Ltd.

6.9 Creative outcomes

In May 2012, Channel North conducted a street and internet viewers' survey of 1024 people to measure changes in Whangārei's viewing habits after the launch of digital Freeview broadcast and internet television. Of the 1024 surveyed, 76% watched Channel North; 19% of which watched it on UHF; 60% on Freeview; and 13% on the internet. 54% of those watching were Pākehā and 27% were Māori, 2% Pacific, 4% Asian, and 13% were of unidentified ethnicity. 52% people more frequently watched in the evening, 18% in the morning and 30% in the afternoon. Of those surveyed, 33% watched the news, 7% 'Word on the Street', 24% local clips, 8% 'Northland Today' (business), 17% 'Colin's Mates' (chat show), 16% 'Community Diary', 3% 'Tutor Lounge' (training in musical instruments), 3% 'Totems and Totara' (Northland arts), 14% 'Pūkeko Echo', 8% 'Top Sport', and 29% 'Classic Movies' (NTVCT, 2012a). The survey indicated that before the UHF had closed, some viewers had already migrated to watching on Freeview and a few (13%) were watching online.

Channel North's income for the year to 30 March 2012 was \$253,772: \$4,037 from advertisements; \$152,857 from NZ-on-Air for the news and transition to digital; \$66,173 from philanthropic grants for running costs, programmes and equipment; \$3,555 from donations; and \$27,150 from production (Martin, 2011). There were seven paid employees. The station continued to film, and in some cases sponsor, community initiatives. These included good news (local Māori community stories and elders' oral histories as a joint venture with a Whānau Ora collective); the 'Northland Business Excellence Awards' (Roberts, 2012) where Channel North sponsored the 'best not-for-profit organisation' category (Dinsdale, 2012); the 'Bernina Fashion Awards' ("Bernina Northland Fashion Awards", 2012); 'Project Sunshine' gardening at the museum, Kiwi North (Aldridge, 2012a); 'Children's Day' ("Day for Kids to Dress up and Have Fun", 2012; "Day to Celebrate Our Children", 2012); 'Kartsport Whangārei Bathurst in the Valley' (Thorley, 2012) and work with participants with mental health issues at Northable (NTVCT, 2012d). Liz Inch took a job as communications manager at the Northland District Health Board and in that role started working with Channel North on creating a localised health loop 'Emergency Department TV' (EDTV) (Liz Inch, interview, 30 October 2014).



Figure 6-8: Alex and lead actor Brian Satterfield filming 'Steam punk space pirates.'

One initiative which closely involved Channel North volunteers was the steam punk ball in May 2012, attended by 300 flamboyantly costumed people from the teens to

elders. The ball launched a half-hour comedy programme, written and directed by Alex. It was called 'Steam punk space pirates' (Figure 6-8) ("Don't Miss Whangārei's Own Sci-Fi Comedy Space Spectacle", 2012; "Steampunkers Invade Whangārei for Ball", 2012).

By 2012, examples were emerging of young people who achieved from having been involved in Channel North through 'Pūkeko Echo,' 'Word on the street,' or just working in the station. Isaac Noall, a primary school participant in 'Pūkeko Echo,' went on to excel in singing at high school ("Students Showcase Their Talents", 2012). John Hicks, who learned directing and studio management at Channel North, excelled at high school and embarked on a university career in film, media and politics ("Ambassadors Shine", 2012; Barrington, 2012a). Kenny Ruddell from Whangārei Boys' High received the Best Sound Design award in the national Secondary School Short Video Competition for his film 'Breath' ("Budding Film Makers", 2010). Teenagers Chris and James Atkins created their film 'Flatline' using Channel North facilities and equipment ("Young Film-Makers on a Roll", 2008); Alex Gilbert, a volunteer and music producer from 2008 to 2010, began work with James Atkins at Choice TV in 2012. Three Ngāti Hine te reo news presenters had by 2011 gone on to jobs at Māori TV and TVNZ (Mike interview, 2 February 2010). Dallas Reese, administrator at Northland Youth Theatre, found from Channel North youth film workshops in 2011 the creative direction that led in 2012 to her youth theatre job, and in turn created a pathway for the involvement of other young people in both theatre and community television.

I had just finished high school and I did not know what I was going to do. I was, like. . . What am I doing with my life? And I did this Channel North short film course. It was great. I learned so much.

Now that we have got this partnership with Channel North, Gareth comes and films our shows. With youth events like 'Word on the street' we juggle between... Anyone who was keen to learn about film, they go. Approximately 50 young people each year have some experience with Channel North. Channel North and Northland Youth Theatre [are the] bridge between theatre and film (interview, 23 October 2014).

Gareth himself was only 20 when he started at Channel North. Tony Collins, Chief Executive Officer of Northland Chamber of Commerce, noted how he saw growth in individual young people such as Gareth as an indication of increased organisational capability.

It shows the increased capability of the organisation when you have got a person like Gareth who has developed so much. You can see it in his demeanour, his confidence and the way he conducts himself, compared with three or four years ago (interview, 5 November 2014).

For the Chamber of Commerce, local young people inspired and learning were an essential part of regional economic development.

One of the issues with Northland is the need for a capable workforce. You are only going to get a capable workforce if you get an education system that addresses the tail. That is what the Channel North programme is doing really well. They are working with the whole community and leading that community up the scale, so that they have more opportunity. The reason it seems to work is because it is not an add-on; it is a tool for teaching. That is where it has real value (Tony Collins interview, 5 November 2014).



Figure 6-9: Raewyn and Karen clearing up after a cooking show.

In October 2012, Karen Sidney, an experienced Māori film-maker who was also teaching the documentary-making diploma at NorthTec, joined the team as manager. She brought more volunteer student connection and experience to lift the professional standard (Figure 6-9). Raewyn described how pleased the team was with the appointment: “I am proud that she is my manager. She has a huge background in

Māori film-making. She is so welcoming and peaceful. At that time, we really needed a manager” (interview, 23 October 2014).

6.10 Improving quality

Channel North’s income in the year to 31 March 2013 was \$234,367 (Martin, 2013), which enabled the trust to employ six people. At the same time, 20 volunteers dedicated regular time to the station each week; there was an intern from France for three months; and there were approximately 15 casual volunteers from NorthTec, 40 from Northland Youth Theatre, and 50 from primary schools (Kake & Peters, 2013). With this support, Channel North filmed events such as ‘ArtBeat’ (“Students get in the zone for ArtBeat”, 2013), ANZAC Day (Dinsdale, 2013a), the opening of the lower Hatea bridge (see Figure 6-10) (Norton, 2013), the mayoral elections (Dinsdale, 2013c), and short studio-based plays (Barrington, 2013a) which provided public exposure, delivered programmes and promoted arts, business and community.



Figure 6-10: Raewyn and Balei filming the lower Hatea Bridge opening, 2013.

In addition, filming some projects provided income for the station, for example, the ‘William Harrison show’ (Harrison, 2014); creating promotional DVDs for the Hospice shop (Gallaher, 2014), and films opposing domestic violence for Northland District Health Board (Dinsdale, 2013b); and documenting kaumātua and kuia oral histories and Otangarei events (Kake & Peters, 2013). Ongoing involvement with other projects

such as the 'Youth summit' (Northland Intersectoral Forum, 2013) gave Channel North the multiple benefits of community connection, income and opportunity to develop the skills of young people in media (Sidney, 2014b). This variety of projects, executed under the direction of the new manager, saw improvements in quality and professional image (Tony Collins interview, 5 November 2014).

By 2013, Channel North had created more pathways for young people to engage in the media.

- Gateway student Hayden Hall at Channel North developed skills of concept design, recording and editing.
- Elijah Edwards from 'Pūkeko Echo' (Thomas, 2009) at Kamo High received a gold award for excellence in Māori language (Ryan, 2013b).
- Whangārei Boys High School student volunteer Sean Thorburn received the Ray White Allen Education Foundation scholarship to study applied arts and digital media at NorthTec ("Help for Top Pupils", 2013).
- Kirsteen MacKenzie, who had worked on Channel North's music show 'Locked', scored her dream job as a host on 'U live', a youth-oriented daily show on U TV a youth-oriented station that was run by TVNZ ("TV Hosting Gig a Dream Job for Local", 2013).
- Balei Wilson, a volunteer at Channel North, trained at NorthTec and was employed by Te Hiku-TV (NorthTec Tai Tokerau Wananga, 2012a).
- Channel North collaborator Shelly Matiu, with her film production company Taitokerau Talent, won a business development award (Tarrant, 2012).

Having locally available infrastructure at Channel North facilitated the production of local shows such as:

- James Pryor and Jordan Williamson's conservation film 'Continuity Error' ("Fortunate Film Finalist", 2012; "Milestones", 2012);
- Trent Reyburn's short film about Whangārei's young people, and the 40-hour famine, both of which won the Inspiring Stories film competition in consecutive years (Ryan, 2014; "Whangārei's Award Winning Video", 2013);
- 'The Rei,' a youth short film co-produced by Northland Youth Theatre and Channel North (Forsythe, 2013); and

- The short film 'The rise of Icarus', produced by teenagers at Channel North. (Ryan, 2013c).

One young man whose career progressed through Channel North was Rewi Heke. "I did a diploma in digital multimedia. Jade asked me if I wanted to do a bit of work, then I found there was a job opportunity. This is a great beginning for us who are up and coming" (interview, 21 January 2010). Rewi moved into producing the news in 2011. His personal production team 'Shattersplint Productions' made films for the 48-hour film competitions from 2011 to 2013. In 2012, when Richard Thomas, a former BBC documentary maker, commissioned Channel North to work on four documentaries about Otangarei, he chose Rewi to train as both the main subject, as he lived in Otangarei, and as the director. The series screened on Māori TV in February 2015 (Collins, 2015; Maori Television, 2015). Rewi went on to be employed in June 2013 by Māori TV where he works as an online reporter (Kake & Peters, 2013).

Building on interest in the 'Northland Amateur Film Festival' ("Old Hats Make Mocumentary", 2008; Robinson, 2005), new local film events have developed such as the Whangārei Film Society Film-making Awards ("Young Film-Makers Show Their Stuff", 2010); and the 'Youth Short Film Festival' (Forsythe, 2013; Ryan, 2013c). Whangārei film makers engaged in national events such as 'Outlook for someday' film-making workshop ("Free Workshop for Young Film-Makers", 2012; "Making Films", 2013), the 'Inspiring Stories Film Competition' ("Fortunate Film Finalist", 2012; "Milestones", 2012; "Whangārei's Award Winning Video", 2013).

Channel North continued to participate in the business sector and, with improved quality of production and the desire to generate revenue, in 2013 moved more into producing promotional video clips for groups and businesses ("Raise Your Company's Local Profile", 2013). Tony Collins described videos produced for broadcast by Channel North at the Northland business excellence awards.

I attended the Auckland business excellence awards in 2013. We had had our awards the week before so I was able to compare the two from a product point of view. And the production quality of what we had done here with Channel North was certainly equal, if not better (interview, 5 November 2014).

August 2013 marked five years on air for Channel North. 'Pūkeko Echo' had a party at Manaia View School. Marilyn Small's speech reported in the newspaper described the significance of 'Pūkeko Echo' for children. "The skills that they are learning are pathways to the future. They learn creativity, communication, real skills that employers need" (Ryan, 2013a).



Figure 6-11: Marilyn in Manaia View School's media laboratory.

With future employment to the fore, it was appropriate that a group of Manaia View children also attended the evening party held in the Old Library in the city with Channel North's community, government and business associates. For the evening, together with good food, filmed reviews of the first five years on air for Channel North and 'Pūkeko Echo' were presented, along with a Channel North history booklet prepared as part of this research. Channel North greenstone pendants, prepared by a local jeweller, were publicly given to key workers and trustees that had dedicated long hours to establish and raise the quality of the station (Mason, 2013; Piper, 2013; Ryan, 2013d).

6.11 Collaborations

Channel North's income in the year to 30 March 2014 was \$206,353 (Martin, 2014); there were six paid employees and a profile of volunteers similar to that of 2013. With those employees and volunteers, the regular production and broadcasting of local stories and news and other on-going projects continued (NTVCT, 2014a). As well, a

particular theme could be said to characterise this year's other activities — collaboration.

In 2014, the station's collaboration with community groups and businesses was strengthened and new connections were developed. Film-making collaborations were entered into with the business, government and community sectors of Whangārei:

- With the Northland District Health Board (DHB), in March a mini-documentary was made about an award-winning interactive health theatre piece 'Promoting whānau and youth resilience in Te Tai Tokerau' ("Voice Against Suicide", 2013; Laird, 2014b).
- Emergency Department TV, with nine hours of non-repeat programming, was extended from its base in Whangārei's Emergency Department to the children's ward, ante-natal, child health centre, and Kaitaia and Dargaville hospitals (Northland District Health Board, 2014a).
- A pilot cooking show was created by patients and families on dialysis (Liz Inch interview, 30 October 2014).
- For the 'Health sector awards' in August, Channel North sponsored the Matariki Hauora Māori award 'Manaaki-caring' (Northland District Health Board, 2014b), produced the video packaging, ran the multi-media presentation, and filmed the event (Laird, 2014b; 2014c).
- Liz Inch commented, from an operational perspective, "I would not be able to do what I do without them" (interview, 30 October 2014). Chief executive officer Nick Chamberlain said that, from the DHB point of view, "They are providing a high value service — high quality, friendly; try to make you feel at ease" (interview, 26 November 2014).
- With the Return Services Association, Channel North pre-recorded local veteran's histories for ANZAC day, and filmed and broadcast the dawn service (Sidney, 2014b).
- With Kiwi North museum in August, a multimedia WWI interactive display was produced. Eighteen oral histories from the relatives of WWI veterans were created, old footage was edited and data stations set up (Juddery, 2014). Director of Kiwi North Museum Stewart Bowden described the collaboration:

For us, Channel North is very important because they give us credibility. We need to present ourselves as knowing what we are talking about. They are super professional. We obviously want to build up the records. We realise that no matter how good we could record films, they would be rubbish compared with what Channel North do, because of the quality of their equipment and knowledge (interview, 10 November 2014).

- With creative Northland's CHART North (Culture Heritage Arts Resource Trust) an arts umbrella group, Channel North sponsored 'ArtBeat' in April (CHART North, 2014), documented the painting of Chorus fibre-connection boxes (Laird, 2013), and sponsored the Kaitaia 'Northland YOUTH summit' in June (Northland YOUTH Summit, 2014). An internet application (app) promoting local events, restaurants and venues was co-created. CHART Chief Executive Officer, Chris Carey observed the effects of collaborating:

Channel North adds value through participation, as media involvement always lifts the game, and it becomes a documentary environment where what is being done has an ability to be relooked at (interview, 23 October 2014).

- With Crown Fibre Holdings and Northpower Ltd, Channel North contributed to the 'Gimme UFB campaign' by making mini-documentaries (Bennett, 2014), by teaching at a digital workshop and expo (Laird, 2014a) and by filming the final rollout party at Manaia View School ("City Marae Gears up for Future on Fibre", 2014; Dinsdale, 2014a; "Ultra-Fast Broadband a Reality for City", 2014).
- Brent Martin, business owner of Orbit Chartered Accountants, who was filmed in a mini documentary about fibre use, was pleased with having facilities available and with the quality of filming.

It is very cool to have that technical ability and the production facilities in Whangārei at our fingertips for the use of community and business (interview, 23 October 2014).

- With Northpower Ltd in August, the station made a Rescue helicopter documentary as an element of their annual appeal (Sidney, 2014b).
- With the Chamber of Commerce in October, Channel North filmed clips and ran the multi-media at the Northland business excellence awards ("Business Stars Shine on Night to Revel in Achievement", 2014). Chief Executive of Northland's economic development group Northland Inc., David Wilson, emphasised the importance of partnerships:

Having local media able to support things like the Business Awards is just fantastic. That Channel North has that partnership with the Chamber is fantastic. Those awards in and of themselves are all about providing aspiration and inspiration for businesses to grow and employ more people. From an economic development perspective that type of aspiration is really important (interview, 30 October 2014).



Figure 6-12: A 'Pūkeko Echo' reporter interviewing Prime Minister John Key at an event that marked the completion of fibre rollout in Whangārei.

- With the Whangārei District Council, the station live-streamed a controversial council debate on the local Hundertwasser Art centre (Cooper, 2014); and sponsored the Matariki Whānau day by screening a Māori film festival, by organising the audio-visual components for the stage and by 'Pūkeko Echo' children interviewing people at the event (Eventfinda, 2014; Matariki Whānau Festival, 2014).
- With Rotary Whangārei South, Channel North ran the audio-visual components for the Bernina awards and filmed the event ("Creativity on Catwalk", 2014).
- With NorthAble, Channel North sponsored the Northland social innovation award 'One to watch' (Whangārei Youth Space, 2014a), provided multi-media support and filmed the event ("Social Innovation Awards Come North", 2014).

- With Tiaho Trust, the station arranged audio video components for the celebration of the International day of people with disability in December (Tiaho Trust, 2014), filmed and live-streamed the event. Tiaho Trust's chief executive Jonny Wilkinson described the event as an opportunity to connect with each other locally and with the international community:

We wanted the resources to do professional-looking video interviews or to live-stream. Having Channel North enabled us to do that. Technology can be a help for disabled people in the provinces to get out to the rest of New Zealand and the international stage (interview, 28 October 2014).

- With the Northern Advocate, Channel North interviewed potential Northland politicians in the 2014 national elections (Dinsdale, 2014b). Chief reporter Craig Cooper explained why the paper collaborated: "The reason I want to stay associated is that the same community that Channel North targets are our readers and the more exposure of our brand, the better" (interview, 30 October 2014).
- With Whangārei Youth Space, the channel trained seven young people in film-making. Whangārei Girls High School student Jasmin Fisher Johnson, 14, said it was interesting to direct others: "It's fun to see how different people improvise" (Roden, 2014). Youth Space Chief executive officer Beth Cooper said:

Channel North have been outstanding at supporting our kaupapa, our implementation, providing support and resources, contributing to school holiday programmes around film and media programmes for young people (interview, 19 November 2014).

Some filming was Channel North sponsored, and others included a financial relationship, especially where more of the professional abilities of workers were needed. Ongoing projects included 'Pūkeko Echo', multimedia training at NorthTec, music shows and special events (Kake & Peters, 2014; Sidney, 2014b). In-house youth media training in 2014 had, as its focus, the production of a 'Pictionary' game-show 'Draw-a-Thon' (Sparks, 2014).



Figure 6-13: Gareth, Luke, and fifteen 10-to-13-year-olds from Whangārei schools made a giant Pictionary game show called 'Draw-a-thon' and gained practical media experience (Sparks, 2014).

In June 2014, a nation-wide survey by Colmar Brunton (2014) of regional television audiences was commissioned by NZ-on-Air to gauge awareness, levels of viewership, what programmes were watched and perceptions. In the Whangārei area, 201 people were surveyed of whom 32% were aware of Channel North unprompted, and 68% when prompted. Māori in Whangārei were more likely than non-Māori to be aware of Channel North: 89% Māori versus 63% non-Māori, which differed from the nation-wide average of 57% Māori versus 76% non-Māori. Fifteen per cent of respondents in the Whangārei area watched Channel North. Of those who had suitable reception (line of sight to Parihaka and a UHF aerial), 42% watched Channel North at some stage and 11% watched weekly. There was a margin of error of +/-6.9%.

Nation-wide, people mainly watched local news (59%), local documentaries (42%), local current affairs (29%), international programmes (22%) or local sport (22%). Nation-wide, 31% watched from 1 hour to over 3 hours a week, with an approximate viewing time of one hour a week; 35% watched up to half an hour and 31% only a few minutes. In contrast with the national sport viewing figures, the survey found a lower percentage of viewers (3%) watched local sport in Whangārei (Colmar Brunton, 2014). This correlated with the Sport Northland/Channel North programme 'Top Sport' being discontinued in 2010 because of lack of funding (Stu Middleton interview, 23 October 2014).

Twelve per cent of those surveyed found that the quality of Channel North was excellent, 67% good and 21% poor. There was no specific breakdown in this survey of Channel North's viewers' reasons for watching. At a national level, viewers generally

watched regional and community television because the local content was interesting or because there was nothing else to do. Those who did not watch said they were not interested in the content (21%), did not watch much TV (19%), could not receive it (18%), or were unaware of it (13%). Viewers who said the quality was poor described it as amateurish (31% of those who rated quality as poor), low budget (27%) or there was other better content to watch. Viewers who rated content as excellent said the programmes were informative (43% of those rating the channel as excellent) or because a local viewpoint was presented (39%) (Colmar Brunton, 2014).

In this research, while 47,000 had line of sight to the Parihaka transmitter, I found the number of Whangārei residents who could not get the station either because of topographic obstruction or because they used satellite dishes was a concern for both Channel North participants and for the external informants. Among others, the Whangārei mayor Sheryl Mai said, “Part of the feedback that I am getting from people is that they cannot tune in because they are not in line of sight with Parihaka”. She suggested that a greater use of UTube and the Channel North website would be advantageous for the people of Whangārei (interview, 17 November 2014).



Figure 6-14: December 2014 Christmas party; part of the Channel North team at laser tag.

Income from the station was tight, and workers were not well paid for the time they dedicated to the station. This was off-set by celebrating together in regular contra-sponsored events such as trips or the annual bowls and laser tag Christmas party.

From Sheryl's perspective, Channel North had grown into the potential she had seen at its inception. She also voiced a concern as to how it might be sustained:

“Look how far it has come now — the difference, the professionalism. The skill level now has gone through the roof. They pre-recorded my session for the Business Awards. I think we are taking it to China. It was so professional.

The question for me is the capacity or capability going into the future. Is there any risk that it won't be with us at any stage going into the future? Because that would be a huge loss from my perspective” (interview, 17 November 2014).

7. Channel North theoretical framework

In this chapter, I will expand on the Channel North story content by describing the *process* (Mezirow, 1991) of action-research (Chevalier & Buckles, 2013; Coghlan & Brannick, 2014; Kemmis et al., 2014; Langlois, Goudreau & Lalonde, 2014; McNiff, 2013; Reason & Bradbury, 2013) engaged in during the period after Channel North's launch, from 2008 to 2014. During this period, the station's planning and development was carried out in an action-research manner.

Most effort up until 1 August 2008 had been directed towards the launch. Afterwards, the trustees and workers reflected on learnings from the launch, the station's progress to date, key areas for improvement, and the strategic direction from that point onwards. Research was seen as a significant aspect of the project's development. This participatory-action-research thesis and Marilyn Small's (2010a) year-long Churchill teaching fellowship were both started as part of Channel North's strategic plan. Research for this thesis began only after the launch of the station (NTVCT, 2008d).

After the launch, the trustees re-addressed strategic directions for the project. In doing so, they began taking on action-research values and methods (Chevalier & Buckles, 2013; Coghlan & Brannick, 2014; Kemmis et al., 2014; McNiff, 2013; Reason & Bradbury, 2013). As they began heading down various pathways to build the project, they were engaging in action-research — organised in this chapter within nine particular areas of endeavour. The actual development of the project came from the action-research; and, in turn, the next steps in action-research built on the project's experience and learnings. The station's maturing and its engaging in action-research were one and the same thing. And action-research was understandable and accessible for most of the Channel North trustees, whether they came from a business, teaching or community background.

Plans from 2008 showed five areas of need (shown on the left in Figure 7-1): the need for people trained in production; for the extension of community and business connections; for a framework for school children's involvement; for te reo Māori to be integrated into broadcasting; and for further research into community television (NTVCT, 2008c; 2008d). Each of these five areas of potential activity was a starting point for a sequence of action-research cycles, with the last of these (E) leading to four

further cycles of investigation: changing technology; participation and professionalism; collaborative or challenging; and adapting to and influencing government policies. Each of these cycles will now be addressed in turn.

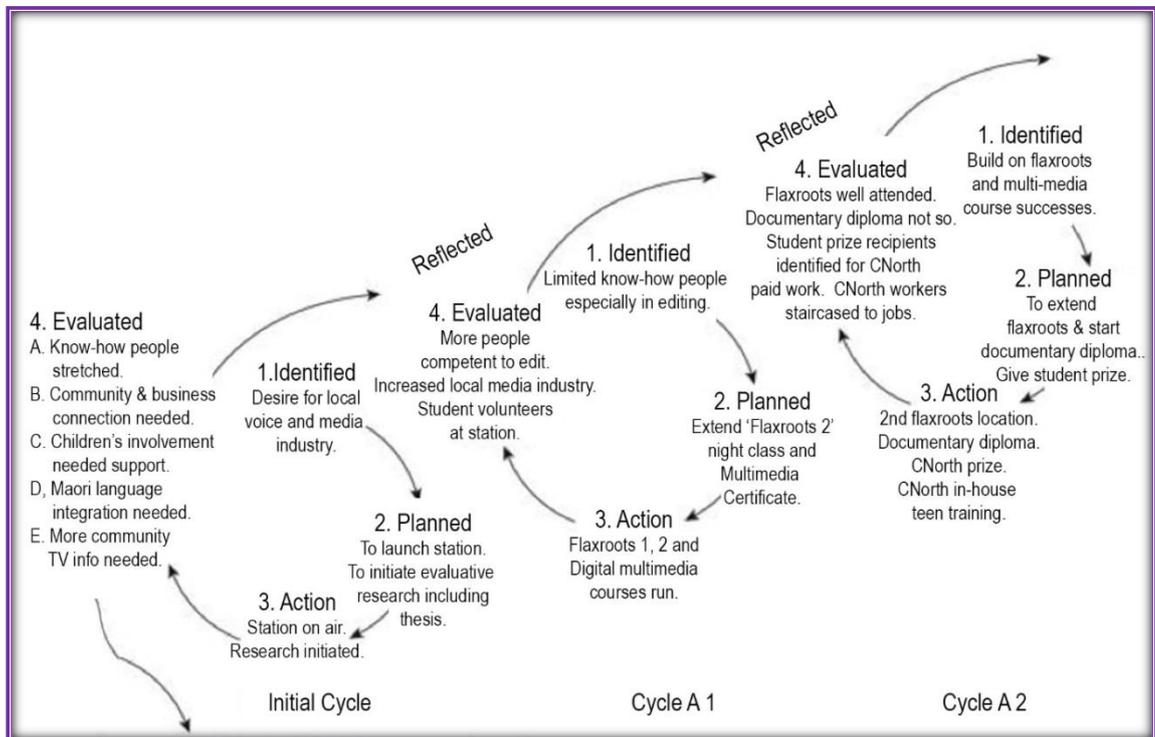


Figure 7-1: Initial action-reflection cycle, and Cycle A concerning training 'know-how' people.

Figure 7-1, the 'initial cycle', focused on getting the station to air. This cycle generated a particular learning area, the need to reduce the load on film-making 'know-how' people by getting more people trained in film production. This has been described as Cycle A. The four other areas identified in Figure 7-1 as B-E at the end of the initial cycle will be described in the following cycles below.

7.1 People trained in production

As indicated in Cycle A in Figure 7-1, the training of producers was a key focus. The 'Diploma of Digital Multimedia Production' run at NorthTec catered for those ready to work full time on media production, but those with a part-time interest were also potential producers. Channel North, together with NorthTec, had planned in 2007 to increase the number of people trained in film production (NorthTec Tai Tokerau Wananga, 2007). In 2007, John Gwillim wrote the film production course, tested it, and trained the course's tutor (NTVCT, 2007c). By March 2008, 60 people had completed the basic film-making training (Foster, 2008). Core television participants took the course and it attracted new producers to the project. The effects of beginning the Flax-

Roots training early were to have local programmes ready to go to air before the station was launched and to have more film-making volunteers available (Clever, 2008). John saw the station as a training ground for people in the modern dialogues that used multi-media.

With NorthTec and local schools, the station will be a training ground — and that is a good thing. Because it is a modern dialogue, it's a modern language using audio and video and it's part of our literacy. So the organisation is going to be used to develop skills. That is what is going to happen. I guess how the station does that is the key question. How it trains people; how it facilitates programme ideas; what systems and programmes they have in place to ensure that things are at a high quality as well as providing training for people, rather than just bringing them in and leaving them to their own devices (interview, 21 January 2010).

The trustees found that the 'Flax-Roots' course effectively got people involved in film-making, increased available content and reduced producers' dependence on technical experts at Channel North. It met its objectives. Feedback from participants indicated that they wanted to learn more, and Manaia View teachers also wanted more training (NTVCT, 2008d), so it was decided to extend the training in 2008. John wrote and delivered a second, more advanced Flax-Roots course. This course also proved helpful in meeting the trustees' goal of creating a pool of more skilled film-makers who could make content without much technical assistance (NTVCT, 2009b).

Both courses were continued on a 12-week rolling basis as numbers of students declared their interest in both Whangārei and Rawene. 'Flax-Roots 1' taught scriptwriting, pre-production, video production, planning of film sequence, interviewing, camera use, editing and post-production. 'Flax-Roots 2' taught lighting, sound and editing. By 2009, over 100 people had taken the courses (NTVCT, 2009b). Murray Nathan, who taught the Rawene Flax-Roots film-making in 2010, explained the demand from that community for the course. "There is a lot of interest in film-making. Many people want to archive (information from) their kaumātua and kuia who are leaving us so that they can leave messages for future generations or so that the family can capture the nuances of the person and how they talk" (NorthTec Tai Tokerau Wananga, 2010a, 2010b).

Students from both the 'Diploma of Digital Multimedia Production' and Flax-Roots evening classes volunteered at Channel North and provided local content for

broadcast. Jade Morgan suggested the station could encourage excellence in film training by getting Channel North to offer a 'Diploma of digital multimedia production prize' to graduating NorthTec students (NTVCT, 2009a). Three recipients of this prize were subsequently employed by Channel North (NTVCT, 2009a, 2010a). Students on the course and Channel North volunteers and employees have gone on to other media work, as was mentioned in Chapter 6 (NTVCT, 2010a; NorthTec Tai Tokerau Wananga, 2012a; "TV Hosting Gig a Dream Job for Local", 2013).

In 2012, with the work of Jade Morgan, NorthTec further extended their media training by offering a two-year 'Diploma Course in New Video and Electronic Media'. Tutor Karen Sidney envisaged practical outcomes from the diploma: "With this course we want to be able to create pathways into the industry, enabling our students to discover potential areas of employment they perhaps might not have considered or even knew existed" (NorthTec Tai Tokerau Wananga, 2012b).

In 2014, the 'Diploma in New Video and Electronic Media' was discontinued by NorthTec, due to a difficulty in getting sufficient numbers of enrolled students, but the 'Diploma of Digital Multimedia Production' continued and was well attended. The Flax-Roots film-making courses continued to be offered in Whangārei and Rawene, and together with Te Hiku-TV was also run in Kaitaia (NorthTec Tai Tokerau Wananga, 2013).

7.2 Community, business and state connection

Connection with community, business and the state were implied in the stated aims of the Channel North constitution (NTVCT, 2006b) — to promote local events; report local news; highlight the reality of communities that are marginalised; support a just society; showcase local artists and talent; promote healthy lifestyles; support local enterprise — all on the basis of a Te Tiriti partnership. This focus on deepening the connections between Channel North and other bodies was addressed in Cycle B (Figure 7.2). In order to meet these multiple aims, Channel North needed to connect with local people and with the various existing local groups with similar aims to the Channel, groups having their own links with and accountability to local people (NTVCT, 2008c).

Channel North provides some power to the people. It can give people a greater opportunity to participate in the visible life of the community (Hemi interview, 21 January 2010).

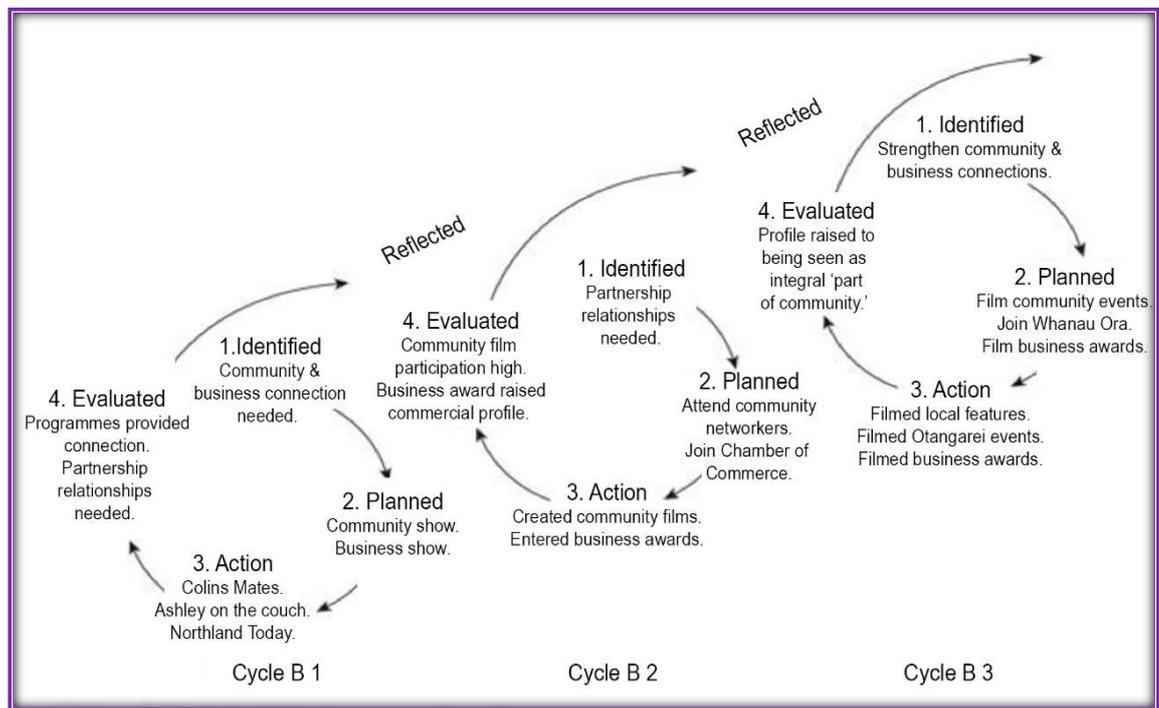


Figure 7-2: Development cycle of community and business connections.

Connection was a driver in inviting 200 key community, business and state people to the launch (Unkovich, 2008), and those connections were followed up after the station went to air (NTVCT, 2008c). In 2008, the trustees planned to connect with local people by filming local events and news stories, prioritising good news stories from marginalised suburbs; supporting local talent by lending equipment and broadcasting their films; promoting healthy lifestyles in collaboration with local health agencies; and promoting local business through shows and ethical advertising. They planned to earn income from some areas of this work to fund the running of the station (NTVCT, 2008d).

The Channel North team evaluated progress and found that connection with business, community people and groups came from people watching the news, 'Northland Today' and the hour-long weekly features, and from seeing local faces on these programmes. People also connected by participating in such programmes as 'Top Sport,' 'Pie Epica', 'Colin's Mates,' 'The Lunch Box' and 'Pūkeko Echo' (NTVCT, 2009a).

Those connections added an element that was not there before. It made things that we do in Whangārei visible to others. 'We are the people who. . .' The type of programmes we produce — around community growth and being out in the community — helped people connect. People also had the opportunity to come to talk on the TV Station and try and get their ideas acted on (Alex interview, 6 January 2010).

Connecting with Channel North also facilitated connection between people and groups, as Stu Middleton of Sport Northland explained:

‘Top Sport’ was very useful. It was all topical information about activities or events that were happening during that particular time. There were lots of different things that I think happen in our community that people were unaware of. It was just an opportunity for people to realise there was more than just Kensington Park, rugby and football; there was a whole range of other activities that are available in and around Whangārei (interview, 23 October, 2014).

Earning income to fund the station proved more elusive. The station trustees had envisaged local ethical advertising (NTVCT, 2006b) as being both a source of income and a benefit for local businesses, so engaging with businesses was an element of the 2008 survey (NTVCT, 2008b) and the strategic plan (NTVCT, 2008d). In September 2008, the first and (in hindsight) the only effective drive was started for ‘advertising revenue’ relationships with businesses by a skilled salesperson, together with Juanita’s team. A competitive advertising price was established, businesses were approached, video advertisements made, and advertisements broadcasted (NTVCT, 2008c). By March 2009, the salesperson had left to take up a newspaper sales job. Within the context of an unproven viewership and a major financial downturn (Gibson, 2008; “Recession in NZ Will ‘Hit Trough Mid-2009’”, 2008), later salespersons found selling advertising more difficult (Martin, 2009, 2010, 2011, 2012, 2013, 2014).

Still, businesses that did advertise saw advantage in a local television for advertising, such as Barrells 100%, a local-owned appliance store whose managing partner, Peter Hill, said:

It is very expensive to do TV advertising. Also, for us, it is not viable to get ourselves on national TV because it is not regionalised enough for us. Channel North provides a way [in] which we can have our adverts with our own local flavour and content put across on the television (interview, 21 February 2010).

The station’s connection with the partner groups of One-Double-Five, Ngāti Hine, Manaia View and NorthTec provided more substantial early revenue-generating relationships. Manaia View School provided venue, power and security for a nominal sum. Ngāti Hine provided news, newsreaders, translation and Te Tiriti guidance. One-Double-Five provided equipment. The Channel North trustees decided that developing further partnerships was a fruitful path to both connection with community, business

and state and to accessing ongoing funding (NTVCT, 2009b), reflected in Figure 7-2 Cycle B2.

The station was financially sustained until August 2010 on a few funded community programmes. For example, One-Double-Five and Jigsaw North applied for and received community grants (Laird, 2010d; SKIP, 2009; D. Harris, 2008; Trounson, 2010a). Alina Mancini described the community connection effect on the aims of her particular project:

The aim of the project was to raise awareness and create a community response. Because such a number of people were involved across all age groups — there were lots of children from local schools, families, experts in the community, film makers, artists, and musicians. That so many people had their input and could contribute in their own way, was really what was valuable about this project. Involvement ultimately achieved the goal of raising awareness of family violence and possible community responses, more than the movie itself (interview, 30 March 2010).

The trustees decided, rather than focus on advertising, to continue the pursuit of collaborative relationships in the community, with business and with state organisations. Channel North reported bimonthly to the Whangārei community networkers' forum (Lyndon-Tonga, 2009), provided sponsorship to the Northland 'Business Expo' (NTVCT, 2009c), joined the Chamber of Commerce (NTVCT, 2010d), and attended the Northland Business Awards where in 2010 they won the Massey University judges' special commendation award for best emerging business (Cocurullo, 2010).

The trustees and station workers decided that strengthening relationships was an effective way both to make connections and to attract funding (NTVCT, 2011c, 2011e). They planned to focus on filming community events where they could collaborate with community groups, to work as a member of the local Whanau Ora collective, and to sponsor local collaborative business events (NTVCT, 2011d).

By 2012, the quality of film-making by Channel North core staff had improved (Tony Collins interview, 5 November 2014); relationships with community, business and state organisations were strengthened and, in an increasing number of cases, included financial support for Channel North. A Whānau Ora-funded contract financed the station filming and broadcasting positive stories about a marginalised suburb and kaumātua and kuia oral histories (Radio New Zealand, 2011; Te Puni Kōkiri, 2010). The

station had developed working relationships with the Northland Chamber of Commerce (Cocurullo, 2010; Roberts, 2012), Northland Business Expo, Northland Regional Council, Department of Conservation, (Laird, 2010c), Whangārei District Council (C. Cooper, 2014), Northpower, Crown Fibre , Northland Inc., Northland information communication technology (ICT) forum, Northland District Health Board (Northland District Health Board, 2014a), Manaia Primary Health Organisation (Finlay-Harris, 2011), Returned Services Association (RSA), Northland Youth Theatre, the local arts council CHART (Carey, 2011; CHART North, 2014; Creative Northland, 2011), and the Kiwi North Museum (Aldridge, 2012a).

The connection with Sport Northland had weakened since 2010 when ‘Top Sport’ was discontinued. Because of the lack of money to employ a dedicated sports film-maker, there was little coverage of sport. Stu Middleton thought this might yet be rectified:

We could coordinate a robust calendar right across the year. If that was recorded on-line, there would be a lot of uplift from the secondary school space — especially what they are participating in. It could be something to look at for the future (interview, 23 October 2014).

Channel North’s profile was, according to the external stakeholders interviewed, one of being an integral part of the community. Chris Farrelly, chief executive officer of Manaia Primary Health Organisation, described how Channel North contributed to a healthy community:

Channel North is a significant contributor to wellbeing in our district. What Channel North is doing is being part of creating the village that will care for each other. That is done in so many ways, some of them subtle and some overt. Some of the things we’ve done, for instance — issues around children, issues around youth, issues around poverty, and issues around violence — are things that Channel North has identified and worked on. This is something we can do collectively with collective impact. Because it is what we can do together that none of us can ever do alone. The health system cannot do it. We need to do it together (interview, 23 October 2014).

7.3 Frameworks for involving children and youth

A prime driver for Channel North was to involve young people both because children’s education was the focus of its host and because young people cannot usually participate in media production. Strategies for children’s involvement are reflected in Figure 7-5 below. The motive for Manaia View School to host Channel North was to provide “opportunities for ... students to succeed and be part of a bigger community”

(Leanne interview, 2 March 2010). Channel North's constitution aimed to support a just society with priority given to communities that are marginalised (NTVCT, 2006b) which, in terms of media production and broadcasting, includes young people.

To involve children from schools in the television station a framework was needed. Leanne and Marilyn decided that they would involve children by embedding media and visual communication in the school's teaching practice, literacy, and information communication technology (ICT) programmes. They worked with their children at Manaia View Primary School on an idea of a Whangārei children's weekly programme. The idea was to train children as presenters, roving reporters, editors, film crews, research teams, filler teams, music composer teams and animators. The name 'Pūkeko Echo' was chosen because of its catchy sound. They negotiated with a local musician who already had a song called 'Pūkeko Echo' and this became the project's theme song (NTVCT, 2007c). Leanne, Marilyn and other Manaia View teachers attended the film-making Flax-Roots night classes to develop understanding about their tasks. Marilyn was appointed lead teacher of the Pūkeko Echo television (PET) project (NTVCT, 2008d).

Marilyn and Leanne both went to visit other Whangārei schools to negotiate their involvement in Pūkeko Echo and Channel North. Six primary schools joined an ICT Whangārei area cluster. Beth Lamb was appointed ICT facilitator for the group. 200 children from Manaia View and 200 from other primary schools came weekly to the media lab to learn multi-media alongside Channel North (Beth Lamb interview, 16 May 2010).

In August 2008, John was appointed as a film-maker to work with children from the six schools on Pūkeko Echo (NTVCT, 2008c). This formula produced richly fashioned early episodes, on-time, professional in presentation and impressive to external stakeholders such as the Ministry of Education. In reflection, however, it was thought that the production tended to involve children as actors only and, although this increased their confidence, it did not result in enough learning. Marilyn described the first term of 'Pūkeko Echo' as "being very adult managed" (interview, 2 March 2010). John himself thought that the role of the media person should be to support teachers to integrate media tools into their classrooms:

Teaching teachers how to use these tools in their classroom — teaching the language of production. In producing programmes, students realise why they want to learn more about writing or music. Tempo; passing on the feel of music — put it with this image and it is a perfect match; with that one it clashes. Audio visual of literacy really helps (interview, 26 January 2010).

In January 2009 Pūkeko Echo was re-crafted in order to be made *by* young people *for* young people. Marilyn rewrote National Qualification Authority NCEA Level 2 and 3 multi-media units⁷³ so they were understandable for five-to-twelve-year-old children. The units integrated multi-media (research, writing, storyboarding, film, editing, animation, presenting and broadcast) into many areas of teaching at primary level (NTVCT, 2009d). Leanne wanted clear pathways for the children:

We adapted the level one and two NZQA curriculum so that we had a structure to the programme and that children had definite guidelines and progressions as to where they were going with their media study (interview, 2 March 2010).

In the term starting February 2009, the larger Pūkeko Echo group was split into four student film teams. Alex was employed as a tutor to work with the children so they could make the content. He reformatted the series so it was easier for children to create segments themselves. Each classroom had film teams with young people taking specific roles such as directors, presenters and film crew. Alex noticed the difference working in media made for the children.

The big thing was their improved confidence. My co-worker had this one girl in her class who was really shy. She had never even heard [the girl] talk. But with me she was just bubbly and confident — telling other people what to do. It was awesome (interview, 6 January 2010).

Film crews worked on their films and on Pūkeko Echo segments: “science challenges, jokes, crazy facts, te reo, art and craft” (Small, 2010a, p. 2).

Marilyn undertook a Churchill Fellowship in 2010 to research the effects of authentic education on levels and learning and literacy. She found that literacy levels were elevated by involvement, and that improved self-confidence and self-direction were evident in young people who participated. Confidence and skills developed in making

⁷³ NCEA—National Certificate of Education Achievement is the official Secondary School qualification in New Zealand. Levels 2 and 3 are traditionally taken by 15–17 year olds.

Pūkeko Echo segments were applied in the children's own movies. They learned to use the iCan programme for stop-go animation with puppets, toys or twigs, and to film short plays (Small, 2010a).



Figure 7-3: Children's stop-motion animation with wooden backdrops; and presenters filming Pūkeko Echo in Channel North studio 2009 with Alex prompting (Small, 2012).

They knew that their stuff was good enough to go on air. That was a huge lift to their confidence, and our reading and writing data have all moved up. The children don't really think they're reading and writing — they might be researching for that script or finding out about that person they're going to interview; they might be putting together their storyboard, articulating their questions. They're talking about their learning, filming their learning, creating a documentary, or a fun little dance. They are learning in today's world and today's world is visual (Marilyn interview, 2 March 2010).

The Pūkeko Echo project was inspiring for the children and interesting to their parents and grandparents watching at home (D. Harris, 2009b). Young people were part of entertaining and educating a wide Whangārei audience. The children's programme was an hour every day and attracted an audience.

Well, when I got told, "You can help with filming on Pūkeko Echo", I just put my hand up straight away.

It was heart stopping. Yeah, I've never been on TV before.

Our work is good enough to go on TV.

It's, like, all from the kids not the adults.

Channel North is cool because my dream is to be a film director — doing movies — since I was five. I've done a film on James Bond playing rugby. It

was because I like watching James Bond and the Titanic. I just started thinking about James Bond — and I changed it and put some rugby shorts on him, and some boots on him and that's how we started doing the filming.

I was at the movies once and this guy goes, goes to me, "Hey you're that fulla from Pūkeko Echo". I was, like, "Yeah".

When I go home, I can watch it all on TV.

(Five-to-twelve-year-old Manaia View School students' interviews, 15 December 2009)

Teachers evaluated the 2009 year and found children had grown in confidence and scholastic ability. Marilyn noted that the media curriculum vitae prepared by year 7 and 8 children with secondary school in mind, showed that they had achieved, and were confident, engaged and motivated. Children's records also showed improvement in attendance and behaviour. Marilyn saw more instances of children confidently expressing their opinions, seeking assistance, and helping others with their work (M. Small, 2010a). Leanne saw the 2008 cohort's growth in confident use of film tools:

They did not need a teleprompter. They had a relationship, through the camera, with the audience. There was a relationship between the presenters — they adlibbed, they joked. They knew that they were talking to a specific audience, and they were able to adjust the way in which they spoke. I remember when they interviewed Sir Roger Douglas, there was a totally different shift in the way in which they spoke to him (interview, 2 March 2010).

From a media literacy perspective, Beth Lamb saw that making their own programmes broke down the mythology of media for children:

They can watch the news and they know the newsreader is sitting in a studio, reading off a teleprompter. It demystifies television media (interview, 16 May 2010).

However, there was concern that those children moving to high school would not be able to continue their media learning there.

When Pūkeko Echo celebrated its first birthday, our film crews wound the year up with some intense reflection. The year 7 and 8 team had a number of students moving on to college and the question arose about whether there would be an opportunity to continue to use their media skills. This led to the group putting together a movie called 'Are you ready for us?' for the High School (Small, 2010a).

In some cases, confidence developed was not appreciated in new high schools, as Leanne described:

The essential life skills that they learned, like being able to self-manage, being able to coordinate, work together as a team are suddenly identified, by the new high school, as them being bolshie, demanding, and having an over-inflated sense of oneself (interview, 2 March 2010).

Marilyn and a few children visited Whangārei high schools, showed the movie, and explored the possibility of relationships. Although some high school extra-curricular film-clubs were established, no curriculum-integrated collaborative media projects were established. Reports from ex-Pūkeko Echo participants, then at high schools, indicated a lack of film-making. “High school was boring”.



Figure 7-4: A 2010 Pūkeko Echo film team.

In 2010, Beth Lamb worked with teachers to increase the use of media in the Manaia View classroom curriculum. Her aim was to encourage film being used as another learning tool. From a principal’s perspective, Leanne emphasised that integration of film use was a priority. She said, “It has to be infiltrated right across the school; integrated into the curricula so that it becomes part and parcel of what we do” (interview, 2 March 2010). Beth’s employment was later extended beyond Manaia View to work with Pūkeko Echo and children from the six primary schools (Kake & Peters, 2010).

Evaluation in 2011 identified that integrating film activities into the classroom motivated children and gave them tools that improved literacy. However, more

Pūkeko Echo content would need an assigned film-maker to work with children. No funding for this was immediately available. Beth spoke of this as a priority:

An education person needs to be attached to the television station. They would write up the units and break the components of media down into ways teachers that are not experienced with a television station can pick up and run with (interview, 16 May 2010).

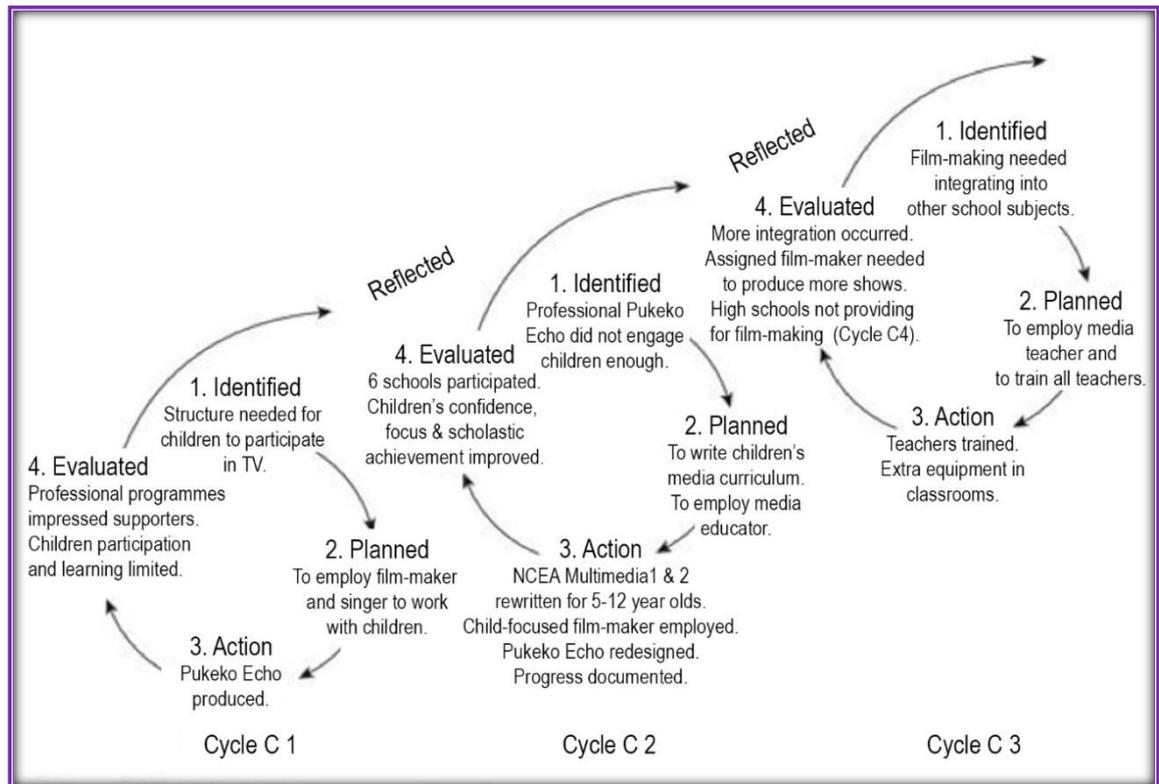


Figure 7-5: Cycle of children's participation.

Teenage youth were accessing the station as gateway students and as volunteers; they were borrowing equipment to make their own films ("Budding Film Makers", 2010; "Young Film-Makers on a Roll", 2008) and to take part in the 48-hour film festivals (Hueber, 2008). But there was no systematic film support to teenage youth through the high schools. In 2011, a Channel North team, led by Gareth, decided to offer on-site Channel North film training to youth (NTVCT, 2011d).

In 2011, a group of 20 youth from local high schools responded to flyers and came to learn about making films after school at Channel North and to produce a series called 'Word-on-the-Street'. The idea was ten weeks of film training that would video a weekly youth panel, thereby privileging the voices and ideas of young people. Topics, which were chosen by a poll on the Whangārei Youth Forum website and on Facebook, included drugs, binge drinking, sexuality and a desire for increased youth activities in

Whangārei (NTVCT, 2011c). Dallas Reese participated as the show's director, and said: "We learned about film shots, cameras and editing" (interview, 23 October 2014). The series was broadcast on Channel North, on YouTube and on Facebook. Gareth, who drew together the project, said, "It's a great way for them to have their say, through all those formats and the youngsters have been right behind the idea. I told them to be here at 4pm, after school, for filming and they were here at 3.30pm sharp and raring to go" (Dinsdale, 2011b). The shows had political potential, but the initial show went to air with little censoring, was controversial, attracted complaints and, on review, some subsequent episodes could not be aired (NTVCT, 2011e). With a little more structure and broadcasting standards training, this problem was surmounted. 'Word on the street' ran for a second season in 2012 (NTVCT, 2012d).



Figure 7-6: Zizi Sparks (left) and Dillon Johnstone from Pompallier College, Sarah Penwarden from Kamo High School and April Nordstrom from Whangārei Girls High School participate in a panel discussion (Dinsdale, 2011b).

The on-site training was judged in 2012 to be an effective strategy — judging from participants' feedback, from the quality of content produced in the training and by youth subsequently, and from the new youth relationships developed with the station. It was decided that youth engagement was important, warranted extension and was best developed in partnership with local youth organisations (NTVCT, 2011c).

The on-site youth training continued in 2013, producing a short film 'The rise of Icarus' about a person who wanted to fly (Ryan, 2013c) and, in 2014, a giant 'Pictionary' game show called 'Draw-a-Thon'. Whangārei Girls High school's Jade Moore, 17, 'Draw-a-thon' producer, said she was getting hands-on experience before she started film school. Pompallier College student Charlotte Woolston, 16, 'Draw-a-Thon' editor, said,

“It’s nice getting advice from people who are actually in the kind of work I want to do and I get to try out and use proper, good quality equipment” (Sparks, 2014).

Between 2011 and 2014, with the intention of better meeting the needs of youth, connections were developed and strengthened with Northland Youth Forum, Northland Youth Theatre, and Whangārei Youth Space (NTVCT, 2014b).

In 2013, Channel North sponsored the Northland YOUth summit in Whangārei, alongside the Northland Intersectoral Forum (Northland Intersectoral Forum, 2013), Creative Northland, CHART North, NorthTec and others (Northland YOUth Summit, 2014). A strong focus of the Summit was concern about Northland youth suicide. There was agreement to work on a ‘Love my life’ campaign about showing young people life was worth living. Channel North subsequently collaborated with Summit participants on a short film also called ‘Love My Life’ (Eventfinda, 2013). In 2014, Channel North was again involved in the Youth Summit, this time in Kaitaia (Northland YOUth Summit, 2014; “Youth Step Up to Challenges in Northland Youth Summit”, 2014). Chief executive officer of CHART, Chris Carey, watched Channel North filming the preparation for that Youth Summit, and noted, “The outcome was that it was being filmed, people were stepping up their game and they were using media as a connector to their community” (interview, 23 October 2014).

Dallas Reese acquired a job at Northland Youth Theatre (NYT). She and Gareth connected their two organisations which meant, from 2012 onward, over 50 NYT young people each year were doing things together with Channel North.

We have this partnership with Channel North; we bridge between theatre and film. They film our theatre shows. At other times Gareth is making an advertisement and needs someone who fits into a costume — say a chicken suit. I post our group and say, “Hey, is there anyone over this age, who can do this, on this day, at this time, and you will get free pizza”. We also did a crowd-funding ‘pledge me’ video and a film together, to fund our show. We got \$3,000 (Dallas Reese interview, 23 October 2014).

A film in 2013 that NYT and Channel North worked on together with young people was ‘The Rei’, about a group of underground youth activists (Eventfinda, 2013). Reuben Milner, after participating in ‘The Rei’, landed a role in the long-running Aotearoa/New Zealand series ‘Shortland Street’ in 2014 (McGee, 2014).

It was decided that youth films needed celebrating so, in August 2013, Channel North staged a ‘Youthshorts Film Festival’ at the Whangārei Council’s Forum North. Films included ‘The Rei’, ‘The Rise of Icarus’, ‘Love My Life’, and an adventure documentary called ‘R. Tucker Thompson’ (Eventfinda, 2013; Ryan, 2013c).

Channel North in 2014 supported Whangārei Youth Space, filming events such as the opening of their space (Norton, 2014) and their dance workshop (Thompson & Apiata, 2014). They collaboratively ran a film holiday programme (Whangārei Youth Space, 2014b). Chief executive Beth Cooper said: “Channel North has been fantastic, and always willing to be there to support, coming up with great ideas, and have great relationships with young people, to get them engaged and on board” (interview, 19 November 2014).

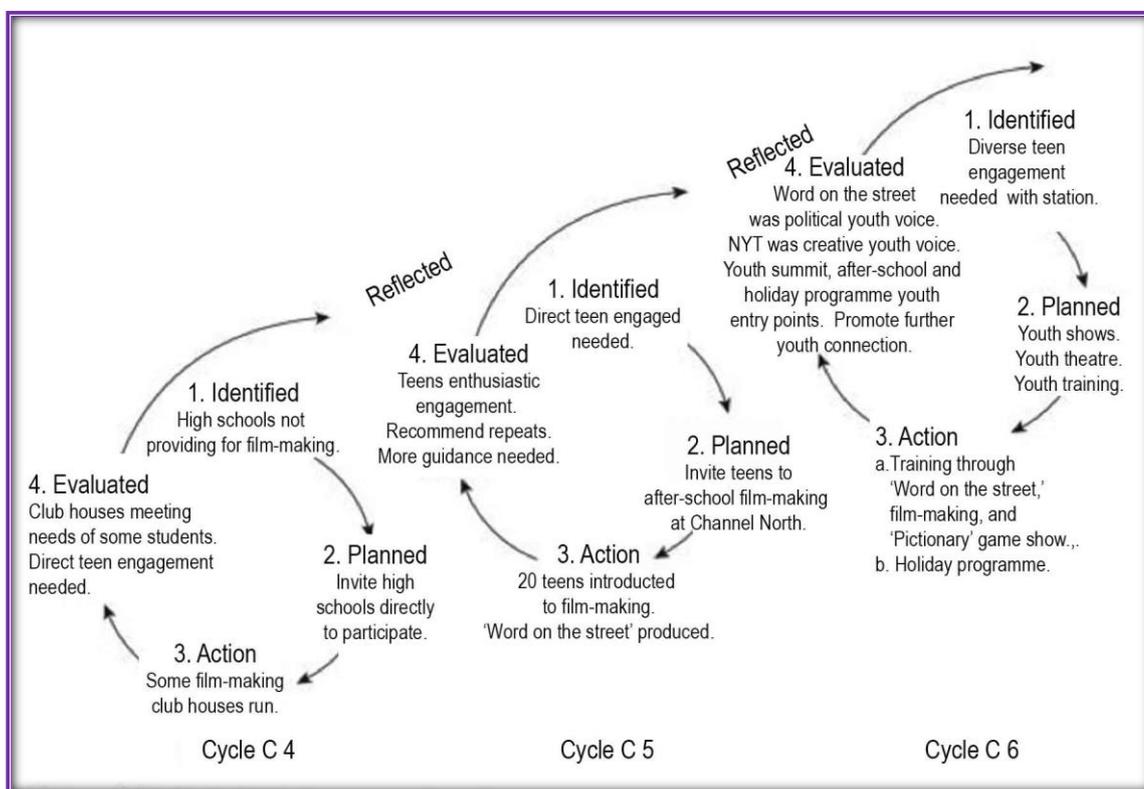


Figure 7-7: Cycle of teenage engagement with the project.

The cycles relating to youth engagement in the station, summarised in Figure 7-7 above, leave the story at the end with an open moment. There is much more to be done with young people.

7.4 Te Ao Māori

Channel North committed to integrating a perspective of the Māori world, Te Ao Māori, in its operations (see Figure 7-11 below). They were guided by Te Tiriti o

Waitangi in its constitution (NTVCT, 2006b) and planning documents (Clever, 2008; NTVCT, 2007c; 2010e, 2011d, 2013d; Otene, 2008). In order to include Te Ao Māori in the work, Channel North intended to connect with local iwi through Channel North co-chairs Leanne Otene and Mike Kake (Otene, 2008); connect with Māori producers through managers (Clever, 2008; Sidney, 2014b); broadcast equal mirrored news time to English and Ngāpuhi mita, the Northern dialect of te reo Māori; and, where possible, produce and broadcast programmes that included Māori perspective, content and language (Clever, 2008).

In a 2010 focus group meeting, Mike captured what integrating a Māori world perspective in Channel North meant for him: “The paper put out by Carol the other night, ‘Keeping to the Kaupapa’ [Peters, 2010], sets out the guidelines of where we want to go. It is for me about *for and by Māori*”.

We are reflecting the diversity within our community — that is an important point of difference (between Channel North and other media). We talk about the media, and the opportunity that we provide to come and have ‘a community voice’ — but also we are reflecting the diversity within our community (Mike focus group, 9 June 2010)

Mike managed Ngāti Hine-FM, an indigenous radio station, and they agreed to contribute to Channel North by providing news, translating it into the local dialect, and each day providing fluent speakers in Ngāpuhi mita to read the te reo Māori section of the news (NTVCT, 2008c).

From 1 August 2008 onwards, the news was gathered daily in the morning by agreement from Northern Advocate reporters and Ngāti Hine-FM. Background stories were filmed and translated by 1 pm; voluntary newsreaders came to read and be filmed from 1 pm; the news was edited, loaded on the playlist by 5 pm, and was ready for the first airing at 5.45 pm.

The first te reo Māori newsreader, Cae Milne, was headhunted by Māori TV to present the programme ‘Utaki’ (NTVCT, 2009a). Mike saw this as an early success for Ngāti Hine-FM and Channel North: “Cae had no broadcasting experience when he came to us. Ngāti Hine-FM gave him grounding in broadcast. Then he came to Channel North, and was exposed to this whole medium” (focus group, 9 June 2010). Mike began a training programme for announcers where work at Channel North was part of the experience, with an aim of building up numbers of fluent Māori presenters (interview,

2 February 2010). From there, others moved to fill Cae's place. Daily news-reading was acknowledged as a large task (NTVCT, 2009c).



Figure 7-8: Early news readers, 2008-2010 volunteered their time daily. Tania read the news in English. Marcia, Pita and Darcy read the news in Ngāpuhi mita of te reo Māori (NTVCT, 2013a).

In 2011, Rewi Heke began producing the news, redesigned the set, and advertised for English newsreaders as Tania had other full-time work.



Figure 7-9: Henare Tautari reading the news in te reo Māori and Rewi in English (NTVCT, 2013a).

Craig Bain, an able presenter, answered Rewi's call for a voluntary English-speaking newsreader. Other volunteers have read the news, but from 2011 Craig and the team from Ngāti Hine-FM have contributed the ongoing daily backbone of newsreaders. Raewyn took over producing the news in 2013 and continued the relationships with the Northern Advocate and Ngāti Hine-FM that built the daily Channel North news.



Figure 7-10: Amber Smith from Ngāti Hine-FM reading the news in te reo Māori and Craig Bain in English.

Mike explained the core reason why Ngāti Hine-FM was prepared to invest time and effort into the Channel North news.

The language is our clear motivation. So it is about another tool for the radio station, using the television station to promote te reo. (Mike focus group, 9 June 2010)

Local hapū want to see the promotion of te reo in a broader sense. We have our own mita, our own dialect, and that's what we want to see in our particular area (Mike interview, 2 February 2010).

Juanita described the news achievements, from a manager's perspective: "We really worked on our news and having our local news in English and Māori te reo; having it so it is the same length and the same stories" (interview, 8 January 2010).

In 2010, Channel North planned the extension of te reo Māori content and Māori stories by making te reo Māori short clips; filming kaumātua and kuia's oral histories; and working on its constitutional aim of highlighting the 'realities of communities who are marginalised' (NTVCT, 2006b). Together with One-Double-Five, Channel North helped form a collective working on improving the situation and profile of Otangarei, a marginalised Whangārei suburb, and successfully applied to a national government fund called 'Whanau Ora' (NTVCT, 2010b; 2010e).

Within Manaia View School also, an ongoing Māori heritage perspective was being used in different ways in the classroom and in filming for Pūkeko Echo. Leanne gave an example:

All our kids are doing whakapapa⁷⁴ at the moment — English, Somalian, Māori, German — everyone is doing their whakapapa. When they are filming or doing their stories, some kids are doing raps. We've come up with lots of different ways to actually orally tell your whakapapa. That is what media is — it allows for everyone to use the technology, to be able to have a voice, to share and to be proud of their particular culture or ethnicity. It is a bridge (interview, 2 March 2010).

Within Channel North, starting in the 2011 year, Te Reo three-minute clips were produced by both Ngāti Hine-FM presenters to be placed in advertisement segments between shows, and by the fluent presenters from Manaia View School's bilingual unit to form a section of Pūkeko Echo. Rewi and Carol visited Māori TV's offices in Tāmaki Makaurau/Auckland, and were given Māori language training segments and te reo

⁷⁴ Genealogy

Māori programmes to broadcast; they also received an indication of further relationship possibilities (Kake & Peters, 2011a).

Alongside this, in 2011, the Whanau Ora collective named 'Te Hau Āwhiowhio o Otangarei' (The Winds of Change) planned a programme of action. The group was composed of Channel North; One-Double-Five; Otangarei Trust (a social services and youth organisation); Jigsaw North, with a parenting focus; Ringa Atawhai, a health promoter; and Te Puawaitanga o Otangarei Healthcare Trust, a primary health centre. Otangarei, where the project was centred, was a suburb of 1,758 people in the 2013 census; it was predominantly Māori (70.6%), young (41% under 15 years old), poor (82% of incomes under \$30,000), and with only 38% employed (Statistics New Zealand, 2013). Channel North's role in the Te Hau Āwhiowhio collective was to tell the positive stories within the community — of care for each other and of struggle through adversity — that had the potential to transform local residents' self-image (Hartevelt, 2012; NTVCT, 2011d; Te Puni Kōkiri, 2010).

Channel North met with the Te Hau Āwhiowhio collective monthly (Kake & Peters, 2011a) and began, in 2011, by making positive stories about Otangarei which were broadcast first as news segments and re-edited as three-minute clips to go in advertisement breaks. During 2012, four oral histories from kaumātua and kuia were collected and broadcast; local youth recorded a music rap; stories about local people and happenings were recorded; and a series of documentaries were made about the organisations involved. These were shown on Channel North and were also given to the groups themselves (Kake & Peters, 2012a, 2013). In March 2012, an independent producer, Richard Thomas, approached Channel North to co-create a documentary series about Te Hau Āwhiowhio (Kake & Peters, 2013). Rewi Heke from Channel North took a lead presenter and production role in the series. This series of four documentaries was approved and broadcast on Māori Television and Channel North in 2015 (Collins, 2015; Māori Television, 2015). The stories in the documentaries aimed to break down the invisibility of gems in a mainly Māori community.

Hemi explained, from his own history, why he thought making Māori visible in a positive way was important:

I was part of a small group of people that produced a proposal that went to the Hui Taumata which was about Māori broadcasting. One of the most

important arguments that really stuck in my mind is that Māori were not present and local communities weren't represented well in what we were seeing on our screens. In public broadcasting in fact, dogs were more common on television than Māori! The group argued that kind of picture people saw on television suggested that Māori didn't play a significant part in this world, in this country. We had ideas about how Māori could become more visible on the television screen. Similarly, I saw the community television in Whangārei as having the potential to portray local Māori and local community ideas and stories.

Māori play an important part in most communities within Te Taitokerau and within Whangārei. Māori are part of the image of Whangārei and local television provides us with the opportunity to create a more realistic picture of the composition of our community (interview, 21 January 2010).

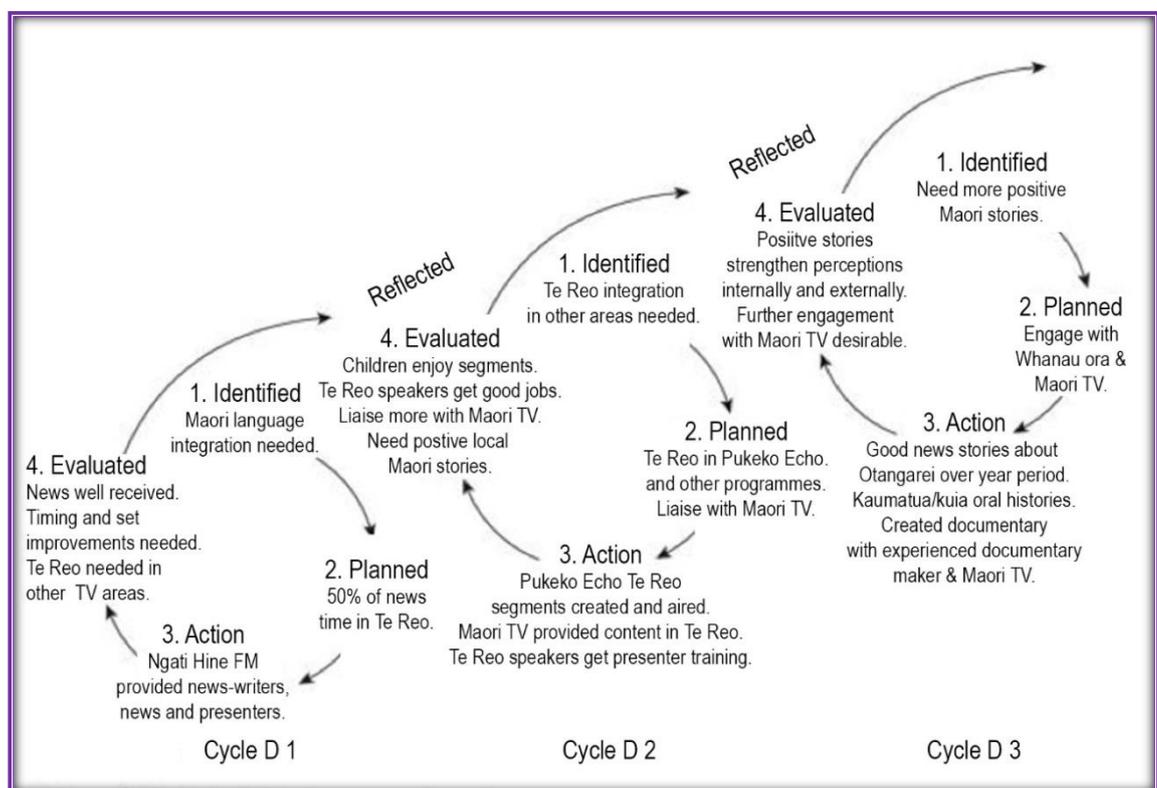


Figure 7-11: Integrating Channel North into Te Ao Māori.

Local Māori storytelling is seen by Channel North trustees as a potential area of further focus, as kaumātua Taipari Munro emphasised in his interview:

I would like to see community television help tell all the stories. The Manaia stories would be a wonderful way of sharing some of the early tribal stories. Some of the local people may not even be aware of who the local tribes are who are living in the area. I see that community television is a way of being able to share that out there.

The Channel needs more Māori members of the community coming in and talking a little bit more about what happens within our local Māori world as a

way of developing and creating that understanding (interview, 2 February 2010).

Kaumātua connected with Channel North have dedicated significant amounts of volunteer time to leading and supporting community events. “For and by Māori” therefore means participating in, filming and endorsing events in the community generally, and especially those that celebrate Māori leadership and excellence. An example has been the lead role taken by Leanne and her school, filmed by Pūkeko Echo with Channel North, in the free ‘Milk in schools’ project.

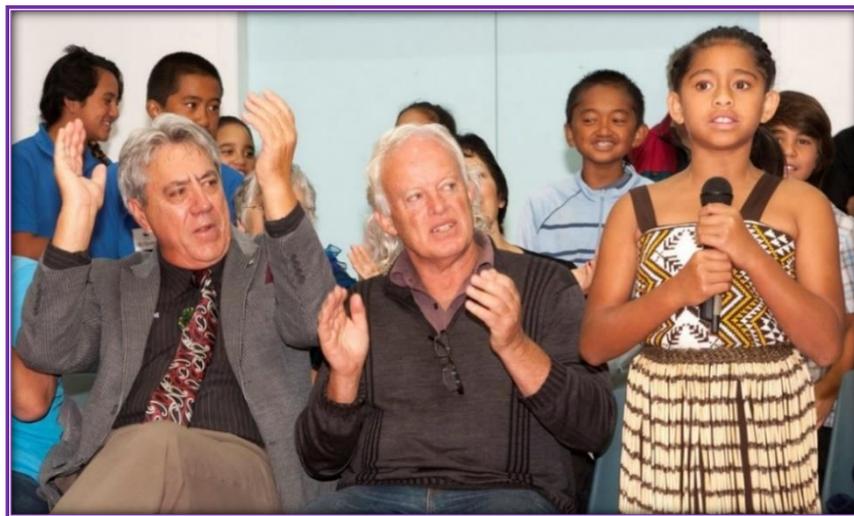


Figure 7-12: Mike Kake (left), with Tim Howard, on the Manaia View School taumata showing approval for Brandy Henare (who was a Pūkeko Echo project leader for three years).

Brandy has just led the school in a waiata endorsing Mike’s whaikōrero at the launch of ‘Fonterra milk in schools’ project (Aldridge, 2012b). Milk in schools was eventually offered by Fonterra in many Aotearoa/New Zealand schools, but was first launched at Manaia View School (Aldridge, 2012b).

7.5 Research into community television

Channel North’s research into community television began in 2006, with trustees visiting other Aotearoa/New Zealand community television stations (Gwillim & Mason, 2006) and Manaia View teachers visiting ICT-focused schools (Leanne interview, 23 January 2015). In 2008, it was decided further investigation was needed, so Leanne, Marilyn and I would undertake further research (NTVCT, 2008d).

In 2006, Leanne visited Apple Inc. in Cupertino, California, because, with the prospect of integrating Channel North film production into school work and life, she needed to know what television technology in schools might look like, and how it worked. She

visited two Californian schools that hosted television stations. Over the next three years, 2006 to 2008, Leanne and 15 of the 25 teachers in the school took 'Apple bus tours', three teachers at a time. Apple bus tours visited eight Aotearoa/New Zealand schools that used Apple applications in teaching. In 2012, Leanne and Marilyn presented at the ICT conference in Melbourne. Beth has attended the ICT conference annually since that time. Since 2008, Manaia View has led the Whangārei ICT cluster of six schools. In 2014, they became the lead school in the newly formed Te Puawai ICT of Whangārei schools (Leanne interview, 23 January 2015).



Figure 7-13: Leanne was a keynote speaker at the Matsiti 2012 'Teachers are deadly' conference in Adelaide (Otene, 2012).

Leanne and Marilyn have written and lectured about the positive effects on students' scholastic achievement of authentic television-making experience. Leanne spoke at the 2012 Matsiti teachers conference in Adelaide, Australia, about the importance of teaching Māori students about culture; language acquisition; high expectations; opportunities for success; developing a strong identity; and about their school working with partners (Otene, 2012). Marilyn, in her Churchill Fellowship research, argued authentic education, making real television, had multiple teaching and learning advantages (Small, 2010a). The research and training undertaken by Leanne and her staff underpinned the development of Pūkeko Echo and its ongoing improvement.

For my part in research to progress Channel North, I visited community television stations in the United Kingdom and Ireland, and began reading for this thesis. I visited Northern Visions in Belfast and Dublin CTV; and met with the initiators of Southwark TV in London, and of Summerhall in Edinburgh. Summerhall, Northern Visions and

Dublin TV collaborated to lobby local government and also collaborated with the Community Media Forum Europe. The stations had all explored transmitting in ways other than terrestrial broadcast. Southwark TV and Summerhall transmitted by internet; Northern Visions broadcast terrestrially but also streamed on the internet; and Dublin TV transmitted by cable but was exploring the use of the internet. The community *roles* (Christians et al., 2009; Nordenstreng, 2010) that stations took were different; Dublin CTV was producing radically challenging programming; Summerhall was producing arts programming; Northern Visions and Southwark were aligned with grass-roots community groups (Marilyn Hyndman personal communication, 1 September 2008; Ciaran Moore, 4 September 2008; Chris Haydon, 28 August 2008; Dave Rushton, 23 September 2008). Dave Hyndman also pointed out that Northern Visions consciously worked to manage the balance between wide *participation* and the desire to produce *professional* content (personal communication, 1 September 2008).

7.6 Keeping up with technology changes

Reflecting on visits to other stations initiated another four cycles of action-research (shown in Figure 7-14): the need to keep ahead of the media industry's technical changes; positioning the role of the station; the balance between participation and professionalism; and the political advantage of belonging to wider collectives (NTVCT, 2009b).

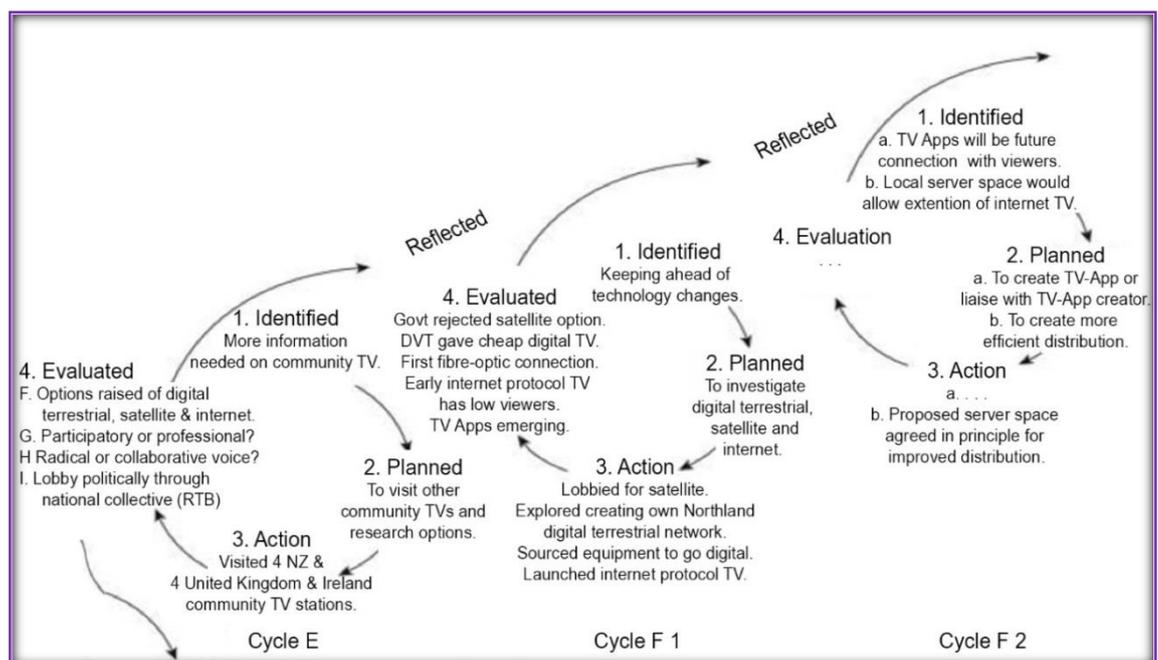


Figure 7-14: Researching community television, and identifying broadcast options.

In 2009, the technical team considered options to keep ahead of technology changes (Figure 7-14, Cycle F above). To date they had managed to calm initial bugs, lags and crashes. The original purchase of filming and editing equipment had taken into account a future move from analogue to digital spectrum broadcast. Alex predicted that television, within 15 years, would be delivered mainly over the internet (Alex interview, 6 January 2010). At that time hopes were already articulated that Channel North could develop innovative broadcasting methods.

When there is the consumer bandwidth and the infrastructure, then we can look at online on-demand. A lot of our content can be online in a few years. But you would really need fibre bandwidth — or access some platform like Freeview. SKY may do a community channel because they are into providing as much content as they can (John interview, 21 January 2010).

Early indications were that Whangārei would be outside the digital terrestrial broadcast area (Radio New Zealand, 2009), so while arguing to extend digital coverage (Mason et al., 2009), Channel North decided to explore all the broadcast transmission options available, including creating a self-owned digital terrestrial network, satellite, cable and internet television (NTVCT, 2009b).

Self-owned network

Alex and the team investigated the possibility of building a privately owned digital terrestrial network throughout Taitokerau/Northland which he proposed would be run by Channel North in combination with Te Hiku-TV. He found the initial cost of the towers was high because, with the mountainous terrain, a large number of sites was needed for coverage, and the network would require ongoing financial contributions from other Freeview parties (Kake & Peters, 2009; Telfer, 2009) for running costs. The self-owned network option was overtaken by the progressing of other broadcast possibilities for Whangārei.

Satellite

The option of a Northland satellite was also mooted by Alex and the team (Kake & Peters, 2009; NTVCT, 2009b). The ongoing costs of a Northland satellite station were found to be high, so Channel North supported potential government funding of a regional and community aggregate satellite station that had been discussed at the Regional and Community Broadcasters Association (RTB) meeting in April 2009 (Beatson, 2009). Channel North and some other RTB members made submissions to

the Ministry of Economic Development (Regional Television Broadcasters Association of New Zealand Inc., 2009) that supported the inclusion of an aggregate community and regional satellite transmission option (RTB, (2009); East Coast Television Trust, 2009; Mason et al., 2009; Ministry of Economic Development, 2009; Regional Television Broadcasters Association of New Zealand, 2009).

In December 2010, Cabinet instructed the Ministry of Culture and Heritage to investigate a regional content satellite aggregator. The Ministry met with RTB members (Ministry for Culture and Heritage, 2010b); issued a request for proposals to provide the service for \$600,000 per annum until digital switchover (Ministry for Culture and Heritage, 2010a); and assembled a panel in June 2010. This panel considered tenders to provide the service. I was on the panel. (NTVCT, 2010e). Despite this extensive process, by the time the Minister for Broadcasting Jonathan Coleman (Joyce & Coleman, 2010) announced in September 2010 the timing for digital switchover, the government had shelved the idea of a regional satellite aggregator.

Digital switch-over

A further reason for Channel North not to pursue the satellite or self-owned network options was the signalled intention of the government to extend the digital-terrestrial footprint to 78%, which would then include Whangārei (Joyce & Coleman, 2010). From a NZ-on-Air digital switchover grant offered to community and regional stations, Channel North was able to purchase \$58,415 worth of equipment ("Channel North Aims for Digital Platform", 2011; Ministry for Culture and Heritage, 2010b; NZ-on-Air, 2011b). This money was adequate because, with prior planning, the station had previously purchased digital-ready filming and editing equipment (Gwillim & Mason, 2006).

In moving to digital, broadcast continued to be controlled from a small room in the Channel North site that housed the storage server. This server was fed with content by post-production computers. When the system was first set up in 2008, programmes were cued on the 360 broadcast server. Up to one week of broadcast could be accommodated on the video playlist but for convenience it was loaded daily. The broadcast equipment was upgraded at digital switchover to 'On-the-air manager software' from Softron, a calendar-based scheduling programme. This means that it was easier to manage the schedule weeks or even months in advance. The constraint

of this system was that it required a very specific format that was as close to RAW video as possible. The format of material needed to be in Quick-time PAL DV widescreen with a key-frame every one frame at 7,000kbps bitrate⁷⁵. Because it was a complex format, Channel North did not expect external producers to submit content in the correct format. The broadcast technician took the content in the format provided and converted it. The specific requirement from producers was that copy be submitted rounded to the nearest five seconds which made it easier to manage timeframes. The Softron software was chosen because it used non-proprietary hardware, was much cheaper and therefore fitted within the budget, and was relatively easy to use (Alex interview, 17 November 2014).

Besides receiving a grant that covered costs, setting up digital transmission for Channel North was smoothed by three other factors. First, Johnston Dick and Associates Ltd (JDA) were awarded the contract to transmit digitally in Whangārei, which meant the cost was affordable. Second, JDA were to transmit from the same Parihaka mast used by Channel North. This simplified transition and allowed inexpensive UHF and digital simulcasting. Third, Alex had an on-going easy relationship with JDA, having purchased equipment from them in the past (NTVCT, 2011c).

In order to be found by viewers, Channel North also needed to be included in the Freeview Electronic Programming Guide (EPG). This was both a condition of funding and an extra expense. Vince and Alex met with the Freeview group in Auckland in 2011, negotiated an affordable price, and established a relationship which included sponsorship and promotion (NTVCT, 2011b).

In December 2011, Channel North began transmitting on Freeview digital terrestrial, Channel 35. It continued on UHF 40 until December 2013, and simultaneously progressed use of fibre and the internet (NTVCT, 2012b).

Fibre

A parallel development was the government commitment to sponsor ultra-fast fibre, which was to be laid first in Whangārei. Northpower, a Whangārei community-owned

⁷⁵ The bitrate is the number of bits of information that are conveyed in one second. In this case 7,000 kilobits per second.

not-for-profit electricity supply company, had quietly been laying fibre-optic cables for some years, alongside their underground electricity lines. In 2008, the incoming National government's strategic aims included the ability for 75% of New Zealanders to access fibre-optic cables by 2020. Northpower won the local tender, in December 2010, to lay cable in Whangārei. Leanne negotiated with Crown Fibre and Northpower for Manaia View and Channel North to be the first school and television station to be connected to fibre ("Schools Connect First", 2011). Steven Joyce, the Minister of Communications and Information Technology at the time, officially launched the connection. Manaia View children interviewed him, and covered the day (Orcon, 2011; "Whangārei Ultra-Fast Broadband Hook Up", 2011).

Fibre opened the possibilities of fast large-file transfer to other television stations, uploading video-on-demand data, and internet protocol television.



Figure 7-15: A Pūkeko Echo team (standing together with Channel North and Northpower people) filmed Minister Steven Joyce laying the first fibre-optic cable connection at Manaia View School.

Internet television

Despite being connected to fibre in December 2010, Channel North had to wait for internet providers to be approved before establishing internet protocol television. Internet providers had to prove to Northpower that they were capable of providing satisfactory services. None had prior experience of providing service through fibre or of pricing their products. This meant that there was a lag time before providers were approved, and then confusion about who was, in fact, the most competitive and capable provider. Channel North decided to join a recently formed purchasing

collective of five schools contracting with Orcon, part of the state-owned entity Kordia. Orcon provided the station with unlimited internet use within Aotearoa/New Zealand, fast download and upload speeds, and a 20 Gigabyte cap on international access, for a reasonable price (Orcon, 2011).

E-Cast TV, a television mall with an education focus, was chosen to live-stream Channel North. Their service placed Channel North on their mall and also allowed streaming on the station's own website. Internet streaming and video-on-demand of Channel North was launched on 1st December 2011, at the start of digital terrestrial transmission.

Channel North's internet television had a number of problems to overcome. Most of them were to do with E-Cast's providers in Auckland — Orcon and Vector — which meant that streaming was still crashing in March 2012 (NTVCT, 2012b). The crashes were largely overcome, though they occasionally recurred even into 2013. Alex set up transmission so that content was loaded centrally once and transferred automatically to internet, UHF and digital terrestrial transmission (Alex interview, 17 November 2014).

Te Hiku-TV was outside the area of digital transmission coverage so they asked Channel North for technical support to establish their internet TV transmission. They received a NZ-on-Air digital equipment grant. Alex advised on purchase, installed the equipment, and made the system operational. In 2013, Te Hiku-TV signal was routed to Whangārei, loaded on the internet and on a signal to the UHF transmitter in Kaitaia (NTVCT, 2013b). In 2014, training was completed and the transmission equipment was moved to Te Hiku-TV site in Kaitaia (Alex interview, 17 November 2014).

Apps-TV

Alex was planning for the next potential technical advance, 'Apps-TV'. He considered that it might be possible to design an app that would be particularly appropriate for the interactive nature of community television.

The Channel has the option to produce apps for the global platforms — Freeview, SKY and Apple TV. We believe one of these will be the winner. The production of suitable apps may take time and programming expertise, depending on the complexity of the platform (Alex interview, 17 November 2014).

Participation and professionalism

The need to position Channel North on the continuum between being participatory and professional grew both from research into other stations (Dave Hyndman interview, 1 September 2008) and from what participants believed this station should be doing (NTVCT, 2008d). In this dichotomy, professional meant polished film-making; and participatory meant wide involvement in media production of people who had little prior experience making film. Although the extreme positions were mutually exclusive, workers and trustees worked from 2008 to 2014 to embrace both aspects of broadcasting.

My journal picks up an element of this tension. On one hand, broad community participation is seen as a value, but not one that brings in much money for the station to survive. Participation does not necessarily achieve higher production standards either.

Those who have not been involved in the not-for-dividend sector before had suggested the station should be a company because it needed to earn an income (not realising that the charitable nature of the group was connected to how money was spent rather than how it was earned). Their concern was the time conflict between the community aims and the money-making. It was argued that two distinct groups should be formed. The group was small and, rather than divide, it was decided to work with the issue (Thesis journal, 22 November 2008).

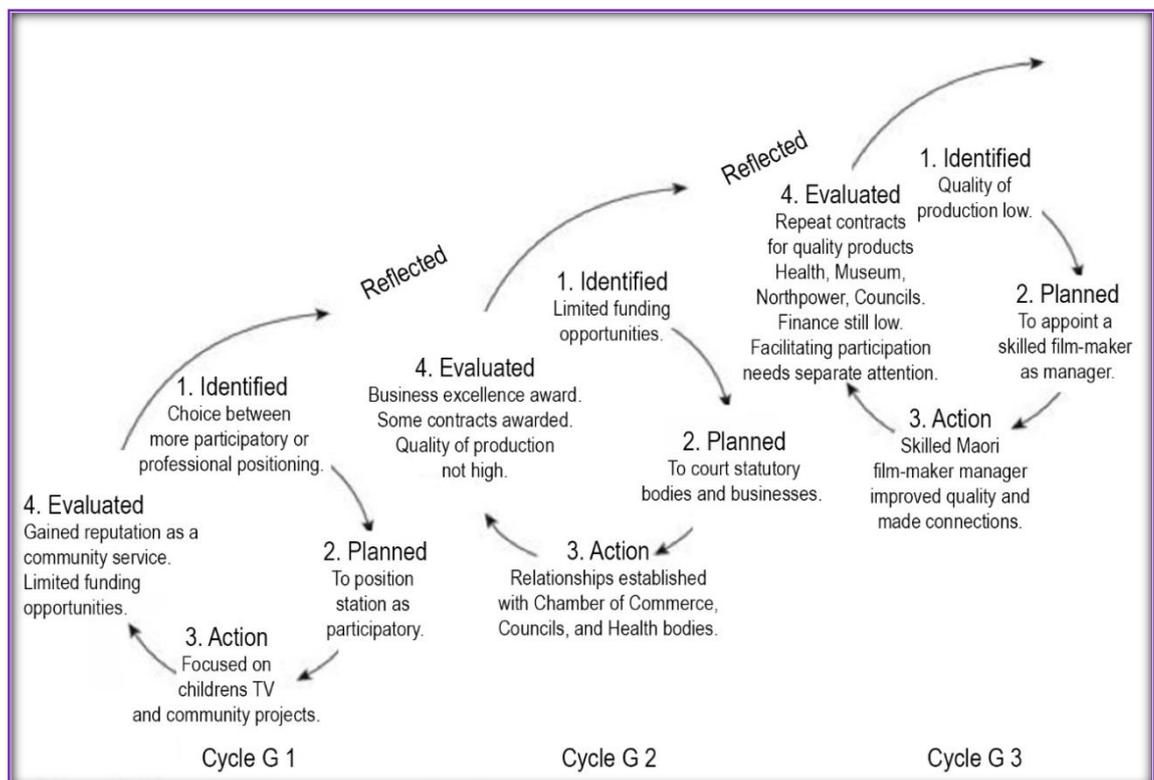


Figure 7-16: Participation and professionalism.

From launch time, the station took a strong community participation position (NTVCT, 2008d). The station was community organisation-friendly; workers received training in welcoming Māori; children and teens were accommodated; and specific welcome was given to people with disabilities. Juanita's passion was community participating in television, as she explained:

My passion is for keeping it real. Not brushing it up, you know. Not having multi, multi cameras and bucket loads of cash injected in. It's about showing the community, and highlighting to them all the positive stuff right in their doorsteps. That is what makes me really proud of community television (interview, 8 January 2010).

John, a media business person, described the difficulty that this path presented and drew attention to the tension between professionalism and participation:

It is hard not having professional management overseeing things all the time, because you cannot pay professional marketing people. Things that help make the business more viable and professional and creating a professional look out in the community... Talking about professionalism, there is a bit of a legacy of opinion there. [After all] it **is** a community television! (interview, 21 January 2010).

The station continued to encourage community participation but the team also worked to improve their visual, artistic and technical ability and as well as content and journalistic messages (NTVCT, 2009b; Telfer, 2009). This debate between the aims of community involvement, as opposed to running a professional organisation, was revisited throughout the first six years of the operation.

The station developed relationships with professional bodies and carried out contracts for them. These incrementally raised the station's professional profile and brought in money, for example, with the Chamber of Commerce (Cocurullo, 2010); and the Northland District Health Board (NDHB) (Liz Inch interview, 30 October 2014).

In 2012, with the plan to further raise professional quality (NTVCT, 2013d), the station appointed Karen Sidney, a professional Māori film-maker, as a manager, well-linked into networks of professional Māori film-makers. Diverse programmes were undertaken in 2013 and 2014, raising both the station's profile in the community and its professional business image ("Raise Your Company's Local Profile", 2013).

Tensions along the participation-professionalism continuum, underpinned in part by the need to earn money for the station to survive, are represented in Figure 7-16. The

involvement of community people and young people with emerging skills in production remained the cornerstone of the trust deed and the focus of the group’s strategic plan throughout these debates (NTVCT, 2011d; 2013d). For wide participation and professional standards to be included, there had to be in-house and community acceptance that there would be different levels of programme quality.

Collaborative or challenging positioning

The choice between collaborating with the station’s state and business partners, and producing documentaries radically critical of them, was another tightrope the station traversed. Strategic planning in 2009 included challenging local documentaries (NTVCT, 2009b) and “hard-hitting” documentaries (Mike, focus group, June 9, 2010). One such documentary, critical of sewage in Whangārei harbour, was criticised by Council as ‘lacking-in-balance’ (NTVCT, 2011d). The Council had refused to comment on camera and the station’s film-maker could not find anyone who said they liked sewage in the harbour. It was decided to continue production and airing such documentaries, giving attention to balance (NTVCT, 2012c). The dilemmas between taking a collaborative or a challenging position, specifically in relation to state and business interests, are tracked in Figure 7-17.

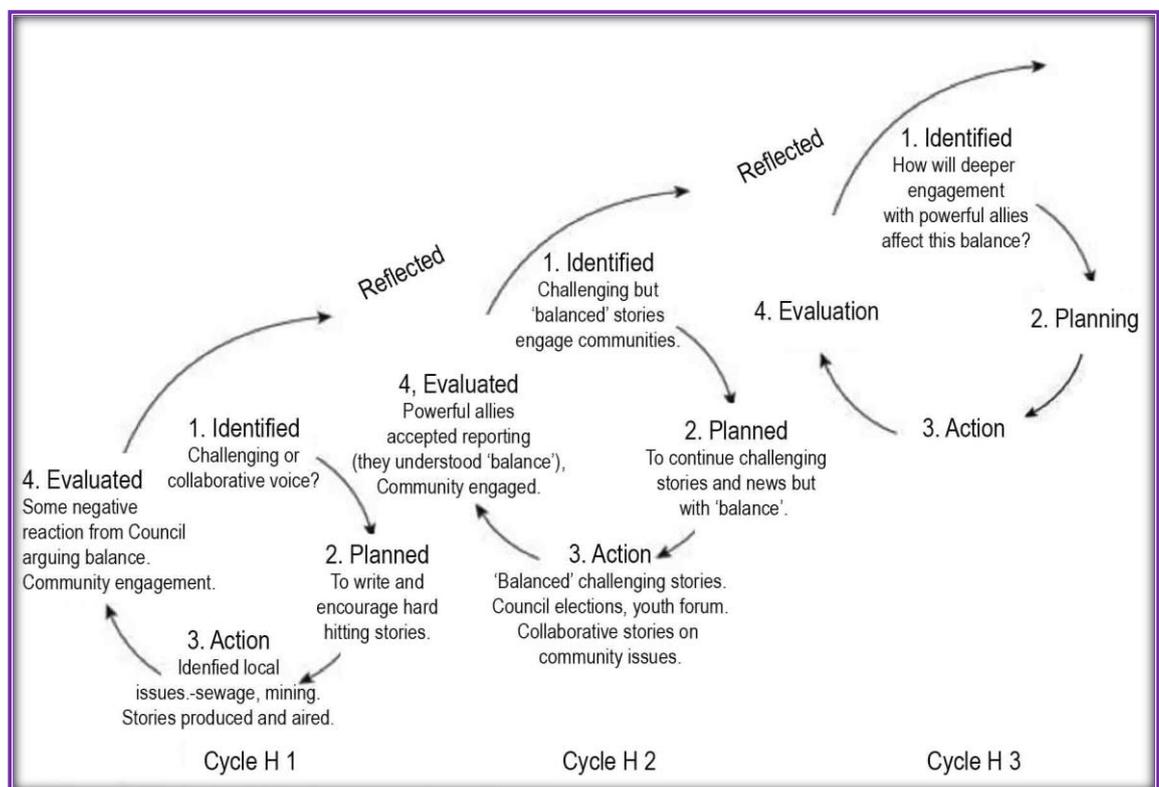


Figure 7-17: Collaborative or challenging positioning.

To achieve credibility with the Māori community, the station walked a fine line. They provided a facility for Māori perspectives to be clearly conveyed, while couching them in such terms as to be non-threatening or still accessible to non-Māori viewers. Witi, a Māori film-maker, described Channel North as needing to manage a balance between taking a challenging stance while not making non-Māori feel threatened or excluded. Although not backing away from thought-provoking content, Witi believed that when issues were controversial the station needed to be transparent in their dealings:

I think it's more to do with trusting, with working together and being honest. It is all right being a radical but it [upsets] people — especially non Māori — and they become threatened. We need to have a rangimarie⁷⁶ approach (interview, 2 February 2010).

Using a balanced approach, Channel North has been involved in projects that do challenge state, business and the local community. Alina described some early filming:

For the 'Forget the Bling Bling, Do the Whanau Thing' project, Channel North produced a short animation promoting alternatives to Christmas spending. This was put on the station and YouTube and was one of the main tools for the 2010 campaign. Channel North came and filmed the post budget lunch, the launch of the research report that the Whangārei Child Poverty Action Group had initiated, and some of the stalls that we had at the Growers' Market to support collecting signatures for a petition for Children against Poverty. These are some of the examples of Channel North's contributions to campaigns (interview, 30 March 2010).

My thesis journal comment goes directly to the underlying choice that the station was making, in practice:

Dilemmas between being participatory/professional or collaborative/challenging were intimately connected with the station choosing a community-led development approach that involved state and business partners (Thesis journal, 6 December 2013).

7.7 Adapting to and influencing government policy

I learned, in my visits to other community stations (Figure 7-14, Cycle E), about the efficacy of a collaborative approach to lobbying for political change. For example, in Europe collaboration brought clearer descriptions of community media (Restarits,

⁷⁶ Peaceful

2008) and in Aotearoa/New Zealand, Regional Television Broadcasters (RTB) collaboratively secured and increased their collective government funding (NZ-on-Air, 2008a). Therefore the journey of negotiating government policy since 2008 has been travelled by Channel North together with the RTB (Kake & Peters, 2012b; NTVCT, 2008c, 2009a, 2011d, 2013b). Channel North has also needed to be individually 'quick on its feet' in responding to Government policy changes, for example in utilising 'Community Max' funding of salaries (Green Party, 2011; Turei, 2011). How the development of Channel North has intersected with government policy is summarised in the table below (Figure 7-18).

Channel North's parent trust, Northland TV Charitable Trust (2006b), was registered and continues operation under the Charities Act (2005) for the common good, and the station is therefore exempted from income tax.

The Broadcasting Act and its Amendments (1989, 2003, 2007) dictates the standards required of Channel North's broadcasts.

Kordia, under the Ministry of Economic Development Act (2000), controls the terrestrial broadcast network and has been directed to trade profitably (Kordia Group Ltd, 2013). This directive has adversely affected some community television stations. Channel North, however, was able to negotiate a broadcast site for much less cost, initially in 2006 from the Whangārei District Council, and subsequently in 2011 as a spectrum client of JDA Ltd, an equipment and broadcast business (NTVCT, 2011c). Channel North's initial spectrum segment, issued in 2006 (Didsbury, 2006a, 2006b; Dinsdale, 2006; Regan, 2006; Unkovich, 2006a), was a non-commercial licence under the Radio-communications Act 1989, but in 2013 this was extinguished, as were other non-commercial licences.

The Ministry for Culture and Heritage statements of intent (2007c, 2012) indicated that government policy direction constrained the amount of funding that was available to regional and community television stations through NZ-on-Air. NZ-on-Air (2006, 2008a, 2008b, 2009, 2010, 2011a, 2011c, 2011d, 2012, 2013a, 2013b, 2013c, 2014a, 2014b) only funded Channel North to produce the news after two years on air. Consequently, the development and early operations of the station relied largely on volunteers (D. Harris, 2009c).

A substantial three-year application was made for a government Enterprising Communities Grant in 2007 (NTVCT, 2007a). Just as the station's application had moved to the end of its decision process in 2008, the fund was disestablished. Government money for salaries was eventually received, in October 2009, from a newly created work scheme 'Community Max' (Green Party, 2011; Turei, 2011).

In 2009, Cabinet decided to invest in fibre-optic cable throughout Aotearoa/New Zealand (Joyce, 2009; Joyce & Coleman, 2010) and to switch to digital broadcast (Ministry of Economic Development, 2009). Channel North participated in the digital transition submission process (Mason et al., 2009); received funding for digital equipment (NZ-on-Air, 2011b); was the first community station in the country to be connected to fibre (Orcon, 2011; "Schools Connect First", 2011; "Whangārei Ultra-Fast Broadband Hook up", 2011); and in December 2011 began internet television using fibre and digital terrestrial broadcast.

Policy interventions have at times benefited Channel North, even if simply from the good fortune of being in the right place at the right time. Any substantive policy gain, such as increases in NZ-on-Air funding, have been negotiated by the RTB collective. But overall, from this summary, while the policy environment has been helpful in some instances, it has not been actively supportive of community television, or of Channel North's creation and ongoing viability.

Those involved with Channel North said the government should do more, as aptly articulated by John:

I would like to see community television in New Zealand recognised as a separate and helpful entity. I would like to see the actual definition of it. I would like to see money attached to that recognition. I would like to see some real support for helping democratic processes that involve people in creating their own stories about themselves, and that being valued by government.

A tiny fraction of the money TVNZ gets could help to run a small organisation like this highly creative and very localised media service provider. It would help to make it viable. So as long as we are able to pay people, we will generate the content, cover local issues, boost democracy and things will develop (interview, 21 January 2010).

Policy changes		Channel North activity	
The Radio communications Act 1989 (non-competitive spectrum allocation by first come first served)	1989		
Broadcasting Act 1989	1989		
Charitable Trusts Amendment Act 1993	1993		
Community Trust Act 1999	1999		
Ministry of Economic Development Act 2000 (Kordia mast use must make profit)	2000		
Television New Zealand Act 2003 (TVNZ Charter, crown company, public broadcasting objectives)	2003		
Broadcast Amendment Act 2003	2003		
Broadcast Amendment Act 2004 Public Broadcasting Programme of Action (enhancing regional and community broadcasting)	2004		
Charities Act	2005	May 05 July 05 Nov 05	Beginning discussion at 155 about community TV First contact with Ministry of Culture and Heritage Partnership with Manaia View Contract for occupancy with Manaia View school
Charities Act Commencement Order 2006	2006	Mar 06	Partnership with NorthTec Reviewing other stations Documentation prepared for UHF licence Trust constituted
Regional broadcasting framework (accessible, diverse, future-proofed local broadcasting)	2006	Jun 06 Oct 06	Trust constituted Mast use negotiated with District Council (Avoiding Kordia)
Ministry of Culture - Digital television strategy	2006		
Ministry of Culture Statement of Intent 2007-2013	2007	Aug 07 Dec 07	ASB grant awarded for equipment VHF license awarded
Charitable Trust Amendment Act 2007	2007		
NZ on Air (\$50,000 in a contestable fund reserved for stations under 2 years on air)	2007		
Ministry of Culture Statement of Intent 2008-2013	2008	Mar 08	Employed project manager. Charities Commission registration
NZ on Air (\$50,000 reserve for stations under 2 years removed)	2008	May 08 June 08 1 st Aug 08	Building the studio Transmitter installed on Mast Launch on Frequency VHF 40 Partnership with Ngati Hine FM
		Aug 08 Sept 08 Nov 08	Refused by NZ on Air – less than 2 years transmitting Visit to Ireland and Great Britain community stations Employed producer
Ministry of Culture - Digital futures discussion paper	Aug 09	Jan 09 Aug 09 Oct 09	Invoicing and accounting system developed Refused by NZ on Air - less than 2 years transmitting Digital futures – submission 8 Community Max workers employed
National Party conference – Youth employment scheme – Community Max	Sept 09		
Min Culture statement of intent 2010 - 2013 (increase production of local broadcasting content)	Jan 10	Aug 10	2 years on air – first grant of NZ on Air funding Advised on Request for proposals for carriers of aggregate Freeview satellite TV Discussions on how station might use digital terrestrial
Cabinet (proposed extension of digital terrestrial to reach 87% of people – regional satellite aggregate Dissolution of TVNZ Charter	Aug 10		
Ministry of Economic Development - fibre to schools and tender of digital spectrum	Aug 10	Nov 10	Fibre optic cable installed at Channel North – the first in the country
NZ on Air policy supports RTVB digital capital costs	Aug 11	Sept 11	Awarded \$58K and installed equipment
		1 st Dec 11	CNorth switches on digital terrestrial and internet TV
		31 Dec 13	UHF 40 switched off

Relationships
Venue
Education
Legal entity
Workers
Spectrum
transmission
Funding
Digital

Figure 7-18: Government policies and their relationship to Channel North development.

7.8 Summary

Community television has evolved to fit a regional and community niche. In Aotearoa/New Zealand, community stations have been grouped by both government and themselves with small commercial operators calling themselves collectively the Regional Television Broadcasters Association. They are governed by mainstream broadcasting legislation and policy. Community and regional television have not been a priority in high-level broadcast policy and have not received funding priority. Channel North's terrestrial broadcast is challenged by interference from Whangārei hills. Mainstream television has struggled with topographic challenges too, but with more financial resources. With less money, stations have also been less able to purchase new equipment as technology changed.

Channel North, the newcomer, has weathered and, at times, collaboratively influenced some of the technical and policy changes in broadcasting between 2008 and 2014. It has trialled a range of strategies to meet the needs of the local community, to hone skills, and to survive financially. The station's reflexive and proactive efforts have been framed in this chapter as nine cycles of action-research.

For regional and community television broadcasters to weather storms, and actually flourish in the long term, a more favourable policy climate is required.

8. Ideas and hopes

In this chapter, findings from interviews, focus groups, and documents will be thematically analysed (Braun & Clarke, 2006; Clarke & Braun, 2013) for the underlying premises of the people involved, that is, their ideas and hopes (Coghlan & Brannick, 2014; Mezirow, 1991). As this chapter will focus mainly on findings from interviews, it will largely convey a people-centred perspective of the project. This will be matched, in the next two chapters, by an approach more characterised by systems-thinking (Habermas, 1987; Kemmis, 2013). I will also use findings from participants' social network sites to explore relationships between Channel North and other organisations (Leung et al., 2013) as a basis for later network analysis.

Three broad themes that came from interviews and the documentation have been identified, each addressing an aspect of the key thesis question, **“How do you create a sustainable community television station that meets the needs of local communities?”** The first theme that informants identified was that the defining element of this community television station, integral to its creation and ongoing operation, was local people's participation in the station, using it to tell their own stories. The second theme identified was the diverse local community needs that informants said the station met, and the extent to which they saw Channel North met, or did not meet, those needs. The third theme was the key elements informants saw as necessary for the channel to be sustainable. Within this theme, I will cover the financial dimensions, identified from station records, that have facilitated or hindered Channel North's operation over the last six years, and what policy changes informants considered would better foster community television.

8.1 Created by participation

The theme of participation will be treated here under identified sub-themes: the public good; ability to participate; children's involvement; conflicting priorities; and the complex web of participant relationships.

It was local people who got together and created Channel North: the 13 who signed the original trust deed (NTVCT, 2006b); the four partner organisations that brought the strength of their collective workers; and the 13 to 15 NorthTec students who volunteered annually (Jade interview, 21 January 2010). From 2008 onwards, there

were between six and eight paid workers annually (Kake & Peters, 2008, 2009, 2010, 2011a, 2012a, 2013, 2014); and approximately 50 children made Pūkeko Echo (Marilyn interview, 2 March 2010). From 2012 onwards, 40 to 50 young people at Northland Youth Theatre participated annually (Dallas interview, 23 October 2014); and 15 high school students produced shows (Roden, 2014; Ryan, 2013c). A range of community film-makers produced films that involved between five and 130 people each (Barrington, 2012a; Collins, 2015; Forsythe, 2013; Laird, 2010c, 2010d; Ryan, 2014; "Whangārei's Award Winning Video", 2013; Laird, 2014b), and many other individuals were involved as show presenters, newsreaders, gateway students, interns and station volunteers (Fraser, 2008). Local people from diverse communities of interest pooled their resources and skills to develop a local television station for the *public good*. This was at the heart of how Channel North developed and operated, the diversity of people *able to participate*, each bringing differing ideas and hopes.

In particular, the large number of *children involved* (Dinsdale, 2011b; Roden, 2014; Ryan, 2013a, 2013c; Thomas, 2009) shaped the nature of both the research and the television project itself. Children spoke in December 2010 interviews about children's TV, they critiqued other television programmes, and called for Channel North itself to become more child-focused.

Broad participation was sometimes a hindrance to change and growth because people had different perspectives on ownership and governance; vision, aims, priorities and level of expectations (NTVCT, 2008a). This diversity of backgrounds meant that there were challenges, and organisational development was, at times, difficult. There was also personality conflict at times (NTVCT, 2010a).

Developing robust relationships, internally and externally, was integral to the project's development. The innovative and community-building facet of community television grew from the *complex web* of actors and relationships. The functioning of this web has depended on three categories of actors: people with technological *know-how* to build systems and train people; *connecting* people to bind relationships and *coordinating* people to orchestrate development (NTVCT, 2009b, 2010e, 2011d, 2013d).

The public good

Within the Whangārei community there is a core of people from different walks of life who have been prepared to work together for the public good, in the context of this particular project (Kake & Peters, 2009, 2010, 2011a, 2012a, 2013, 2014; NTVCT, 2006b). The wish to work for the public good was expressed in different ways by the people interviewed between 2009 and 2010. Juanita came to offer support. Luke said he wanted to help the station improve on their skills. Others had more specific goals in giving their time, like Alex's wish to grow a local film industry, and these goals were often for the benefit of others like themselves.

This willingness to volunteer time reflects the high percentage of volunteering in Aotearoa/New Zealand generally. The high number of volunteer hours contributed, in effect, to the country's economy as well as to communities and to society (for more information on this, see: ANGOA, 2013; Office for the Community and Voluntary Sector, 2012; Volunteering New Zealand Incorporated, 2012). The groups where volunteers have contributed are often charitable trusts or incorporated societies which provide a network of community commons of a common-property nature (Eggertsson, 2014; Ostrom, 1990).

Of the 12 people who joined with me to become Channel North trustees in 2006 (NTVCT, 2006b), five still served as trustees in 2014 and all were still connected with the project in some way, as volunteers, contributors or as active supporters. These 13 volunteers, and others who have since joined, reflect a picture that is consistent with the profile of other enduring community television stations where the initiators have remained involved over an extended period of time⁷⁷.

This has been a huge project, and a lot of people have put extraordinary amounts of time and energy into it. They have made some sacrifices and commitments to see this station formed and to see it working every day (Hemi interview, 21 January 2010).

⁷⁷ In a similar vein, the three key initiators were still volunteer trustees on Triangle television in Auckland after 15 years, and the two key initiators remained as volunteers on Northern Visions television in Belfast after 11 years. See Chapter 4: Community and Regional television (Personal communications with Alan Clark of Triangle-TV Auckland, 9 February 2012, and with Marilyn Hyndman of Northern Visions Belfast, 1 September 2008).

The process of holding the station project together required from the trustees a ten-year commitment, from initial developments in 2004 and the first Trust meeting in 2006. The initiators, trustees, subsequent volunteers and workers that were interviewed between 2009 and 2010 indicated a range of reasons for participating. Adult interviewees, including older ones, when asked why they got involved, often gave common good aims: our community voice, Māori creativity on the screen, community development, and promoting business.

	Personal	Public good
Children (5-12)	"I like filming and stuff" "filming, presenting and directing" "cameras; being on TV" "it's what I like doing" "everything is fun" "I wanted to do something different"	"being a role model" "it was heart-stopping" "laughs"
Teenagers (13-20)	"it was a cool thing" "see what its like behind the scenes" "good fun" "hanging out with people"	"to help the station improve on their skills" "I wanted media experience" "job opportunity"
Young adults (21-30)	"a vehicle for success" "an opportunity to shine" "it was something I really enjoyed"	"applying my talent to something greater than I" "to offer support" "in admin I could really contribute" "to grow the local film industry"
Adults (31-60)	"I enjoy people here - they have common ideals" "it was a good vehicle to promote my business" "I always have loved media"	"an opportunity for school children to success and be part of a bigger community" "I could see the motivation it would provide for my children" "local advertising" "promote local businesses, local events and local organisations" "communicating with the public and local government"
Elders (60+)	"filming has always been my passion"	"record personal stories for mokopuna" "Māori using new technology" "Māori activity, Māori creativity on-screen" "local stories, local images" "community development" "Community voice" "highlight social issues, cultural issues, and our own history." "promote informed democracy" "local dialogue" "Promote informed debate" "getting out to the people by the people; its democratic" "Community development"

Figure 8-1: Answers from 2009-2010 interviews of people closely involved to the question "Why did you get involved?" on a continuum between personal and public good.

The high-level of commitment required to develop the station also started to take its toll on volunteers. Key people in 2010 reported being "burnt out of the industry as well as financially", their main work suffering and having to take breaks from the station.

A more specific breakdown of the variety of motivations for involvement is shown in Figure 8-2 below, where both personal and public good are seen in operation in every

age sector involved, with some people recording more than one reason for being involved.

This indicative breakdown shows elders saying they were involved to promote community development, democracy, te reo Māori and teaching opportunities. Adults were involved because of community development, democracy, developing local business, teaching and helping out. Young adults were interested in technology, a job, the local media industry, and te reo Māori. They also wanted to help out and saw it as an opportunity and fun. Teenagers have joined to get a job, because they like technology and for social contact. All the children indicated that they found the television station fun; some children were also interested in te reo Māori and said that belonging to a television station was part of their dream.

All people involved with Channel North who were interviewed in 2009 and 2010 indicated that, despite the personal costs for some, it was in the subtle mix of both personal satisfactions and enriching altruistic motivations (which were also personally satisfying), and the premise of the public good, that lay as the main drivers behind individual involvement that underpinned the aims of Channel North itself.

Ability to participate

Creating and developing the station for personal and public good meant the creators and others were subsequently *able to participate* in media production and broadcast in ways they could not have done before. Eleanor Schuster, who worked at the station, described the station as providing “a good forum for starting discussions and starting relationships” (interview, 6 January 2010). Hemi echoed other comments in saying the station offered an “opportunity to participate in the visible life of the community” (interview, 21 January 2010). This aligned with findings from research into other community television stations, where the ability to participate was a prime focus (Ali, 2012b; Carpentier & Scifo, 2010; Open Channels for Europe, 1997; Restarits, 2008; TimeScape, 2009).

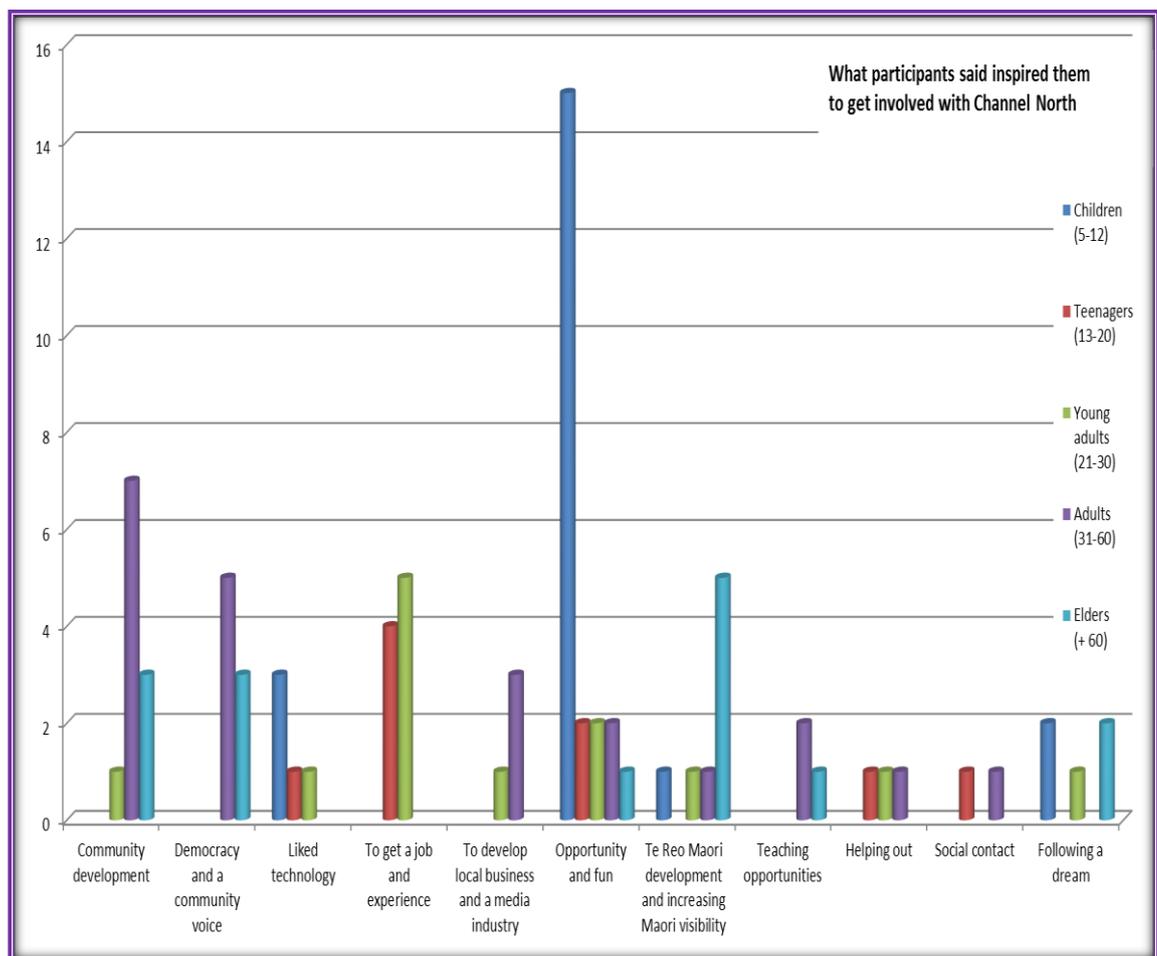


Figure 8-2: Numbers in each category of responses from 2009-2010 interviews of people closely involved with Channel North to the question “Why did you get involved?”

There were, however, barriers to participating that the project had to overcome. These were barriers to children’s involvement, conflicting priorities, technical ability barriers, and barriers to connecting with and using the station. Structural processes needed to be in place to facilitate children’s involvement; to help the involvement of different sectors of the adult and youth community; and to increase people’s technical skills so that they could tell their stories on film.

Children’s involvement

The way primary school children got involved in Channel North filming and broadcasting is represented by the intersection of two perspectives: the children’s and the teachers’. The children “... liked making fun and exciting stuff” and the teachers saw media as “. . . a critical part of learning”. Barriers to children’s access to broadcasting were broken down at the intersection of these two ideas (as depicted in Figure 8-3).

In order for the children to have clear ideas and hopes around television broadcasting, it was necessary first to reduce the key underlying barrier, that is, allow the children to experience television media as accessible to and attainable by them.

From the teachers' perspective, addressing the barriers to children's involvement was Marilyn and Leanne's first task in the engagement between Manaia View School and Channel North. Leanne saw "opportunities to succeed" for children, and Marilyn saw "visual literacy (as) ... a critical part of learning" (interviews, 2 March 2010). In order for the students to have daily access to the station, the teachers had to integrate media learning into children's school work. Leanne, Marilyn and their teaching team researched other schools' experiences (Otene, 2012) and created a programme of media learning based on the existing curriculum for 15-to-17-year-old students (M. Small, 2010a). The context for such curriculum development was set by Leanne, who described the "long progression of steps, where each step has only moved when we were ready" (interview, 2 March 2010), and named these steps as: the creation of the Pūkeko Echo children's show; trials of professional style film-making; writing curriculum; trialling child-controlled film-making; integrating into school subjects; and exploring ways for continued involvement for teenagers.

Children in 2009 and 2010 were excited with film-making and Pūkeko Echo as they "liked making fun and exciting stuff" and their "whole school and other schools (were) involved". Their critique of Channel North was that, apart from Pūkeko Echo, it was "really adulty". In contrast, they said that the station should "get some kids presenting the Channel North news".

The children's involvement in the station had sharpened their viewing critique of mainstream children's television presented by adults. They were interested in watching the shows on Channel North precisely *because* they were made by children. "It's different from all the other TV shows. It includes kids, it's presented by kids. 'Cause usually it's presented by adults". Children's television, for them, was children-as-producers not just children-as-viewers. I found that literature about children's television all focused on television made for children by adults (for further information see Caron, Caronia, Hwang & Brummans, 2010; J. Harris, 2013; MacDonald, 2012; The NZ Children's Screen Trust, 2013). It was not just that producing for television gave

children at Channel North a sense of power to act, but that what was produced was unique and compelling to child viewers (see Figure 8-3).

	Ideas and hopes of Pukeko Echo	Children's TV
Children's ideas and hopes	"cameras; being on TV" "to make another movie - a horror. Something like the Grudge, but based at school" "film kapa haka" "film the navy boat" "be good at maths and writing - through filming" "get more people fluent in speaking Maori" "more kids involved"	"presented by kids" "film shots, presenting, directing, sound, teleprompter, editing, scripting, cooking, eating, experiments, juggling" "pod casting" "stop motion animation" "all from kids"
Teachers' ideas about reducing barriers to children's involvement	"providing opportunities for our students to succeed" "visual literacies are such a critical part of learning" "we structured a programme" "ensuring we have teachers who are passionate about it"	"Channel North demystifies media for children" "children's TV interests me" "media needs to be promoted as a viable career choice" "this project should get education funds"
Outcomes described by children	"it was heart-stopping" "when I'm presenting I'm not shy" "I got phrases in Maori and taught translations" "we liked making fun and exciting stuff. We made a movie with heros from our class" "We made a film about friendship" "everyone liked my movie - in school, outside school, teachers and principals" "I go straight to Channel North and just watch that" "our whole school and other schools are all involved" "it's showing all round Northland" "everyone knows you"	"it was other children helping me to use cameras, and how to dance properly in front of the camera" "mum and dad say watching me is cool" "being a role model"
Hopes for future - children	"visiting other schools" "Pukeko Echo is already good" "I want more un-healthy recipes, there is no such thing as a healthy kid" "other shows on Channel North are really adulty" "get some kids presenting the Channel North news"	"my dream is doing movies" "(the problem with usual children's TV is that) it is presented by adults"
- teachers	"get a media (teaching) person attached to Channel North"	"I want children to continue their media work. Not just 'I was a presenter when I was 8'"

Figure 8-3: Ideas and hopes of children and teachers, quoted from 2009-2010 interviews.

Conflicting priorities

A project with so many different interest groups involved was not without its problems. There were clashes about ownership and governance, the general vision for the station, and the priorities that vision engendered. Getting people within the station to meet external expectations was sometimes difficult. Added to that, there

were personality clashes, as might be expected when people came from diverse backgrounds and were working hard with little or no financial reward.

Growth and change were naturally difficult for people individually, and for the group in which they worked. As Marilyn noted, “We needed to maintain that growth of trust, and growth in the skills of the people working here” (Marilyn interview, 2 March 2010). Real effort was required to hold the project together. And that task was not something that was completed in one go; the team had to learn about working together on the changes that growth brought over time.

	Governance & ownership	Vision and aims	Priorities & expectations	Personalities & right personnel
Children & young people	Volunteers Students	“get more people fluent in speaking Maori” “make another movie” “bridge between theatre & film”	“get some kids presenting Channel North news” “film kapa haka (and) navy boat” “more workshops for teens”	“other children helping me to use cameras” “more kids involved” “friends with Gareth”
Teachers (primary & tertiary)	Co-chair Secretary Trustees Volunteers	“opportunities for our students to succeed” “learning in...today’s visual world”	“guidelines and progression... with (students’) media studies” “not utilising the resource well. ...only one show this term”	“teachers who are passionate about it (using film-making to teach)”
Māori	Co-chair Trustees Volunteers Paid workers	“for and by Māori” “local hapu want to see the promotion of Te Reo... and our local mita” “a two way conversation between Māori and Pākeha”	“to reflect the diversity within our community” “to tell local stories, for example the history of Parihaka (mountain)” “to collect kaumatua/kuia oral histories”	“people need to welcome hapu, so they can jump on board” “answer questions clearly” “CNorth has been so busy with business, they forget other partners”
Film-makers & artists	Secretary Trustees Volunteers Paid workers	“to grow a local film industry” “to make films” “professional filming” “punchier programmes”	“set up the foundations” “creating film jobs” “young people being trained”	“there have been personality clashes” <i>Two didn’t like school ownership of studio and equipment</i>
Community groups	Co-chair Treasurer Trustees Volunteers Provided contracts	“Opportunity for people to broadcast what they do- community projects, artists, tradesmen” “people involved with their passion” “process had more value than the actual product”	“community projects, community justice projects” “community involvement over professionalism” “he tangata - people’s ideas, dreams, visions”	“wasn’t shared understanding about key content messages” “new people who couldn’t work together” “people behind people in the room lacked consensus”
Local business community	Trustees Volunteers Provided contracts	“our community voices” “local ownership, local content” “local regional advertising” “business focus around local issues”	“Whangarei needs the exposure” “having media at our finger-tips” “high quality content. . . don’t want amateur” “good thing about kids, they are up-to-date with technology”	“dynamics going on with staff” “turnover of staff” “I can stroll into Channel North at any time” “nice to have friendly faces”
Viewers		“this is our station!” “local shows” “Whangarei people” “to get the station”	“I watch the Maori and Pakeha news” “A&P Show, Christmas in the park, the pools, Top Sport, old cartoons”	

Figure 8-4: Priorities and conflicts, from interviews in 2009, 2010 and 2014.

Even before the station went to air in 2008, there was conflict about who should own equipment (ASB Community Trust, 2008; Unkovich, 2007d), who should be engaged in governance, the perceived dominance of the education system in the station, and the practicalities of running the station. In the aftermath of these discussions, two people withdrew from governance in 2008, although they continued to maintain producer relationships with the station (NTVCT, 2008a).

Trying to have people involved from different sectors — iwi, community, government, business and media — meant inevitably that there would be different ideas of how things should be done, prioritised and organised. People valued different things. Teachers valued student success, film-makers valued professional filming, community groups wanted people involved, and the business community needed local and regional advertising. The group faced challenges with getting people to form a collective vision. It was not easy to get to the point where everyone was satisfied. The early stages of developing the station could be framed in terms of people engaging and connecting with one another, and working towards getting stakeholder buy-in. That meant having the *kōrero* about how all involved could be of mutual benefit to one another and to the project, in the long term. The station wanted to provide opportunities for people to broadcast, as well as maintaining a business focus around local issues. In 2010, around the time these establishment challenges were emerging, Hemi usefully described the process of finding consensus:

It was about connecting your head with somebody else's head in a wise way, to look at the obstacles, to look at the barriers, to look at the pitfalls, to look at the risks and dangers that may be involved in that journey... developing ways to get through all of those things, for mutual benefit. It was about being able to create a vision that other people could be part of — an inclusive vision. Not a small vision, a big one! (interview, 21 January 2010).

This meant that differences were not shelved permanently, and the accommodation of different viewpoints was attempted. Different perspectives were temporarily parked, to be revisited when new opportunities arose. A common vision, when people's entry points were so different, required patience and skill to frame, where all could say "this is our station". The group worked to identify and shape the common vision to which all could subscribe — "our community voices".

When filming and airing of programming began, the differences did not go away. Because people valued different things, they wondered, for example, why their particular area of interest was not covered more.

Once the station started operating, community event organisers and community people, in general, began to expect Channel North to cover everything that was happening in Whangārei. With a limited number of volunteers and few paid workers this was an impossible expectation. The station's workers needed to choose what would and would not be covered. Vince conveyed the difficulties of explaining to community people the limitations on what was possible:

The biggest difficulty this station had was the amount of requests. People wanted the television station to be [in all] places. They found it hard to comprehend why that wasn't possible. They do not know most of the guys here are volunteers. I explained we do not have the staff to do that (interview, 21 January 2010).

The most common improvement desired by informants in 2009 was for more local content. They wanted to cover local events and make local programmes. This was about more than just the issue of a limited number of workers. Tips about how to source local content more cheaply from other stations, and the training of film-makers in Flax-Roots classes, helped. The specific finding here was that the station had limited expertise for quickly producing programmes, especially at the beginning, and little money to pay other people who were experienced at providing a high rate of production turnover. The wellbeing of workers required strict prioritising and limits on what could be achieved.

In order to facilitate community participation and meet some of the expectations, the team needed to develop appropriate expertise within the collective, and to fit well together despite their different aims.

By way of example, Manaia View School's principal Leanne spoke in 2010 about the difficulty of getting the right team together, both in Channel North and in the sub-groupings like the Pūkeko Echo children's television project. In her educational context, she needed a specialist teacher to contribute teaching expertise, but one who also had a passion for the project and an ability to support children to do their own programme. She also described dips in the journey where expectations were not met. At the beginning, the number of shows put out was not enough; the children were not

being given enough opportunities to produce, or only a minority got the opportunity; or film-making was not integrated into the curriculum to the level that was possible. She noted that “the opportunities had to be infiltrated right across the school and integrated into the curricula so that it became part and parcel of what we do”. She was clear about the need for children to participate fully in the station and for her it was key to involve “teachers who are passionate” (interview, 2 March 2010).

The on-going struggle to reach the station’s high aims, as found in the school’s experience, was echoed in other contexts. The experience and passion of the film-making volunteers and workers were, in some cases, well matched with good programmes being produced. For example the ‘Top Sport’ programme was made with presenters from Sport Northland; the ‘Northland Today’ business programme was created by Vince who was a member of the Chamber of Commerce; and ‘The Lounge’ music show was presented by a local musician. External personnel made the programmes vibrant and enjoyable but often required extensive technical know-how support from Channel North workers.

The conflict between people who had problems working together was seen as one of the hardest things to manage. The initiators, and those who joined over time, were often people who had strong personal reasons for being involved and hopes about what they and their communities would get out of it, with matching expectations about what was to be achieved. It was not surprising that conflicts arose. Managing conflicts in a productive way has been an on-going challenge for the station.

The process of working through governance, vision, priorities, expectations and personality disagreements was through face-to-face hui, discussions and recording (Northland TV Charitable Trust, 2007c, 2009d, 2010e, 2011d, 2013d). Essential to all processes was an understanding of the different underlying assumptions of all parties to the specific areas of conflict: their sector’s aim in being involved, timing expectations and reporting requirements. Agreement was eventually reached by this process, in most of the conflicts. Most remained connected in some way, although in some cases individuals stepped back a bit and became less closely connected (NTVCT, 2008a).

A complex web of relationships behind innovation and community building

The research findings delved beyond the surface experiences of relationships into the roles needed to make the station viable and organic. Three sets of roles the station needed were identified in the research: know how people (with technical skills), connecting people (those who could make external connections), and coordinating people (those who could hold the operation together). A sustainable Channel North required people in all three of these roles, at least. Figure 8-5 shows quoted excerpts from interviews about the varying expertise of know-how, connecting and coordinating people.

	Know-how expertise	Connecting expertise	Coordinating expertise
Children & young people	"It was other children helping me to use cameras" "Each one of us knows how to use all of it"	"I came along 'cause I heard (from other kids) its fun and exciting" "friends with Gareth"	"when I got told, 'You can help with filming on Pukeko Echo' I just put my hand up straight away." "bridge between theatre & film"
Teachers (primary & tertiary)	"students seeking advice from other students, from staff and from professionals working for Channel North" (Small 2010) "real teaching!" "21st century teaching"	"we introduced the idea to children, used CNorth tutors and studio; by then there was no division" "introduced other schools, bused in children, wrote term newsletters" "engaged in academic and sector debates, conferences & writings"	"we structured a programme so our children could be involved" "I have a role in ICT personal development with teachers" "teaching teachers how to use TV"
Maori	"my tribes are Te Parawhau and Te Uri Roro, Ngāti Wai and Ngāti Korora. I've gained understanding from involvement with community activities and now with community TV"	"I see my role as to bring awareness to the wider Māori population (so they can be) involved in the TV" "my connection to the TV Station was with a person"	"we were able to put a Māori perspective into it . . . having it bi-lingual"
Film-makers & artists	"the difficulties are the infrastructure and costing - there are ways around it, but it's just time and money" "potential to create interactive television"	"we met regularly" "we made 48-hour and other films together"	"first 155, then Channel North coordinated the use of good film-making equipment"
Community groups	"it provides a huge opportunity for people to broadcast what they do" "an invaluable educational tool" "the community can use it to convey social messages"	"My part was about connecting people. . . with networks that I had established over years" "Producing the Lunchbox TV show gave a relationship with the wider community"	"My role was to see that there were opportunities for a whole range of people to be involved" "I like getting people involved"
Local business community	"cool to have that technical ability in Whangarei at our fingertips" "it is great to have the production facilities up here" "a way which we can have our adverts with our own local flavour"	"CNorth understands the local economy, probably knows most of the local businesses and the people that run them. CNorth can give that flavour and context to their messages"	part of Northland's digital strategy is having "kids to get involved in media and digital type business"

Figure 8-5: Quotes from interviewees 2009-2014 about the expertise of know-how, connecting and coordinating people in Channel North.

a. 'Know how' technology people: builders and trainers

Channel North needed people within its ranks who understood production and broadcast technology, both at its start up and on an on-going basis, in order for the Channel to remain ahead of change.

The need to support sectors with production equipment and know-how was identified early in the life of the project: for children's productions (NTVCT, 2007c, 2008d, 2009b, 2009d); te reo Māori productions (NTVCT, 2008d); locally made films (Forsythe, 2013; Ryan, 2013c, 2014; "Whāngarei's Award Winning Video", 2013); community productions (Aldridge, 2012a; Carey, 2011; Creative Northland, 2011; Laird, 2010b, 2010d; Radio New Zealand, 2011; Te Puni Kōkiri, 2010), and the filming of local government and business events and videos (Cocurullo, 2010; Northland District Health Board, 2014a, 2014b; Orcon, 2011).

Know-how people were primarily teens and young adults who had gained expertise in the techniques of film-making, and in the use of equipment and broadcast that they could share with primary school children, business and community people. From the recipients' point of view, this was appreciated. "It's cool to have that technical ability in Whangārei" (Brent Martin interview, 23 October 2014). Channel North also attracted expertise in te reo Māori, for example from Ngāti Hine-FM (Mike interview, 2 February 2010) and kaumātua from local hapū (Taipari interview, 2 February 2010). Over time the Channel also grew child experts able to assist other children. As one child reported, "it was other children helping me to use cameras" (child interview, 15 December 2009).

Numbers of people with know-how were extended over time by adult Flax-Roots night courses (Foster, 2008), by NorthTec digital multi-media production courses (McCullough, 2006), by Pūkeko Echo training (Ryan, 2013a; Small, 2010a), and by in-house Channel North training (Dinsdale, 2011b; Ryan, 2013c; Sparks, 2014). These strategies reduced the day-to-day burden on the initiator trustees and the employed technical 'know-how' people, by providing people with expertise other than Channel North staff to support community film-making.

The assumption made by those non-technically oriented was that know-how people knew from their training and ability how to make things work. However, know-how people reported that in many cases they worked out the complexities of production and broadcasting by trial and error. As much of this was new territory for them, as well as for the external technicians they liaised with, it was inevitable that mistakes were made, then learned from and adjusted. The know-how people gained in analytical skills

from this trial-and-error process (Vince interview, 21 January 2010). For better or worse, most of the errors were made in public.

When the small sub-group of know-how technician-trustees came to create the broadcast and production infrastructure for the station, all was new and needed to be learned. They talked with government departments, visited other community stations and researched equipment. Because money was tight, minimal technical back-up from suppliers was purchased (Gwillim & Mason, 2006). This meant that the technicians had to work through the bugs in the infrastructure equipment themselves, learning on the hoof. With the initial installation, they discovered as they worked things through extensively that there were faults in the original equipment so this was then replaced (Alex interview, 5 February 2015). Similarly, as changes such as the switch to digital in 2011 occurred, know-how people proactively researched equipment that the station could afford, learned about it, adapted it to the local setup, and ironed out problems (NTVCT, 2012b).

Trial-and-error learning also applied in the production process. Channel North's technical people with know-how were young and did not initially have experience in producing programmes, especially those that had social marketing and other community messages. Consequently, putting the scripts together was quite laborious, finding suitable people to enact them was new, and the process of filming and editing within a limited time needed to be learned. At each step of the way, it was quite an effort.

It was obviously quite hard on everyone. I do not think that we made mistakes that in the end impacted majorly on the quality of the product. But certainly, with hindsight, there were things that I would have done differently now (Alex interview, 6 January 2010).

There were areas where the team had to learn practical skills, as they were actually doing the work, learning how to relate to clients, for example, and how to manage different issues about deadlines. They made mistakes or had weak processes for making programmes. This resulted in projects being passed on to an editor with no clear focus, for example, or long hours of filming without a prior clear understanding of the key content messages. Their learning was quick because having their mistakes pointed out by the public proved a great incentive (Northland TV Charitable Trust, 2010a).

Innovation

Know-how technology people worked during the time of the research to innovatively keep ahead of technological changes, to apply new ideas. I noticed the importance participants placed on being aware of how technology was going to change in the future, and of planning ahead accordingly. This was a driving premise for the know-how people. Tim predicted in 2010, “We are going to have to move and adapt because technology is changing so quickly in the area of television” (interview, 8 January 2010).

The station’s know-how people kept aware of the changing television environment (Northland TV Charitable Trust, 2009b, 2009d, 2011d, 2013d), driven by the need for Channel North to stay ahead of changes. Know-how people kept up with changes online and the people they conversed with about technology were world-wide (Alex interview, 5 February 2015).

The group connected to ultra-fast broadband in 2010, and launched streaming and on-demand internet television and digital Freeview by December 2011 (Orcon, 2011). In 2014 the channel was part of a successful drive by Northpower and Crown Fibre to get people connected in Whangārei (Dinsdale, 2014a). In all these innovations Channel North was an early adopter.

Filming and recording formats were also in the process of changing from tape to digital hard drive. This meant that new and expensive cameras needed to be purchased by the station. The new format improved not only the quality of production but also reduced the length of time production took (Alex interview, 17 November 2014).

Some of the sectoral developments within the region have reflected an orientation towards innovation that Channel North echoed. Māori-led initiatives are one area that Channel North looked towards early. In 2009, Witi envisaged both the interconnectedness possible with fibre connecting marae, and Channel North collaborating with iwi to support local development.

I know that the iwi are having a look at broadband in a big way and that means cable. With cable you are talking about a faster, more effective way of getting video, and streaming to people wherever you are. Iwi are streaming that from marae, to marae, to marae. We should take up that challenge and support them, and also have a look at where we fit in (interview, 2 February 2010).

Iwi in the north, impatient with the low priority government gave to rural Northland, have since grouped together and have themselves begun rolling out fibre in rural areas (Barrington, 2012b). In 2013, the fibre-optic cabling was being laid towards Kaitaia. At the same time Te Hiku TV, the community station in Kaitaia, had begun a timely closer collaboration in broadcasting and programming with Whangārei-based Channel North (NTVCT, 2013d). The ultra-fast rural broadband connection will make working together easier. In 2014, Channel North developed connections with the first ultra-fast broadband-connected Whangārei-based marae ("City Marae Gears up for Future on Fibre", 2014).

Other advances were envisaged. John, for instance, spoke in 2010 about the potential of interaction with the community, more participatory television through new technologies that people were already using on a daily basis. He saw that Channel North's community-sourced content could easily be accessed and interacted with on laptops and smart phones. Similarly, John saw technological advances as opportunities to create interactive video-based learning resources for both community and commercial purposes. The station could produce videos on a huge range of topics, from conveying ordinary healthcare messages to training people in the use of commercial products that people could easily access (John interview, 21 January 2010).

The demand for faster cheaper ways to make moving pictures drove technological advance, as Gareth explained: "one of the reasons a lot of new technology is developed [is] because of their need for the latest technology to improve times for editing and broadcasting" (interview, 26 January 2010). This innovative orientation I found at Channel North, right up to 2014, when the group showed an awareness of emerging television broadcast options, producing a mobile app for Creative Northland (Chris Carey interview, 23 October 2014).

b. Connecting people: the glue that binds community

The relationships among people within the project and the external sectors to which they belong have proved a key advantage in the establishment and development of Channel North. People from different sectors involved within the station, and the relationships between them and their sectors, contributed connection to the station

which informed the station's direction and provided a welcome to the station for those people.

The relationships that Channel North people had with sectors sometimes overlapped but were often unique. For example, Mike, Witi and Taipari all had standing with local hapū and could negotiate positioning for the station. Mike, however, had unique strong Māori media network links: "From the start we put our stamp on it. The stamp for me was it gave the exposure for staff from the radio station to be involved delivering in te reo Māori. We were able to put a Māori perspective into it; we were able to get the te reo out there, having it bi-lingual" (Mike interview, 2 February 2010). Witi also had unique links, in his case, with the health sector: "The one thing I like about the community television station is that it is home grown and the messages are from the Taitokerau. They can be streamed into hospitals and waiting rooms" (Witi interview, 2 February 2010). Witi saw getting the health sector to partner with the station as one of his roles. By 2014 Emergency Department TV and other joint ventures had been established (Northland District Health Board, 2014a, 2014b), an example of how a long-term connecting strategy can bear fruit.

Juanita had previously been working at another community television station. She brought her earlier relationships with national business chains and with other television stations (interview, 8 January 2010). Alex brought with him connections with the arts community, specifically with people making community movies (Alex interview, 6 January 2010). Gareth had connections with young aspiring film-makers (Dallas Reese interview, 23 October 2014). Leanne and Marilyn had a track record with the education sector; this gave them and the station national credence in the sector (Leanne and Marilyn interviews, 2 March 2010). Hemi, who brought national Māori, media and government links, summarised how important connections have been:

My part was about connecting people who were forming the vision around community television with some of the networks that I had established over a period of years. This was with people who had knowledge, skills and the creative impetus to share ideas that were useful to us (interview, 21 January 2010).

Each of the active participants in Channel North drew stories and information from their own communities into the Channel, and made the station itself more accessible to those networks. This was particularly the case for Māori involved, who provided a

face for, and an entry point into, Channel North for other Māori. Witi saw his own role as making a pathway for other Māori to come in and use what was available and to develop a real sense of ownership of the station.

I see my role as bringing awareness to the wider Māori population, to be involved in the community TV here in Whangārei. That they are more than welcome, they have access and can come to tell their stories. I think my job is to try and broker that idea with them and make them aware. My idea is to get them and bring them in and make them feel comfortable, saying “this is ours” (interview, 2 February 2010).

Channel North people also brought their personal relationships to the project. This was helpful for the group, for example, when brainstorming who might be invited to investigate, present or sponsor a film idea. I used an Apple computer application called ‘Facegraph’ to examine some of the connections that people had on Facebook (Guandong & Lin, 2013). I found overlapping associations but also relationships that were unique to one individual or other. These Facegraphs showed me how interconnected people from the station were, but the connections were too dense to be practically useful in subsequent discussions with the group.

By way of example, a Facegraph is shown below (Figure 8-6). It represents the networks of three Channel North ‘connectors’. Each symbol in the graph is the picture of a Facebook friend. An analysis of the symbols show that, although some were clustered as tightly inter-connected and appeared on more than one Channel North person’s map, others were not part of any of Channel North’s close networks. These were, in effect, weak connections, as described by Granovetter (1973) and Considine et al. (2009), unique to the specific person. For example, Alex formed a unique and congenial relationship with Warren from Johnston Dick and Associates, which was helpful in the satisfactory installation of station broadcast equipment, and this connection later became more important when they also became the local broadcast provider (Alex interview, 5 February 2014). Far from being liabilities, Considine et al. (2009) saw such weak connections as highly generative of new networks, and new possibilities, for organisations like Channel North.

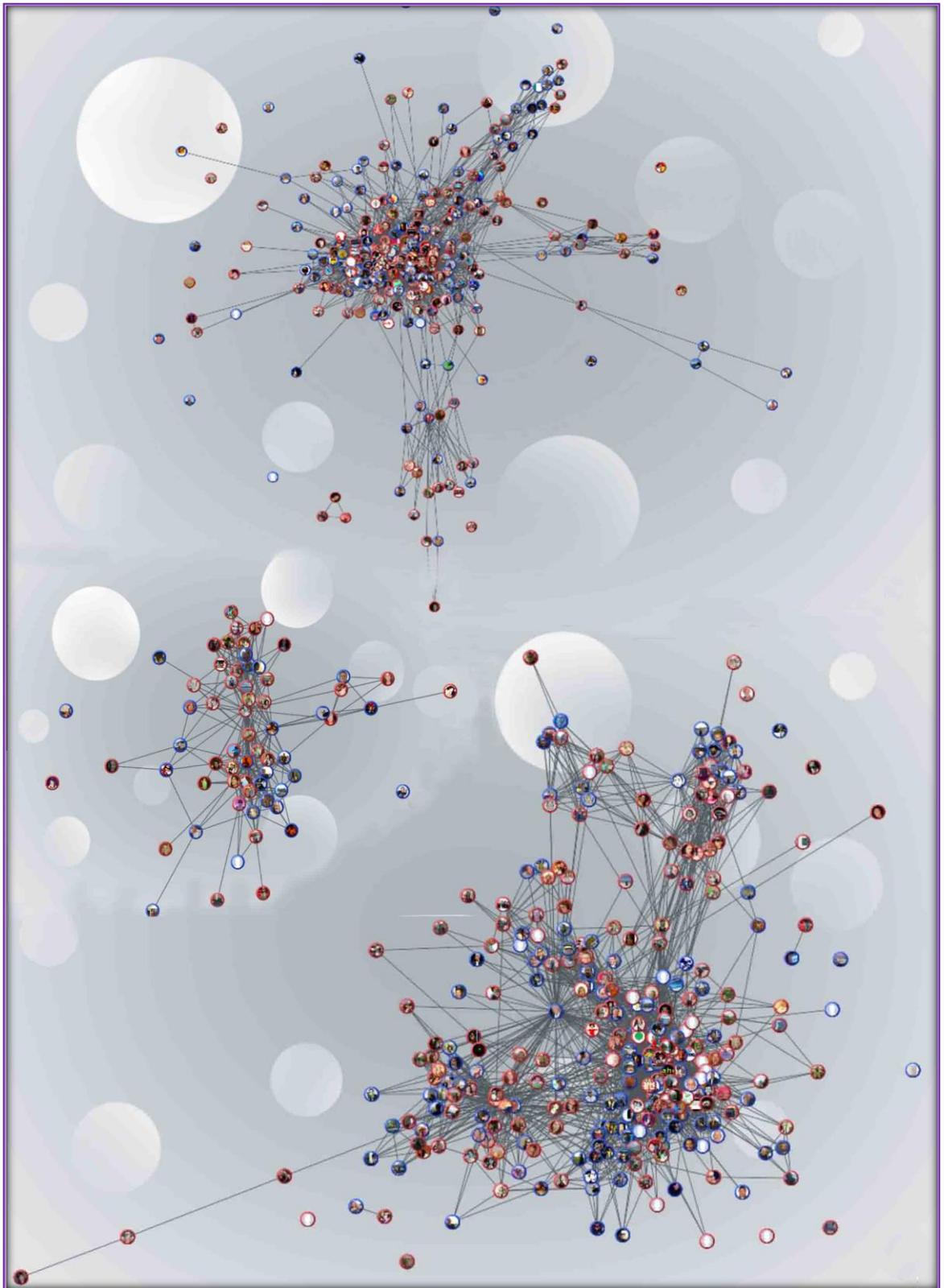


Figure 8-6: Social network maps—‘Facegraphs’ — of three Channel North connecting people, based on their Facebook associations.

I also looked at the industry sector profile of contacts for participants who belonged to LinkedIn, a professional social network site. On this site it was clear that although there were some similar connections, especially in that many of the industry

connections were geographically situated in Whangārei, different people were already connected into a range of industrial sectors, similar to the cliques described in social network literature (Scott, 2012b; Warner & Lunt, 1941). Vince, for example, was uniquely connected with the real-estate sector, a link no other participant had. A connection like this would be helpful, for example, if the station considered putting on a real-estate show. Marilyn was well-connected with education and e-learning, which was reflected in her contribution to the strong educational focus of the station.

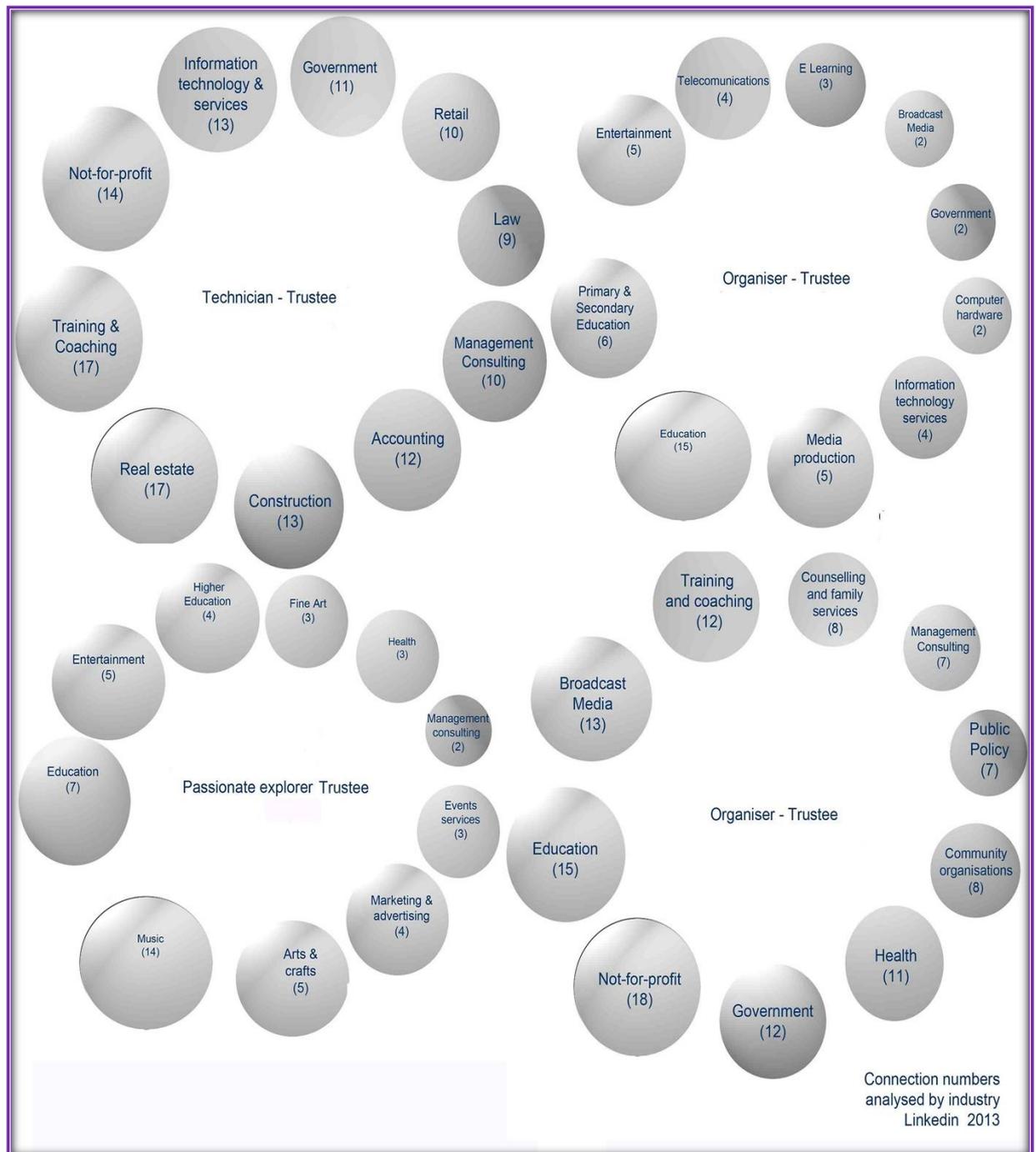


Figure 8-7: Network analysis of the group connections of four Channel North participants who were on LinkedIn.

The network analysis diagram (Figure 8-7), that portrays the networks of four Channel North participants, shows that, while participants have networks in common, such as the not-for-dividend sector, they each also have unique network connections, for example, the construction sector. That combination of common and unique connections has been identified in the findings as a rich source of development for Channel North.

In retrospect, having connecting people involved from the start set the scene for the involvement of people in diverse groups such as Northland Youth Theatre (Dallas Reese interview, 23 October 2014); Te Hau Āwhiowhio (Kake & Peters, 2011a); Northland Chamber of Commerce ("Business Stars Shine on Night to Revel in Achievement", 2014; Cocurullo, 2010); Crown Fibre Holdings (Dinsdale, 2014a; Laird, 2014a); Northpower (Sidney, 2014b); Northland Youth Summit (2013, 2014); Returned Services Association (Sidney, 2014b); Tiaho Trust (2014); Whangārei Youth Space (Roden, 2014); Northern Advocate (C. Cooper, 2014); and Māori TV (Collins, 2015). Such involvement has been underpinned by the premise that the station was, in fact, not for an elite but for the use of a wide range of people from different sectors.

c. Coordinating people: orchestrating development

While connecting people have linked the station with various sectors, and know-how people have facilitated technical access, coordinating people have facilitated cohesive and effective collaboration⁷⁸. Coordinating people have orchestrated the project's on-going operation and its development. Their role has been a community-led development function, i.e. that of holding together a complex multi-faceted project.

From the outset, people from within the four partner organisations fulfilled coordinating roles for Channel North, in effect coordinating working groups for the station. The combined group functioned with a degree of distributed coordination. With the expertise of these people, the project had both separate sector plans and a joint strategic direction (NTVCT, 2007c) and, in this way, organisational development was shared. Further, direction has been maintained within the action-research streams

⁷⁸ These roles were not exclusive; one person could exercise all three functions.

(NTVCT, 2009b, 2009d, 2010e, 2011d, 2013d) because the group included a number of stable partner organisation coordinators (from Manaia View School, Ngāti Hine-FM, One- Double-Five and NorthTec). This means that direction and cohesion have been maintained even though the assigned roles of project manager and station manager were filled by different people between 2008 and 2014, the six years of this research. From 2004 to 2005, Alex and I coordinated the overall activities of the early group (Peters & Mason, 2005). Our style tended towards getting out of people's way and letting them do what they were passionate about. It was somewhat like opening many doors. Though this style of coordination could have had the disadvantage of allowing a degree of chaos, in this case it allowed room for innovative endeavours. A project manager position was established as an overall coordinator for the three years before going to air (NTVCT, 2006a). Over time, three people in succession filled this role: John from October 2006 to September 2007 (NTVCT, 2007b), Alex from September 2007 to March 2008 (NTVCT, 2008c), and Juanita from March 2008 until the launch and beyond. After going to air, the overall coordinating role was filled by a station manager. Between 2008 and 2013 there were three station managers: Juanita from August 2008 to March 2009 (NTVCT, 2009a), Tim from March 2009 to March 2010 (NTVCT, 2010a), Juanita from March 2010 to January 2011 (NTVCT, 2011c) and Karen from October 2012 onwards (NTVCT, 2012b).

The period between January 2011 and October 2012 was coordinated by a team of trustees. External stakeholder interviewee found it difficult to know who to go to during this period, and workers were relieved when a manager was appointed (Jonny Wilkinson interview, 28 October 2014 and Raewyn interview, 23 October 2014).

After the station went to air, coordinators from within partner organisations continued to coordinate specific Channel North projects from their sectors — education, te reo Māori and community — under the overall coordination of the station manager.

Within the station, coordinators organised assigned parts of the project, such as John who created and organised a framework for adult education (NTVCT, 2009d). I coordinated community groups to apply for funding to create media on social issues (D. Harris, 2008, 2009a; Laird, 2010d; Radio New Zealand, 2011; Te Puni Kōkiri, 2010; Trounson, 2010a); Mike organised te reo Māori newsreaders (NTVCT, 2008c); Marilyn and Leanne negotiated relationships with schools and writing media curriculum for

primary schools (Otene, 2012; Small, 2010a). Leanne described the organising tasks that were needed to set up the young children's learning part of the television station:

We needed to get it up and running. We had a structure to the programme so that children had definite guidelines and progressions as to where they were going with their media study (interview, 2 March 2010).

Each facet of the overall project needs similar intense coordinated effort. The coordination role has been essential to the development of each task, balancing relationships within the project as a whole, and managing external relationships. Coordinators have been community development workers. The key community development premise for the work of community developers is that inequity is reduced in a just and healthy society (Ledwith, 2011). A coordinator/community developer role fosters community self-help and collective action (Aimers & Walker, 2013; Walters, 2010) because sustainable change depends on local community people. The work of coordinators within the Channel North project has been aligned with promoters of local small business (Tony Collins interview, 5 November 2014), with advocates for media economic development (David Wilson interview, 30 October 2014), and with state partnerships such as with the Ministry of Education (2013a, 2013b, 2015) whose policy aims have included building a world-leading education system, to ensure all Māori students gain necessary skills, and to support te reo Māori learning. Collectively, organisers from different sectors have assumed the role of building a community-led development project (Inspiring Communities Trust, 2010, 2013; Torjman & Makhoul, 2012). Specific coordinators, in concert with the central manager/coordinator, have organised aspects of relationships, infrastructure and income. They have reinforced both internal and external connector relationships. Coordinators have managed the development of Channel North.

8.2 Meeting community needs

Community needs identified by participants from their diverse sectors have been considered and acted upon in the action-research cycles outlined in Chapter 7, above. In this section, I will examine how interviewees saw their communities, how the needs that they saw Channel North might meet related to Christians et al.'s (2009) media roles model, and what community need themes emerged in the research.

In the interviews, I found people saw their area and communities in different ways (shown in Figure 8-8 below). While young people found Whangārei “rather boring”, film-makers noted the lack of film opportunities, and some business people acknowledged the area was “still very provincial”. A community person drew attention to “lots of different things.... that people are unaware of”. Māori culture was seen as an important aspect of the area which “Whangārei generally does a poor job of celebrating”.

	Critical	Affirming
Young people	“there is nothing to do here, its kind of boring”	
Teachers		“all these children are human beings that are going to come through and start to create the new Whangarei as it evolves the growing Whangarei, the Whangarei of the future”
Māori	“Whangarei in general does a very poor job of celebrating its bicultural flavour to our visitors”	“Whangarei is my home” “Māori are part of the image of Whangarei” “the culture that we form should represent the culture of our district” “Whangarei and Northland have a very high per capita Māori ratio”
Film-makers & artists	“no opportunities for anyone who wanted to do filmy stuff or TV” “Whangarei is so hilly” (an obstacle for TV transmission)	“I’ve got a lot of whānau support up here”. “we have a great local culture”
Community groups		“lots of different things that happen in our community that people are unaware of” “technology can help a lot disabled people in a province like Whangarei”
Local business community	“small businesses here don’t have a lot of marketing budget” “all people in Auckland hear is the bad things about Whangarei” “we are not that sophisticated, in that we are still very provincial”	“it’s a fantastic town—we’ve got loads to offer, come up in summer and see our fantastic beaches, and come into town” “natural beauty and tourism” “we are good at sport, we are good at some hippy stuff, and we have farming background” “we are still living in a small town and local media plays an important part” “it is quite cool to have your own wee community”

Figure 8-8: Interviewees’ perspectives on the nature of Whangārei and its communities.

I found from interviews that the roles that Channel North might take in meeting the needs of the Whangārei and Northland communities varied widely, though constrained in part by the breadth of its accountabilities to community, business and state partners. In Figure 8-9 below, I have mapped quotes from interviewees according to Christian’s (2009) model of the potential roles and foci of media organisations such as Channel North. Interviewees saw the main role of Channel North as facilitating access

to film-making, broadcasting and strengthening community voices. Children and Māori have also identified monitoring inclusion of their sectors in media generally. A radical or challenging role for the station was identified by children in children's television "all from kids", by Māori in "hard-hitting stories", by film-makers in "punchier programmes", and by community groups in filming "justice programmes". This was countered by aims that would be met in collaboration with the state, aims of "getting more people fluent in speaking Māori", "opportunities for students to succeed", and "creating film jobs".

However, out of all those roles, the predominant one identified for Channel North was of facilitating access, i.e. to film-making for children, to progressive education for teachers, to making professional films for film-makers, to "people being involved in their passions" for community groups, to "having media at our finger-tips" for businesses and to producing "local shows" for viewers.

People expected Channel North to meet disparate community needs. I have grouped these into nine themes, elaborated upon below and depicted in Figure 8-10.

Improving understanding between Māori and Pākehā has been a community need identified by participants since the beginning of the project. Related to this has been the need to support te reo o Ngāpuhi, the indigenous language of the area. Access for those with least resources is seen as a priority. Community building is seen by participants as including both bringing people together and as a vehicle for social messaging. Channel North was described as having a role in supporting small business and as an incubator for media development. Scaffolding learning — formal education and other skills training — into a media career in the future was a passion for a vocal group within the trust. The station was seen as providing people in Whangārei with an alternative voice and as a vehicle for being involved in the democratic processes. The premises for participants were that each of these needs were important for their communities and could in some way be addressed through creating and sustaining a community television station. Last, the broader needs of the Channel's audience are considered.

Playfulness is a ninth identified need, to be addressed first. Not everyone in Whangārei watches television, but participants said that many liked the idea of playing with it. Participants have enjoyed their ability to tell stories and make films. Playfulness, which

could be seen as a broad term covering enjoyment, or satisfaction, or simply fun has been described as being important to both young and old.

	Monitorial	Collaborative	Facilitative	Radical
Children & young people	"more kids involved"	"get more people fluent in speaking Maori" "get some kids presenting Channel North news"	"other children helping me to use cameras" "make another movie" "more workshops for teens" "bridge between theatre & film"	"(usually children's TV) is presented by adults" "presented by kids" "all from kids"
Teachers (primary & tertiary)		"opportunities for our students to succeed"	"guidelines and progression . . with (students') media studies"	
Māori	"local hapu want to see the promotion of Te Reo... and our local mita"		"to reflect the diversity within our community" "to collect kaumatua/kuia oral histories" "a two way conversation between Māori and Pākeha"	"for and by Māori" "politically active around issues in Whangarei" "hard-hitting stories"
Film-makers & artists		"creating film jobs" "to grow a local film industry" "young people being trained" "set up the foundations"	"professional filming" "to make films"	"punchier programmes"
Community groups			"community projects" "people involved with their passion" "Opportunity for people to broadcast what they do- community projects, artists, tradesmen" "he tangata - people's ideas, dreams, visions"	"community justice projects"
Local business community			"Whangarei needs the exposure" "having media at our finger-tips" "local advertising" "business focus around local issues" "local ownership, local content" "community voice"	
Viewers			"I watch the Māori and Pakeha news" "A&P Show, Christmas in the park, the pools, Top Sport" "local shows" "Whangarei people"	"this is our station!"

Figure 8-9: Community needs identified by interviewees, grouped according to Christians et al.'s model.

Community television as play

Many of the participants in this research, both old and young, have found filming and televising technology fun to play with. People were involved because to film and play with technology was enjoyable for its own sake. In interviews, this was mentioned by all of those under 12 — "everything is fun" — and also by teens — "a cool thing", adults

— “something I really enjoyed” — and elders — “filming has always been my passion”. The passion with which older people have engaged in the project is also an indication that they have taken pleasure and satisfaction in it, even when they did not specifically name that as fun.

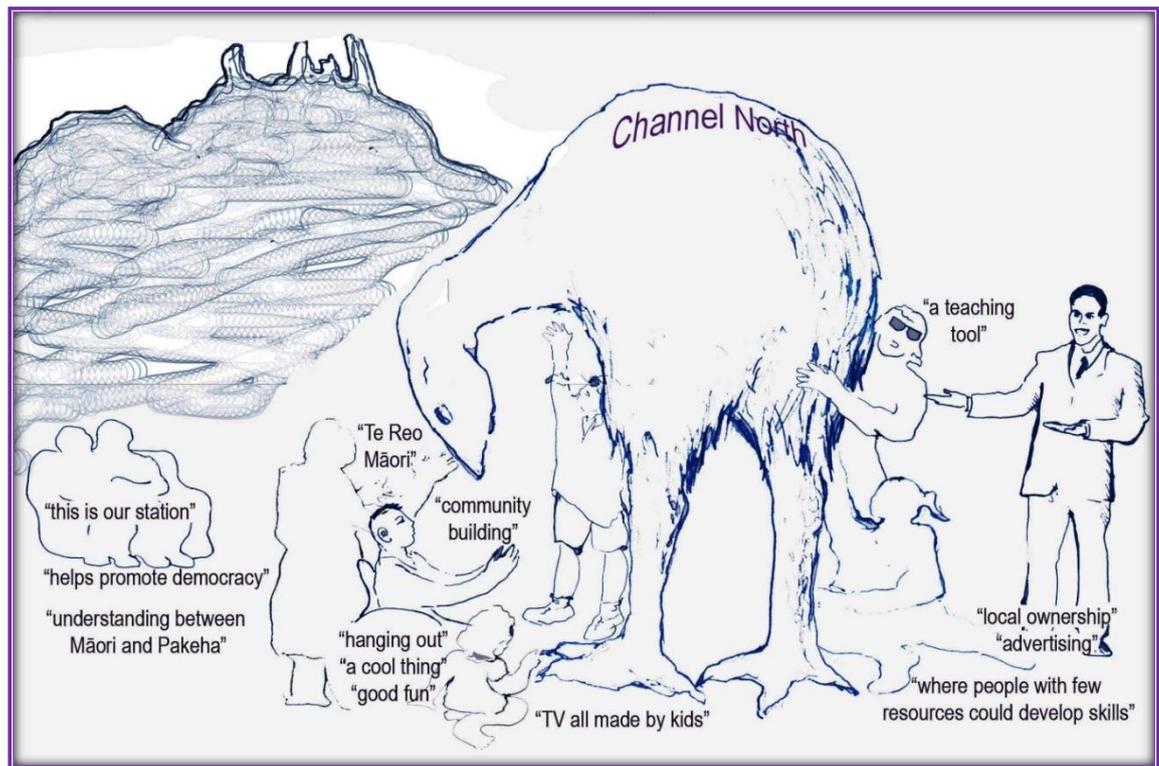


Figure 8-10: Quotes reflecting the disparate community needs, perceived as met by Channel North. The picture was inspired by Whangārei mayor Sheryl Mai’s question “Is there any risk that it won’t be with us at any stage going into the future?” (interview, 17 November 2014).

Fun has been described in three ways: being involved in television filming and media production generally; using the technology — filming, animating and editing; and in the special activities that are part of being involved in filming — doing out-of-the-ordinary activities, going on trips, meeting people from other schools. Adults and elders joined the Flax-Roots night-classes (Foster, 2008) to film as a hobby which can be seen as adult playfulness.

One young adult made the point that seeing locals on the television “having fun” while making movies is a motivator to get involved. That ripple effect seemed to apply to other age groups. Hearing from others that the project was “fun and exciting” motivated one child interviewee to get involved. Seeing people “laughing and enjoying themselves” was seen as attracting participation. The concept of playfulness connected with people’s motivation for involvement in community events and

community building in general. Participants have contrasted being involved with television and being involved with some other forms of media. Television was seen as more fun to be involved in than radio because it is more visible in the wider community.

Play	TV and filming as fun	playing with technology as fun	associated activities as fun
Children (5;-12)	"I came along 'cause I heard (from other kids) it's fun and exciting" "it's what I like doing" "everything is fun"	"cameras; being on TV" "you get to have fun with the camera"	"I did the show with my friend.. a dance thing...It was fun" "lots of fun stuff you can do like going on trips" "it's fun; we do cooking and it's nice"
Teenagers (13-20)	"it was a cool thing" "good fun" "it is one of my interests- it is fun and enjoyable"	"I enjoy all the technical parts of things"	if you can see people and watch them having fun then you can see what's in the community"
Young adults (21-30)	"being in front of the camera or doing voiceovers, it's quite fun"	"I like being behind the camera"	
Adults (31-60)	"I always have loved media" "it's a fun enjoyable job, I enjoy my day-to-day life"	"I love this film art and having access to computers that let me to do dreamt of things"	"I really enjoy the people here"
Elders (60+)	"filming has always been my passion"	"my husband never gets the camera now"	"going up in a plane with a camera to pick up kiwi, so that is really exciting" "I have passion for story-telling"

Figure 8-11: Quotes describing community television as fun, from 2009 and 2010 interviews.

Part of the fun, for young people, has been identified as being recognised in town, being worthy, having something that they had control over that was real. Child participants mentioned being well-known and visible. As one participant noted, "then everybody knows you". I could see in the interviews that being recognised and admired by other children and adults in the community animated and excited the young interviewees.

Māori and Pākehā: bridging the understanding gap

I asked participants in the 2009 and 2010 interviews how community television might help the understanding between Māori and Pākehā in Whangārei. Participants evidently held as a starting premise that a gap in understanding existed, one that, with 24% of Whangārei district identifying as Māori (Statistics New Zealand, 2013), was worth addressing effectively. Taipari noted that people assumed that Māori and Pākehā were "clear on things that are happening" in both the non-Māori and Māori

communities. This, he said, was not necessarily the case. What was needed was “a two-way conversation between Māori and Pākehā” to create thereby shared understanding (interview, 2 February 2010).

Channel North was seen as internally having conversations that ‘bridged the gap’. Both Māori and Pākehā stakeholders have been included on the Trust. Included too have been members of local hapū and taurahere⁷⁹ and representatives of two Crown entities (NorthTec and Manaia View School) as well as community representatives. Three partner organisations in Channel North have strong Māori orientations — Ngāti Hine-FM, a Māori radio station; Manaia View School, with an 85% Māori roll; and One-Double-Five Community House with 75% of its participants being Māori. These complexities of internal and external relationships mean that Te Tiriti o Waitangi and He Wakaputanga o te Rangatiratanga o Nu Tireni (the Declaration of Independence) have implications for the rights of Māori storytellers to tell their stories, for the special place of te reo Māori and Ngāpuhi mita, and for the right of Māori to access broadcast spectrum.

Interviewees proposed four ways to improve local Māori-Pākehā understanding. They spoke about making “Māori more visible on television”, using community television as “a bridge”, using the station to tell “our own history”, and “trusting, working together and being honest” (Figure 8-12).

a. Countering invisibility

Māori participants have seen community television as a counter to Māori invisibility in Whangārei, and to Māori being swamped by majority Pākehā visibility and normalisation. Hemi said, “community TV has the potential to portray local Māori ideas and stories” (interview, 21 January 2010) as a counter to Māori invisibility.

Taipari Munro pointed out that the Channel has had a role in informing Māori of what was happening in their own communities. “The Channel needs more Māori members of the community coming in and talking about what happens within our local Māori world as a way of developing understanding” (interview, 2 February 2010).

⁷⁹ Māori living outside their own tribal area, especially in urban areas.

Māori content was seen by Eleanor Schuster, a Pākehā worker, as providing a starting point for discussion and a medium for debate, through targeted programming about relationships or about understanding the different cultures from either point of view (interview, 6 January 2010).

	Countering invisibility	A bridge	Current and historical stories	Balancing honesty and conciliation
Quotes from Māori	Co-chair Trustees Volunteers Paid workers “...Māori more visible on the television screen...community TV has the potential to portray local Māori ideas and stories” “more Māori community members talking about what happens within our local Māori world to develop understanding”	“people need to welcome hapu, so they can jump on board” “he tangata—people’s ideas, dreams, visions” “Māori community is becoming more involved; it is a model of partnership in action” “it allows for everyone to have a voice, to share and be proud of their particular culture or ethnicity—it is a bridge”	“to collect kaumatua/kuia oral histories” “to tell local stories, for example the history of Parihaka” ‘we assume as Māori, that we’re clear on things that are happening within the non-Māori community. In conversations with non-Māori people I may have assumed that everybody knows what I know that’s happening within Māori community. Of course this is not really the case”	“for and by Māori” “people behind people in the room lacked consensus” (people in the networks people came from) “CNorth has been so busy with business, they forget other partners” “it’s to do with trusting, working together and being honest. It is alright being a radical but it ‘off-sets’ people, especially non Māori, and they become threatened. We need to have a rangimarie approach” “this is our station!”
Quotes from Pākehā	Co-chair Trustees Volunteers Paid workers “It is an opportunity to show biculturalism in different ways” “to reflect the diversity within our community”	“a two way conversation between Māori and Pākehā” “it is already a model of partnership in action... there are Māori stakeholders involved on the board and staff” “Having young Māori working alongside Pākehā here will help to foster understanding ...the content already has a bi-cultural look and feel”	“it is an opportunity to highlight social issues, cultural issues—our own history. We are very poor at our own history in New Zealand and I think that the lack of knowledge of our own history is at the heart of a lot of the misunderstanding between Māori and Pākehā. There would be a lot more understanding, especially on the part of Pākehā, if we did understand a bit about our own history”	“I can stroll into Channel North at any time” “nice to have friendly faces” “there wasn’t shared understanding about key content messages” (between Māori and Pākehā) “You’ve stolen our land! Rather like the Palestine-Israeli conflict. It would be awful if we were ever to be going down that track. We must keep talking, communicating, sharing”

Figure 8-12: Quotes from interviewees on how community television could help Māori-Pākehā relationships.

b. A bridge

Both Māori and Pākehā interviewees saw community television had a real ability to introduce diverse communities to one another. This role was described by Leanne as bridging, from the perspective of the school where the television station was situated. She described children of different ethnicities using the Māori concept of whakapapa/genealogy through a multi-media lens “to be proud of their particular culture or ethnicity... a bridge” (interview, 2 March 2010). Part of the ability to bridge

the gap was to see and get to know one another more fully and to see how each contributes to society, to have a “two-way conversation between Māori and Pākehā”. John pointed out that Māori and Pākehā working side by side on projects was a good basis for fostering understanding, for bridging, and as “a model of partnership in action” (interview, 21 January 2010).

c. Current and historical story telling

Story telling was seen as having its own power, and has been one aspect of the bridging role for Channel North. Interviewees saw community television as a vehicle for showing current stories and local history with new eyes, recording Māori and Pākehā stories and creatively bringing to the wider population stories that would lift understanding and respect, and bring out the richness of Whangārei.

Witi described interviewing five Māori elders with Alex. He conveyed his hope that these stories would be treasured: “Even though four people (out of five interviewed) that we interviewed are no longer here ... it is going to be history that will be with us forever” (interview, 2 February 2010). The suggestion from Taipari was that filming could be in a documentary style, but with a less formal feel, more like a conversation in viewers’ sitting rooms. “Some of the local people may not even be aware of who the local tribes are who are living in the area” (interview, 2 February 2010).

John spoke about Pākehā’s lack of knowledge about their own settler history as being “at the heart of a lot of misunderstanding”, and about their need to understand that as well as local Māori history (interview, 21 January 2010).

d. Balancing honesty and conciliation

In relation to achieving credibility with the Māori community, the station walked a fine line, providing a facility for Māori perspectives to be clearly conveyed, while couching that perspective in such terms as to be non-threatening and still accessible to non-Māori viewers.

Witi described Channel North as needing to manage a balance between not backing off from a radical stance while not making non-Māori feel threatened or excluded. To him, this conciliatory approach encompassed “trusting, working together and being honest” (interview, 2 February 2010). Māori building up trust in the Channel’s people and style

has required Māori to feel they are being treated transparently, not just nicely, so they could see where relationships were going for them. Māori are not just another partner, one of many; they are tāngata whenua. Transparency and openness has been needed to indicate that the Channel's relationship with them was real, that this could be a true partnership echoing Te Tiriti o Waitangi.

In practice, I found that further strategic planning and work were still needed in this area. Channel North had been so busy working on survival that it had not effectively used connector roles to include its tāngata whenua partners enough at each stage of on-going developments.

Community television as a vehicle for promoting te reo Māori

The preservation of te reo Māori has been a motivating factor for some joining the station and continuing to be involved. There was a premise in participants' responses that the station should be bilingual because te reo is an official language, a right under Te Tiriti, and a language of Whangārei communities. Communicating in both te reo and English was seen as part of both Taitokerau/Northland and Channel North's unique character (see Figure 8-13).

That te reo Māori was given priority air time on Channel North was a powerful symbol, and was described by participants as supporting better understanding within the Whangārei community. For Ngāti Hine-FM, Mike said: "the language is our clear motivation" for being involved (interview, 2 February 2010). Juanita noted that it was essential for the Channel "to keep te reo sacred and important" (interview, 8 January 2010).

Building on these aims, Ngāti Hine-FM ran an NZQA-accredited te reo Māori language training school for ten students in 2010, using Channel North as a television component. The aim was to develop more fluent presenters (Mike interview, 2 February 2010).

Māori interviewees emphasised their hopes that the station would actively promote Ngāpuhi mita, a dialect which has not had the national recognition enjoyed by other mita. "Local hapū want to see the promotion of te reo. We have our own mita, our own dialect, and that's what we want to see in our particular area" (Mike interview, 2 February 2010). The news has been presented in Ngāpuhi mita.

	Quotes from Māori	Quotes from Pākeha
Children (5-12)	"get more people fluent in speaking Māori"	
Teenagers (13-20)	"attract more people that are fluent with speaking in Māori. Teach people to speak Māori" "we should run in-house Te Reo training"	"don't think we do much. I guess the news we do helps" "we do English and Maori so we widen that sort of thing"
Adults (31-60)	"I see the promotion of Te Reo on the community TV as another medium we can use to a better understanding and a building of bridges through the language."	"Channel North goes quite a long way to celebrate Te Reo on a daily basis" "Whangarei Northland has a very high per capita of Maori ratio. It's really important for us to cater for everyone, and especially for the local Māori, and to keep Te Reo sacred" "the news is read in Te Reo, so, I think that the TV station is on the right track" "we are always seeking (Te Reo programmes) and streaming things that we can produce"
Elders (60+)	"we have our own mita, our own dialect, and that's what we want to see in our particular area" "with the TV we are able to get the Te Reo out there, have it bi-lingual. Those who are conversant in Te Reo know what's being said. Those who aren't, can hear the kupu, the different words, and it gives them a better understanding of Te Reo" "bilingual broadcast is building a bridge of understanding between the cultures of Whangarei Terenga Paraoa. Go back a decade, to the uproar a telephone operator caused by answering 'Kia ora.' We've just to continue down that path and take every option that comes with both hands"	"through Māori voices and language being heard, Pākeha can come to understand what they are saying. if you look at the research, a huge percentage of Māori TV audience is Pākeha. They are watching, listening, learning" "Te Reo Māori is a national language. It should be used and promoted, especially here in the North where we still have many first language Te Reo Māori speakers in the Ngāpuhi mita."

Figure 8-13: The significance of Channel North using te reo Māori.

Priority to the marginalised

There was a commitment to making sure that the station enabled the voices of those usually marginalised by society to both shape and be heard in broadcasting — children and teenagers; adults without jobs, with low-paid jobs and with few resources. For example, Alina's comment below summarised well the premise that the station would prioritise those who were in need:

There was obviously a need for a place where people with few resources could both develop further their skills and also where we could develop some work and training opportunities for young people as film-makers (interview, 30 March 2010).

The Channel North constitution states one of its aims is to "highlight the reality of communities that are marginalised" (Northland TV Charitable Trust, 2006b) in solidarity with those lacking in resources, but also with those whose voices are often unheard. The content of plans (Northland TV Charitable Trust, 2007c, 2008d, 2009d, 2010e, 2011d, 2013d) reflects this aim in giving priority to children, young people and those without employment. The practices of lending equipment for a koha (Peters &

Mancini, 2008) and of seeking out film-making projects that support poorer people have arisen from these aims (D. Harris, 2008, 2009a). Priority for the marginalised has also been reflected in the good-news stories about Otangarei, a low socio-economic suburb which has elsewhere received consistently bad press (Kake & Peters, 2013).

Community building

I asked the interviewees how community television could help people be more involved in their community. Interviewees did see the station as a way to bring people together by making Whangārei events and people “visible to others”. They also said the station supported campaigns with social messaging and filming of issues that were important in the community, for example “children...youth...poverty”. The four partners — One-Double-Five Community House, Manaia View School, Ngāti Hine-FM and NorthTec — have been seen as key allies in Channel North’s ability to serve the community.

a. Medium for bringing people together

Channel North has been described as a medium that brings people together, both in the making of community films, “so many people involved . . . is really valuable”, and in the local community, people appearing on television coverage as attendees of community events “puts them in people’s houses”. There was also a premise that having local television present was a draw-card to an event in itself, the television’s coverage helping “people to realise there... is a whole range of other activities... available”. Programmes that showed Northland people to themselves are seen as bringing people together.

The station’s profile in the community in itself has been seen as an aspect of its community-building function, giving an “opportunity to participate in the visible life of the community”. Alex noted that “it makes things that we do in Whangārei visible to others: “We are the people who...” (interview, 6 January 2010). Having the station broadcast local stories has helped to make connections between people who come from different perspectives.

The idea of community has deeper textures, for those who are differently able, for those who are very young, for those who are looking for a job, for those who are trying to identify what contribution they may make in the world, and searching for a dream

job. To draw out the underlying premises, I asked what community meant for the different people who participated in the research, and found unique perspectives in their responses. “If you can see people and watch what they are doing, and they are having fun, then you can maybe understand and see what they are doing in the community” (Abel interview, 21 January 2010).

	Medium for bringing people together	Social messaging tool	Key partners as allies in community building
Teenagers (13-20)	“if you can see people and watch what people are doing and they are having fun, then you can maybe understand what they are doing in the community. It will probably go a long way to opening people’s opinions”		
Young adults (21-30)	“those connections add an element that wasn’t there before. It makes things that we do in Whangarei visible to others. ‘We are the people who...’”		
Adults (31-60)	<p>“an opportunity for people to realise there...was a whole range of other activities that are available in and around Whangarei”</p> <p>“that so many people had their input and could contribute in their own way, was really what was valuable”</p> <p>“the way to get people to communicate is to see that people are human. That is what a camera does. It takes a filmed person and puts them in people’s houses”</p>	<p>“they recorded the film for the ‘Forget the bling bling do the whānau thing’ campaign; filmed the Post Budget lunch; filmed the research report from Whangarei Child Poverty Action; filmed the stalls that we had at the Growers’ Market with a petition for children against poverty”</p> <p>“I wouldn’t be able to do what I do without them —making health-related programming”</p>	<p>“retaining working relationships with our key partners— One Double Five, Manaia View School, NorthTec and Ngati Hine FM—is key to developing Channel North’s whole voice and to supporting the voices of the community. They are part of that two way communication; without that it becomes harder for us to grow”</p>
Elders (60+)	<p>“it provides some power to people... and a greater opportunity to participate in the visible life of the community”</p> <p>“It is a great way to get it out to the masses quickly—to use that power to bring the community together for community events and community shows”</p>	<p>“issues around children, issues around youth, issues around poverty, and issues around violence—are things that Channel North has identified and worked on”</p>	

Figure 8-14: Channel North's contributions to community building.

The station has been described as able to draw the community together for community events. Mike said, “It is a great way to get it out to the masses quickly, to use that power to bring the community together for community events and community shows” (interview, 2 February 2010). The advent of community television has been seen as bringing a new medium to Whangārei to draw community people and groups together so they can express their opinions and aspirations.

b. Social messaging tool

There were overlaps between the premises that Channel North was a vehicle to bring people together and that it was a vehicle for positive social messaging. Social messaging is a broad concept. It can be as simple as introducing authority officials and their role to the community. Vince, who worked as a district councillor at the time, said that showing officials, such as parking wardens, and their work was helpful because it humanised them and enlisted viewers to help them in their work. “The way to get people to communicate is to see that people are human” (interview, 21 February 2010).

From providing practical information, to encouraging people to seek help for particular health issues, social messaging — especially where the messages are locally focused and filmed — is what a local television station can perhaps do better than other media. The station in 2009 did not yet have sufficient connection or track record to be effective in this area. Speaking in 2009, one Channel North informant said that the station needed more people to be able to communicate their messages, if the station was to go on to contribute in a significant way to community cohesion. However, by 2014, this social messaging facility was being used, for example, in health (Northland District Health Board, 2014b; “Voice Against Suicide”, 2013; Laird, 2014b, 2014c).

c. Key partners as allies in community building

“Retaining working relationships with key partners” stood out as being at the heart of Channel North’s contribution to building community, connecting the station with people already working on ideas and issues that were important to them. These partnerships came into action in a range of projects, from ‘Children’s Day’ (“Day for Kids to Dress up and Have Fun”, 2012; “Day to Celebrate Our Children”, 2012) to the ‘Bernina Fashion Awards’ (“Bernina Northland Fashion Awards”, 2012), and appeared to be a factor in the station’s successful operations. The relationships were seen in two ways: as the Channel supporting community groups and projects, and as those groups and projects growing Channel North. Premises underpinning these collaborations, for the purpose of building community, included an acceptance that Channel North couldn’t “do it alone”, or that “together we are stronger”. Building community and communities was seen as an essential part of Channel North’s contribution.

Small business

When asked about Channel North's contribution to small business and media development, interviewees pointed out that the station was itself a small business and also a potential incubator of a local media industry. Its contribution to business has been seen as a tool in raising the profile of local businesses and in supporting local economic development generally.

Channel North was described from a trustee perspective, by John and Alex (NTVCT, 2009b), as not only aiming to strengthen "our community voices" but also to be a small *business* providing "technical and production expertise". Chief Executive of Northland Inc., David Wilson, also described Channel North as a business Northland Inc. would like to "succeed, employ more people and bring people through" (interview, 30 October 2014).

One of the original aims of the station was to be an *incubator* of media businesses to "grow the film industry", with production companies, advertising companies and various enterprises that supported film and television. Encouraging local businesses was an aim named in Channel North's constitution (NTVCT, 2006b), in Trust plans (NTVCT, 2009b, 2009d), and mentioned by participants.

A local business interviewee in 2010 said Channel North was an affordable and accessible tool to promote his business activities and products to the communities of Whangārei, saying their company was "really big on advertising that promotes that we are a local company". National television was for him "not regionalised enough" and too expensive for his business.

Businesses being connected with charities to contribute community good was described by John as good for the profile of a business, a sort of two way altruism. It was an encouragement for the public to patronise a business and "great for society" generally (interview, 21 February 2010). Taking this concept further, Tony Collins from the Chamber of Commerce perspective noted that "sports, arts, business, and school communities" are not separate and Channel North was part of strengthening "those linkages between" (interview, 5 November 2014).

	Channel North as a business and media business incubator	Resource for local small business
2009-10	<p>(aim for a) “mix of business acumen, key partnerships, technical and production expertise”</p> <p>“we want to make staying in or migrating to Northland a viable choice for an artistic production community—producers, technicians, artists”</p> <p>“the TV station creating new jobs for people and also creating a new industry in Whangarei—something that wasn’t there before”</p> <p>“we need to grow the film industry so it can sustain the talent here”</p> <p>“to make opportunities for people to start up film and TV businesses in Whangarei”</p> <p>“collaboration with businesses, encouraging those businesses to grow is part of our aim. The obvious way is by being an incubator for other businesses’ development”</p> <p>“a media business needs experienced staff so training at NorthTec and schools is part of that”</p>	<p>“it’s very expensive to do TV advertising, so, for us, it’s not viable to get ourselves on national TV. It’s not regionalised enough for us anyway”</p> <p>“one business had just started, within 3 weeks of advertising on the TV they had clients coming in saying, ‘we saw your ad on TV’”</p> <p>“local businesses will develop better by having television media at their fingertips”</p> <p>“well, it is in their interest, it’s very much part of modern business philosophy that they are part of the community. At a cynical level, it’s in their interest to promote themselves through community projects—but it’s great for society and community and that’s the way it should be”</p>
2014 (external stakeholder interviews)	<p>“it has now become automatic that media includes Channel North”</p> <p>“we like to think that businesses like yours will grow as a result of the digital strategy”</p> <p>“we would like Channel North in and of itself to succeed, employ more people and bring people through”</p>	<p>“the benefit to the Whangarei business community is having a commercial production company in Whangarei. It makes it easier for businesses to access that expertise”</p> <p>“in terms of my businesses, it is great to have the production facilities up here”</p> <p>“they are providing a high value service, high quality, friendly, try to make you feel at ease”</p> <p>“we use a lot of video on our website and every now and then Gareth will offer some expert opinion on what to do with it”</p> <p>“I am still not sure how many people in the business community are aware of what Channel North can do for them”</p> <p>“business success needs good relationships between the communities—sports, arts, business, school communities. No-one lives in one, they are not separate communities but all integrated. The Channel North business community relationship is important as it is another way of making those linkages between”</p>

Figure 8-15: Channel North from a business perspective.

The station’s process of engaging with businesses over the six years of the research has been personal, systemic, strategic and closely connected with the station’s improving production quality. Personal contact had been cultivated by connecting people, such as Raewyn connecting with local media (Craig Cooper, interview, 30 October 2014). The station has systematically engaged with business events through the Chamber of Commerce (Roberts, 2012), business clubs, fairs and events. Strategically, Channel North has successfully entered a business competition (Cocurullo, 2010), given awards, and volunteered time at business events (Northland District Health Board, 2014a; “Social Innovation Awards Come North”, 2014). Technical improvement to workers’

skills over time was also instrumental in attracting business recognition from the likes of the Northland Chamber of Commerce (Tony Collins, interview, 5 November 2014), and business customers' satisfaction. Brent Martin, however, noted that "what Channel North could do for..." the business community was not well promoted (interview, 23 October 2014).

Stepping stones into a media industry

Channel North's aims were described by Tim as including the creation of "stepping stones for a robust media industry" (interview, 8 January 2010). Other interviewees agreed and said the "stepping stones" to a media industry were educating "digitally savvy" children, providing tertiary training that prepared "students to come into this industry", giving opportunities for "real experience" internship and paid work at Channel North, and incubating "film and television businesses in Whangārei". "We have education, leading into career pathways, which leads into encouraging industry, which leads into 'for the community by the community' and helps make staying in or migrating to Northland an attractive career choice" (Alex focus group, June 9, 2010).

a. Primary school experiences

Manaia View School used the television station so children could "learn how to use" multi-media, have "opportunities to be creative", work beside professionals and envisage potential media futures for themselves. Beth Lamb, from a teaching perspective, expressed the wish that "the children that start their journey here are fostered through the high schools and are able to come back here to carry on their work. So that it is not just a one-off moment in time in their lives. 'I got to be a TV presenter when I was eight!'" (interview, 16 May 2010).

	Media industry	Paid work	Teens-adult education	Young children education
Film-makers & artists	<p>"the media industry that is here already is a big thing to me and all of us"</p> <p>"this will be a stepping stone for a robust media industry"</p>	<p>"she taught me how to set up these bits of paper, time schedules. I got to work with an industry professional"</p> <p>"the TV Station is awesome because it provides a forum for jobs"</p>	<p>"when you go to tertiary you know what you want. It is more about the end product and at the end of that they want a job out of it"</p>	<p>"The potential for education through the TV Station is absolutely enormous! For the younger ones, it is basically the engagement is really awesome!"</p>
Community & business groups	<p>"people can start up film and TV businesses in Whangarei to grow a film industry"</p> <p>"perhaps we will have a production house"</p> <p>"'Film North' should be happening, but the people who engage are transient and move on"</p>	<p>"we have employed students from NorthTec multi-media classes"</p> <p>"ongoing career pathways"</p> <p>"we are going to use the personnel and capacity that we've built up to pass on knowledge"</p>	<p>"the documentary film-making course was to provide people for the industry"</p> <p>"NorthTec, tertiary are providing our future workers"</p>	<p>"part of the strategy, and this connects with what Channel North is doing, will be firmly focused on how we get kids within the schools to be digitally savvy"</p>
Teachers (primary & tertiary)	<p>"we should support local regional development of things like television, otherwise my children would never had these opportunities. Where then will the growth for that industry come from?"</p>	<p>"it's taking what they studied at NorthTec, putting that into real experience and having that on their CV which helps career pathways"</p>	<p>"great relationships with young people, to get them engaged and on board"</p> <p>"it is really important that the station does stay connected with NorthTec who prepare students to come into this industry"</p>	<p>to give children opportunities to be more creative"</p> <p>"the children were driving it!"</p> <p>"whereas originally children needed an adult to be alongside them...now they can work independently."</p>
Teens & Young adults (13-30)	<p>"I wanted to create an incubator for the film industry here"</p> <p>"create jobs in a film industry in Whangarei actual jobs for editors, filmmakers, actors"</p> <p>"there are going to be jobs for people to go out and cover community events"</p>	<p>"I reckon this is a great beginning for us, especially those who are up and coming"</p> <p>"in my spare time I make videos as well song-write, direct, shoot films and write, direct and put on plays and write novels"</p>	<p>"the TV station could give more hands on work, instead of just talking about the theory of television they could get students in to experience it"</p> <p>"this partnership with Channel North (bridges) between theatre and film"</p>	
Children (5-12)	<p>"my dream is doing movies"</p>		<p>"Are you ready for us?"</p>	<p>"I've learned how to set up heaps of stuff"</p> <p>"Each one of us knows how to use all of it"</p>

Figure 8-16: Stepping stones of education, jobs and media industry.

b. Teaching the teachers

The next step would be to feed-back these learnings about what works, especially about the use of multimedia in teaching, into the ordinary experience of school. John suggested that Channel North producers could be used by teachers in applying film making and the language of production in their classrooms.

Leanne and Marilyn documented children's scholastic improvements from including film-making in the curriculum, provided intensive professional ICT training to Manaia View School staff, and presented to other teachers at conferences (Otene, 2012; Small, 2010a). These strategies were designed to allow a more systematic use, in the education system, of the Channel North/Manaia View School experience.

c. A gap in the education system

Children's experience of media-informed education at primary school was not mirrored in high school. Children from Manaia View School produced a video for high school asking, "Are you ready for us?" but found that this was not so. They said things such as, "high school is boring". Channel North ran film workshops for teens out of school (Dinsdale, 2011b; Ryan, 2013c; Sparks, 2014; Whangārei Youth Space, 2014b) and worked together with Whangārei Youth Theatre (Dallas Reese interview, 23 October 2014), but a more systematic approach was needed at high school. A stepping stone was missing.

d. Multi-media tertiary training at NorthTec

NorthTec multi-media training was valued by interviewees as preparing "students to come into (the media) industry". NorthTec students learned and volunteered at Channel North, produced a show 'The lunch box' (NTVCT, 2008c), and Channel North workers tutored at NorthTec. Juanita emphasised that NorthTec courses were key to "providing our future workers" at Channel North and for a local media industry (interview, 8 January 2010).

e. Training at Ngāti Hine-FM

Ngāti Hine-FM provided Ngāpuhi mita speakers for Channel North and had specific presenter training. Mike said Ngāti Hine-FM used "the personnel and the capacity that we've built up to pass on knowledge" (interview, 2 February 2010), and Channel North then became a stepping stone for trained presenters into mainstream jobs (NTVCT, 2009a).

f. Pathways to work

The specific nature of that step between school and work was described as including the development of work skills and the building of a portfolio of work undertaken. Working at the station gave people the ability to describe a real situation and to have a collection of film footage that they had created and broadcast to show to potential employers.

It is taking what they have studied at NorthTec or whatever Polytechnic or university they have been at, putting that into real experience and having that on their CV which helps with those career pathways (Marilyn interview, 3 March 2010).

Channel North also directly employed people. Some employees, like Gareth, stayed and built local futures ("10 Questions: Gareth Mauchline", 2014), and others like Rewi used this employment as a "great beginning" and a step to other work, in his case into Māori Television (interview, 21 January 2010).

g. The media industry

The intention to encourage a local media industry with local job opportunities is stated in Channel North's constitution (2006b) and in strategic plans (Northland TV Charitable Trust, 2007c, 2008d, 2009b, 2009d, 2010e, 2011d, 2013d), and was reflected in interviews. Interviewees said the aim was to create "actual jobs for editors, film-makers, actors", and to be "an incubator for the film industry here" (Alex interview, 6 January 2010).

David Wilson of Northland Inc. said that "media [was] a very important part of the digital strategy" (interview, 30 October 2014) and saw Channel North as contributing to the development of the local media industry. Channel North contributed as an early adopter and promoter of ultra-fast broadband in Whangārei ("Broadband Champion", 2013; Orcon, 2011; "Ultra-Fast Broadband a Reality for City", 2014; "Whangārei Ultra-Fast Broadband Hook Up", 2011), and in the small steps of education and job creation. There was a perceived progression between educational opportunities, creating jobs and building a local media industry.

Democracy and an alternative voice

Channel North was seen as having a role simply in "giving opportunities for people to express their options", broadcasting voices, maintaining "local dialogue" about issues that matter, in effect, a role in providing some underpinnings to "informed democracy". With an accessible local television station in operation, it was thought there was more likelihood of the range of opinions getting a fair hearing and having an effect on decision making, as Vince pointed out:

If the community can have their say, then that will guide the direction to where the community needs to go. If you've got a room of ten people, seven

of them are going to agree and three of them aren't. You are always going to have different points of view. Where are those points of view ever heard? (interview, 21 January 2010).

	Community voice	Raising issues	Democratic engagement
Children & teenagers (5-20)	"get some kids presenting Channel North news"	"Word on the street" about drugs, binge drinking, sexuality and increased youth activities	
Young adults (21-30)	"gives opportunity for people to express their opinions, their views, their hopes, their dreams and aspirations"	"a good forum for starting discussions and relationships"	
Adults (31-60)	"community voice" "communicating with the public and local government" "it allows for everyone to have a voice, to share and be proud of their particular culture or ethnicity" "giving voice to young people and acknowledge that they are they have got a valid point of view and a contribution to make to our community"	"highlight social issues, cultural issues, and our own history." "you are always going to have different points of view. Where are those points of view ever heard?" "it is a way the community can convey social messages"	"local dialogue" "young talented teenagers are the future of democracy, of ideas, good ideas, profound moral ideas" "promote informed democracy" "promote informed debate"
Elders (60+)	"it's giving communities power. The part the community television plays in that is a proliferation of information, proliferation of ideas. It creates another vehicle where people can network and connect that can't be achieved in any other kind of media. Television provides information and information is power" "the opportunity for our community to have a voice! For our people to be heard"	"I deep down inside believe that the medium is the message. We tend to rely on national newspapers and television for news. But is that really relevant at the local level? It is empowering if you can get the message over to people honestly"	"getting out to the people by the people; it's democratic" "to maintain democracy you need to be getting through to people. You do that both from a small community TV station and the sophisticated TV One's of the world. We need to keep talking about the good and the bad and the ugly, because the obverse of democracy is fascism"

Figure 8-17: Perspectives about Channel North's role in democratic engagement.

Although adults and elders were more vocal in describing Channel North as supporting a "community voice", "highlighting social issues", and "promoting informed debate", children and young people also said they had opportunities to express issues that were important to them. Channel North content aired local opinions (C. Cooper, 2014), covered elections and election issues (Dinsdale, 2011a, 2013b, 2014b; Hueber, 2010), and provided child and teen discussion fora (Dinsdale, 2011b; Sparks, 2014).

While Channel North's potential contribution to a robust democracy was a strong theme for participants, and clear examples were articulated, its impact was aspirational and needs to be placed alongside that of other media and the internet.

Viewers' perspectives

Viewers' opinions and ideas were canvassed when the television station was first envisaged (Gwillim & Mason, 2006), before going to air (NTVCT, 2008b), and after the station was launched (NTVCT, 2006b, 2011b, 2012a). The trustees recognised the need for "feedback from the residents of Whangārei on how they were receiving Channel North" (Mike interview, 2 February 2010), but with little money and limited energy surveys were neither comprehensive nor consistent. Two national surveys of community and regional television stations were commissioned by NZ-on-Air, from Labett Research and Marketing (2009) and from Colmar Brunton (2014). Data from these surveys has been summarised, together with findings from records of complaints, and viewer interviews, in Figure 8-18 below.

Percentages of people who watched the channel varied widely between surveys (29% in a 2008 Channel North survey; 69% in 2011; 76% in 2012; and 15% in a 2014 Colmar Brunton survey), possibly in part because national surveys were of people who answered landlines and Channel North street surveys were not comprehensive or consistent. They included numbers of children, teenagers and people from marginalised communities who often could not be contacted by landline. According to the Colmar Brunton (2014) phone survey, out of Whangārei's 76,995 people (Statistics New Zealand, 2013) 15% (11,550) watched the channel and 32% (24,638) could not receive the signal.

Paul France, an independent media production professional, former executive at TVNZ and member of the Broadcasting Standards Authority, who undertook a 2015 survey of Aotearoa/New Zealand's regional and community television stations commissioned by NZ-on-Air, noted shortcomings and also benefits outside expected outcomes. He identified stations, such as Channel North, for which the creation of audiences was not the prime outcome, but rather the benefits to local storytellers, to schools, and to the wider community. He found the industry had not fared well in the transition to digital, did not connect well with audiences, and needed to consider online options. More account needed to be taken of converging broadcast platforms, he said, and the rapid growth of social media platforms such as Facebook, in the area of local community communication. He recommended broadcasters be invited to propose funding options, and said that regional or local television "should be a vibrant part of this environment

as long as there are people with will, the means and the commitment to make it happen” (France 2015, p. 22).

	Affirming....Critical
2006 Channel North Street survey (100 people)	71% wanted station 7% did not want station 16% ambivalent	35% said they would watch sport 41% news; 49% films; 42% documentaries 38% childrens' programmes 36% local stories
2008 Street survey before launch (319 people) (31 businesses)	72% said there was sufficient interest for a community TV 77% of business would advertise	14% said they would watch news 15% drama; 20% movies 17% current affairs 11% local programming
2008 Street survey after launch (119 people)		29% watched station daily 14% watched news 29% watched local content
2009 Labett research Focus group (10 people) Phone survey (1000 nationwide)	"it was the process of getting the channel up and running that was important for our community" "we see ourselves" "my daughter loves Pukeko Echo" "I watch Zorro" "it's like TV used to be"	"you just never know what might happen" "you never know what's going to be on" "I started watching 'cause someone I know was on it" "you know they're making do with little money" Statistics were a national aggregate. Only 2% of people in phone survey could name Channel North. "it is so repetitive" "it's got stale...it's embarrassing" "people just don't know it exists"
2010 An email from a viewer	"Top Sport concept and presenters are great" "young presenter for the music programme is incredibly talented"	"90% is completely substandard...bordering on unwatchable, sloppy camera work and editing. Two mates turn it on while stoned because the bad quality makes them crack up. There has been poor lighting and camera acquisition; need punchier programme choices, shot and edited better"
2011 Channel North Street and internet survey (840 people)	"I watch what catches my eye" "the smoking programe last night really got my attention" "why don't you do a local programme taking food from the market, through cooking to the table?"	69% have watched 32% watched news; 26% 'Top sport' 28% 'Pukeko Echo'; 10% 'Colin's mates' 10% special features; 10% 'See North' 13% 'Community diary'; 9% local clips 6% 'The lunch box'; 3% 'Locked' 25% old movies. "a better guide is needed" "can't get the signal" "don't watch"
2012 Channel North Street and internet survey (1024 people)		76% have watched; 19% watch on UHF; 60% on Freeview; 13% on internet 33% watched news; 7% 'Word on the street'; 24% local clips; 8% 'Northland today' 17% 'Colin's mates'; 16% Community diary; 3% 'Tutor lounge' 14% 'Pukeko echo'; 8% 'Top sport'; 29% movies; 3% 'Totems and totaras'
2013 Phone-in complaints log	"I like TED talks"	"broadcast back again but wants sound on UHF so he can watch Zorro" "can't get Channel North on Freeview" "UHF is stuttering" "why isn't it on satellite?" "Colin's mates is dry" "Why is farming on during children's programme time? - inappropriate" "Psycho' was interrupted on Saturday" "it's hard to hear RSA interviews"
2014 Colmar Brunton Phone survey (201 people)		15% of population watch station 11% with UHF watch weekly 12% said quality was excellent; 67% said good; 21% said poor 32% could not get reception 15% "would watch if there were more local programmes" 38% had Freeview satellite only 20% had Freeview UHF 33% had pay TV or Igloo only
2014 Viewer interviews	"local television is important for my mother's mental health" "I like to watch the AMP show, Christmas in the park, going to the pools, the Māori and Pākeha news and council programmes. You should put Top Sport back on" "There is a subset of the community who can watch as it is broadcasting, but the rest say if you could put bits on UTube that would reach them" "The quality is great" "I follow Channel North on UTube"	"we can't get station" "reduce the stupid overseas news" "I never see things up on line" "people can't tune in if they are not in sight of Parihaka"

Figure 8-18: Viewers' perspectives.

The Labett Research and Marketing survey (2009) noted the “personal ownership” of Channel North expressed by viewers as shown in Figure 8-19, below. One viewer said “getting the channel up and running... was important for our community”.

The Labett Research and Marketing (2009) research also showed criticisms of being “repetitive” and “stale” that reflected international criticism of community television (Aufderheide, 1992). An email received by Channel North, in 2011, echoed the critique of Channel North as being of “bad quality”, echoing the critical report by Aufderheide (1992) of being “amateur and homemade”.

The Channel North phone-in log of complaints in 2013, when analogue was switched off, reported the “UHF was stuttering”, asked “why isn’t it on satellite?” or reported audio problems, which indicated some viewers’ efforts to continue to receive the station. Interviews in 2014 indicated that quality had to some extent improved, that Channel North’s day-time television was watched by those who had difficulty getting out of the house, and that some people, especially those who were younger, watched on-demand programmes on UTube and the Channel North site.

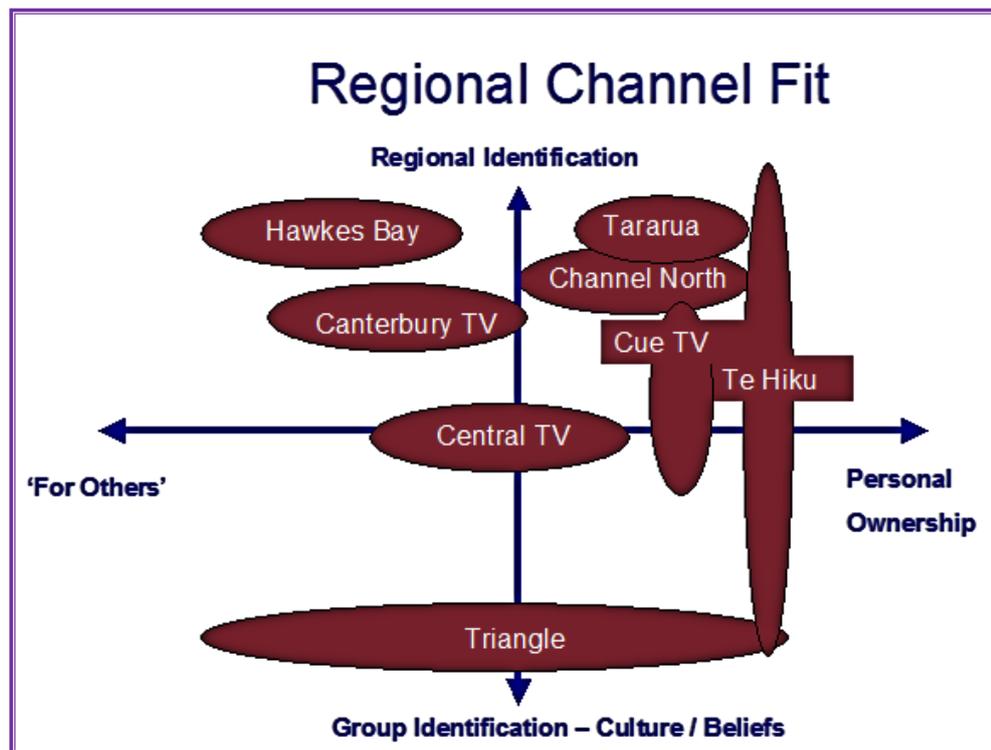


Figure 8-19: A Labett Research survey indicated viewers saw Channel North as theirs, indicating “personal ownership and regional identification” (Labett Research and Marketing, 2009, pp. 29-30).

Channel North in 2014 had no clear profile of its viewers, nor had it systematically canvassed viewers’ preferences. Surveys had been conducted in an ad-hoc manner and were supplemented by national surveys that were not helpful in directing programming. The trustees were keenly aware that there was a need for extra finance

or expertise to conduct regular audience surveys that would inform Channel North's strategic direction.

8.3 Sustainability

The television station, according to the interviewees, had "relied on the passion" of volunteers to sustain its creation and on-going running. Witi Ashby noted that while Channel North had managed financially, it had been at a cost and there was a need to "divvy up those responsibilities" (interview, 2 February 2010). It was recognised, however, that a sustainably viable station needed supportive external relationships and ongoing funding (Figure 8-20). Alina, along with others, emphasised the need "for government to acknowledge the value of this initiative and to fund it appropriately" (interview, 30 March 2010). Alex said the station needed central government to "provide the infrastructure — assigned free spectrum, subsidised terrestrial towers, provision in future developments — and the funding" (interview, 17 November 2014).

Financial viability

Concern was expressed by workers, about the need to "focus on contract acquisition and funding" to fund the station; by trustees, about managing on a small budget and "not being able to pay" workers well; and by external stakeholders, about the station's financial "capacity going into the future". Concerns were well-founded because the budget was small when measured against the high costs of film production and broadcast, and against the aspirations of the trust to meet diverse community needs.

Analysis of the financial income from 2007 to 2014 (Martin, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014) (Figure 8-21 below) shows Channel North had an increase of trading activity and a decrease in dependency on subsidies and grants between 2008 and 2014. Profit and loss statements from annual audited accounts are in Appendix D. In 2007, the organisation was wholly dependent on a small loan (from Vince).

Equipment was purchased with grant applications originally lodged under One-Double-Five and Manaia View School. In 2008, the first year of transmission, the trust subsisted entirely on a small amount of grants. Reliance on grants (assessed as percentages) decreased from 2008 onwards (apart from the purchase of equipment in 2008 and 2012): from 100% in 2008, 39% in 2009, 13% in 2010, 7% in 2011, 25% in 2012, to 10% in 2013 and 9% in 2014. Government subsidies were received to

purchase digital equipment in 2011 and to employ people on work schemes in 2010, 2011, 2012 and 2013 (the apparent 2012 increase in income from NZ-on-Air was deceptive, as it merely reflected that the timeframe of the contract was longer by two months than in other years). From 2009 to 2014 there was an increase in the percentage of income from trading: 61% in 2009, 37% in 2010, 65% in 2011, 50% in 2012, 81% in 2013 and 90% in 2014.

	Viability	Relationships	Funding
Workers (teenagers and young adults)	<p>"we needed a manager that understood the industry, focused on contract acquisition, and funding"</p> <p>"2010-12 we started to do a lot more production work rather than TV work - that was where the money was"</p>	<p>"central government needs to acknowledge community television stations as vital parts of keeping our messages local"</p> <p>"My role was to see that there were opportunities for a whole range of people to be involved"</p>	<p>"we do need a bit of support from government"</p> <p>"the government should fund this place you know"</p> <p>"funding should be re allocated back into grass roots television"</p>
Trustees (young adults, adults and elders)	<p>"so as long as we are able to pay people, we will generate community contact, cover local issues, boost democracy and things will develop"</p> <p>"it is just so easy to miss that bottom line, to go over and end up in the red - once that happens, it's a downwards slide"</p> <p>"the survival of this community TV station depends on funding... it's been doing that quite successfully, though at the cost of being too busy and being stressed. We need to divvy up those responsibilities"</p> <p>"we haven't had the big budgets -. We haven't been able to pay staff the big bucks so we really have relied on passion... and it is a huge ask"</p> <p>"this TV station has been working on the smell of an oily rag"</p>	<p>"local community television has a lot of advantages for local government in marketing a district like Whangarei"</p> <p>"local government should consider the social and economic impact of a local community television being present"</p> <p>"local broadcasting can help communities achieve their economic, social and commercial outcomes"</p> <p>"I would like to see community television in New Zealand recognised as a separate and helpful entity. I would like to see the actual definition of it and money attached to that recognition"</p> <p>"central government should recognise local television stations as something different from state and commercial stations - it's not reflected all the way through legislation - recognise and support community television"</p> <p>"central government needs to take more than just an interest and a visit".</p>	<p>"we need a good marketing strategy to get money brought into here"</p> <p>"businesses, trusts and communities supporting Channel North to grow because the potential here is huge"</p> <p>"the biggest challenge is to make sure that we have the funding to ensure growth happens for these people (workers) and our station"</p> <p>"a tiny fraction of the money TVNZ gets could help to run a small organisation like this highly creative and very localised media service provider. It would help to make it viable"</p> <p>"I'd like to see policy that supported new centres starting"</p> <p>"central government should provide the infrastructure—assigned free spectrum, subsidized terrestrial towers, provision in future developments—and the funding"</p> <p>"the government needs to acknowledge local television is a gem, and really step up to the mark with funding and support to keep it alive"</p>
External stakeholders	<p>"it has really survived so far because of the passion and commitment of the people who put it together and kept it running. They show an incredible commitment of working for very little money - it can't go on forever"</p> <p>"is there capacity going into the future...is there any risk that it won't be with us at any stage going into the future?... that would be a huge loss from my perspective"</p>	<p>"Channel North understands the local economy, probably knows most of the local businesses and the people that run them. CNorth can give that flavour and context to their messages"</p> <p>"for government to acknowledge the value of this initiative and to fund it appropriately"</p> <p>"the national government need to give it 100% support...be the squeakiest wheel and eventually someone will give you some oil"</p> <p>"I'd like to commend you. You've grown so fast already, on such a limited budget, on practically no budget"</p>	<p>"It is really high time that this project was supported so that it can grow as it should—so that the people who are contributing so valuably are remunerated"</p> <p>"...this project could attract corporate funding that could be a mainstay for Channel North for many years to come.. you had to wait so long for NZonAir funding am just hoping like heck that something opens the door, and away you go"</p>

Figure 8-20: Assessments of Channel North's sustainability.

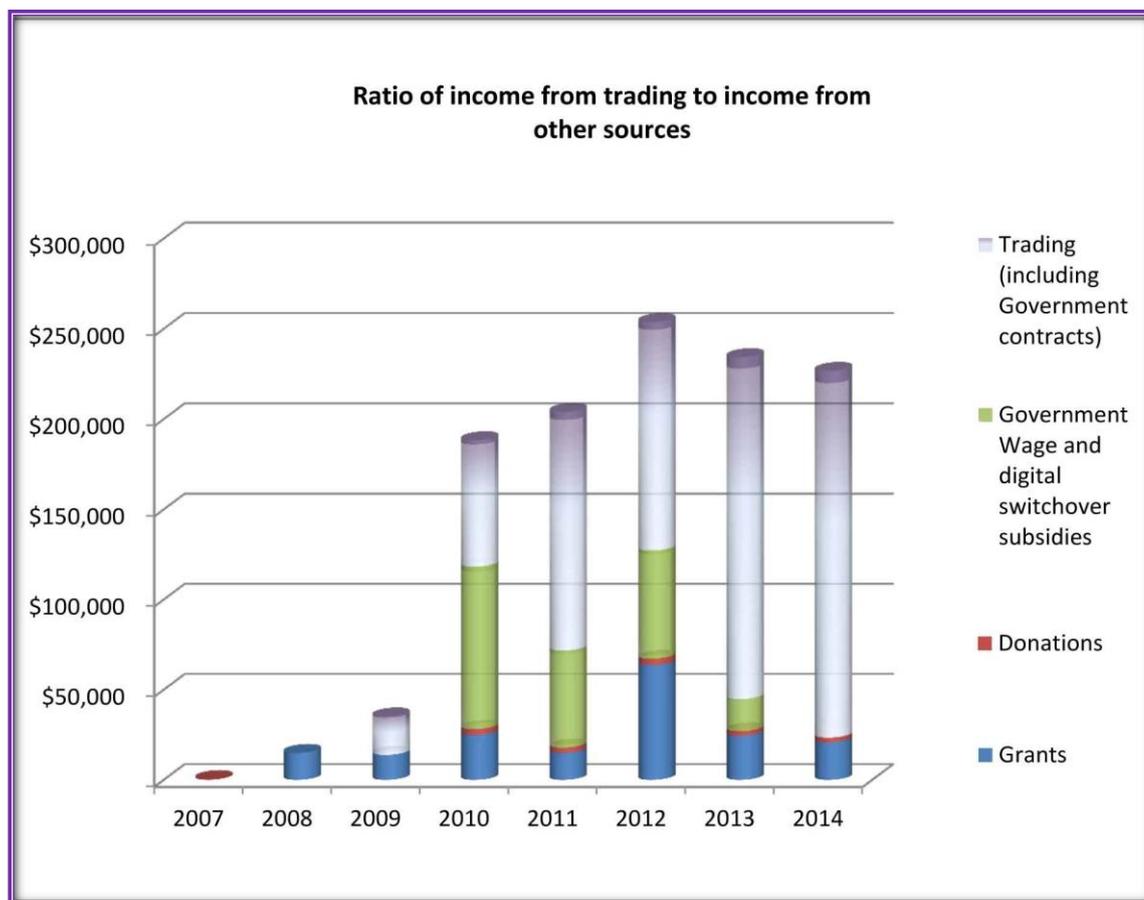


Figure 8-21: Income from 2007 to 2014.

An analysis of the trading income in Figure 8-22, below, shows the NZ-on-Air contract amounts increased slightly. Although there were fluctuations in income from community groups and businesses, this increased both in proportion to NZ-on-Air contract payments and in the overall budget.

The move to earning a larger proportion of Channel North’s income from commercial contracts, “production work”, had drawbacks. Commercial activity put the station in competition with the local small businesses that the project had aimed to foster. A focus on earning money to operate also distracted from the station’s community service agenda. There was a continued strain on underpaid workers who shouldered the load of earning enough income while still fulfilling the aims of Channel North to facilitate media participation, an aim of the station not funded by NZ on Air. Workers “show an incredible commitment” but, as Alina pointed out, “it can’t go on forever” (interview, 30 March 2010). Those with least access to resources were not able to contribute to the ongoing operation, but they were a prime focus of the organisation.

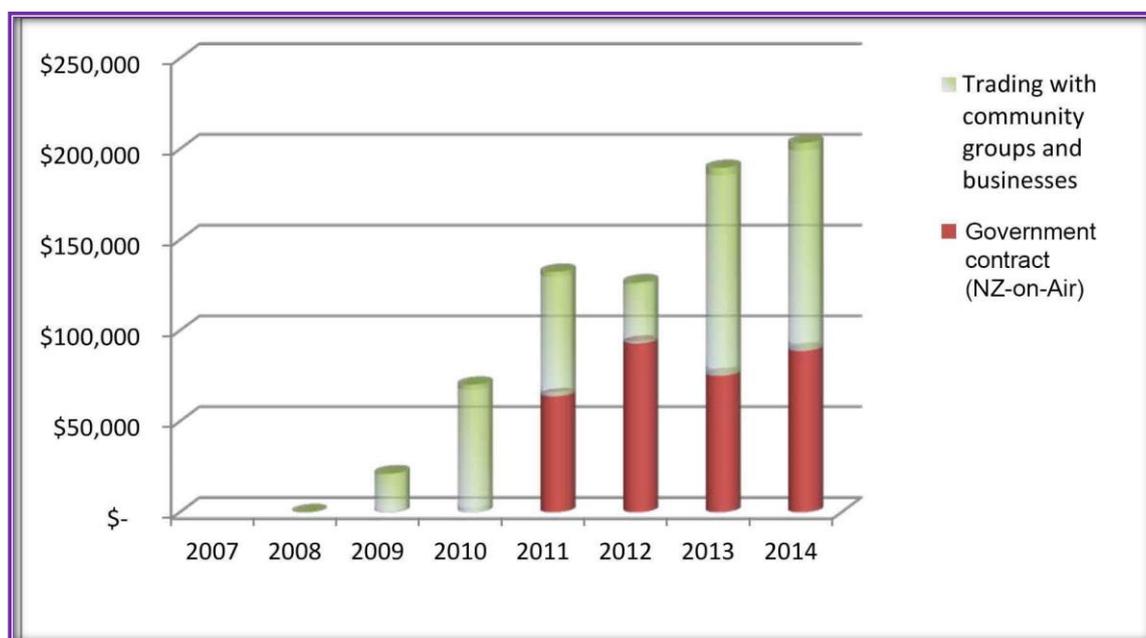


Figure 8-22: Elements of trading income from 2007 to 2014.

Robust grounding in communities

The station’s viability was largely based on local people’s work or, as Alina noted, it had “survived so far because of the passion and commitment of the people who put it together and kept it running” (interview, 30 March 2010). The core element in the station’s sustainability was that it was responsive to local needs to “succeed and be part of a bigger community”, have a place “where people with few resources could develop skills”, “promote te reo Māori”, and “grow the film industry”. Hearing and acting on these communities’ hopes and needs would, in the long term, ensure Channel North’s sustainability.

That said, there was also a need to develop contractual relationships with small businesses, the community sector and the public sector. These were institutions that had the potential to contribute funding. Marilyn’s vision included “trusts and communities supporting Channel North to grow” (interview, 2 March 2010). Financial viability needed income from mutually beneficial contractual relationships. Hemi pointed out that “local community television has a lot of advantages for local government” (interview, 21 January 2010).

Supportive central government environment

For community television to be viable as a sector, now and into the future, a clear definition and recognition of community television was needed, as well as more central government support.

John emphasised that a relationship with central government first needed “community television in Aotearoa/New Zealand recognised as a separate and helpful entity ... and money attached to that recognition” (interview, 21 January 2010).

Tim believed “funding should be re-allocated back into grass-roots television” (interview, 8 January 2010), and John noted “a tiny fraction of the money TVNZ used” would make community television viable (interview, 21 January 2010). Of the total broadcast budget, only 1% per annum was awarded to regional and community stations between 2008 and 2014 (NZ-on-Air, 2009, 2010, 2011a, 2012, 2013a, 2014a). These stations were supported at a lower rate than community radio, even though the latter medium is cheaper to run. Funding support was seen as needed, as new centres started, for infrastructure, and for ongoing operation. This kind of support recognised the impact of community television on “economic, social and commercial outcomes” (Hemi interview, 21 January 2010).

8.4 Summary of findings

Interviewees described three important facets in the development of Channel North. These facets aligned with the themes of participation, meeting community needs and a supportive environment.

The creation of community television rested on the involvement of community people who “wanted to do something different”, or for whom filming had always been “a passion”. Interviewees described people being able to use the station because know-how people and equipment was available, they connected with the group, and there were coordinated ways of being involved.

The station was described by interviewees as meeting diverse needs for local communities. Some said filming was “good fun”; some saw local media as potentially creating “a bridge” between Whangārei Māori and Pākehā cultures; others wanted it used to promote “te reo and our local mita”; to provide opportunities for “people with few resources”; to “bring the community together”; as “production facilities for small business”; as a “stepping stone” between learning and a media job; as a vehicle for “democratic debate”; or as a vehicle for viewers to “see ourselves”.

From 2011 to 2014, Channel North annually earned between \$200,000 and \$250,000 (Martin, 2011, 2012, 2013, 2014), 36% to 40% of that budget coming from a NZ-on-Air

news contract. For Channel North to be sustainably viable, interviewees said it had to “pay people” reasonably. John emphasised the need to get an “actual definition of it, (community television)” and to develop contractual relationships, not only with local government and business but also with central government, so it could be “recognised and supported” (interview, 21 January 2010). A more supportive environment was needed for community television to flourish in Aotearoa/New Zealand.

The key to Channel North being sustainable, according to interviewees, lay in assisting people to participate; meeting the communities’ needs; and securing a supportive environment for community television in general and for this station in particular.

9. Analysis: Examining Channel North as a system

The aim of this research was to answer the question: **How do you create a sustainable community television station that meets the needs of local communities?** Facets of the answer were gleaned from the action-research cycles of development, and from the ideas and hopes of those interviewed, addressing the specific questions of who created Channel North; by what process; what needs were met; and how the project might be sustained. The diverse motives that led people to fashion the station held clues to how the station was created, how needs of local communities could be met, and also how it might be made sustainable.

In this chapter, I will address the research question by direct analysis of Channel North from different systems-perspective angles (Habermas, 1979; Kemmis, 2013), each providing another component of the answer to the research question. I begin with a proposed definition of community television. The community benefits that were described by interviewees as accruing from Channel North will then be compared with other stations reviewed using lenses proposed by Lithgow (2008) and Christians et al. (2009). Using a community-led development lens, I will examine the station's Te Tiriti framework, other ethical drivers and the implications of the diverse perspectives of the stakeholders involved.

9.1 Community television defined

Community television's definition in Aotearoa/New Zealand has been blurred by its grouping with small commercial stations and by commercial imperatives thrust upon it by low public funding. John Gwillim, in his interview (21 January 2010), emphasised that a definition would provide a basis for supportive policy. I propose a description of community television as a commons resource.

A community television station is the common property of its local community, with an ethic to provide access to the broadcast commons. Interviewees described Channel North's facilities and expertise as their common property (Fennell, 2011; Ostrom, 1990), "our station", managed by a community group. The station provided access to film production, dissemination and viewing. The right of local people to the use of broadcast commons has been asserted by Elinor Ostrom (1999; Ostrom & Walker, 1991) together with others (Buckley et al., 2008; Henrich-Franke, 2011; Wormbs,

2011), and can be connected with the right to communicate (Restarits, 2008). Because they work for the common good, and because citizens should have a right to communicate, community television stations such as Channel North, I propose, should have locally affordable access to the broadcast commons spectrum and the internet.

In forming a definition for community television, I first looked at what others had written. In international literature, I found there were differences in what has been defined as community television as well as differences in the naming of what was essentially community television. In the United States, for example, community television was known as 'public access television' and was a non-commercial system of broadcasting on television channels of independent or community groups with the three foci of public, educational and governmental programming (Olson, 2002). In the United Kingdom the name used was 'local television', whereas in much of the European Union, where it was called community television, it was variously described as not-for-dividend, community commons, accountable to the community, open to community participation, creating local identity, and charged with preserving cultural and linguistic diversity (Restarits, 2008). The definition of community television has similarities worldwide but was not standardised. The common descriptive threads include not-for-dividend governance, and public access for members of the local community to produce and broadcast programmes using station training and equipment (Ali, 2012b).

Some regional stations within the Aotearoa/New Zealand collective Regional Television Broadcasters Association (RTB) differ from community television in that they are for-dividend small businesses. Small and medium businesses are natural allies of community groups; likewise small commercial television enterprises are natural allies of community television and thus in Aotearoa/New Zealand they easily group together. There could be seen to be further blurring between 'regional' and 'community' because community television stations need to charge for some services in order to be financially viable. The core difference between the two is that the surplus in a small business goes to the owners and shareholders, whereas the surplus in community television is directed towards the pursuit of community aims.

Public television differs from community television in that it is owned by the state and is mandated to provide quality television of an Aotearoa/New Zealand character. That

mandate is complicated by a government imperative that public television be profitable, by outcome measurement based on audience numbers, and by the opening up of public broadcast funding to for-dividend media (Cocker, 1996). This hybrid public and commercial model works poorly for both public television and for community television (although it is favoured by large for-dividend television). Community television differs from public television in its local community ownership, in the differing emphases on quality, and in the degree of participation possible for local communities. The qualities of this difference will be further analysed in the 'professional versus participatory' section below. The benefits gained from community television differ from those gained from public television in respect of the degree of participation in story-telling that local communities can have.

The Ministry for Culture and Heritage (2014) description of community television was combined with that of local and regional television. That combination was problematic, as this blurred the differences between for-dividend and not-for-dividend entities. This description did, however, include accurate and useful descriptors for community television: the need to develop local character, mission and place; reach under-served communities; provide stronger communication links for communities of interest; promote participation; be involved with community and support community activity; and to have community ownership. The aims of promoting participation and access to media technology, within the Ministry's descriptors, significantly echoes elements that are highlighted in this research. The Ministry definition also mentioned fostering community voice, providing shared public space and supporting innovation. In Channel North interviews, the ability to participate showed community television's most important attribute. Community television was seen as in the public good and the common property of all sectors of the local community. It has been recognised that some sectors, such as children, need specific support in order to be involved. The innovative and community-building potential of community television was reflected in the findings. Community television has been described as meeting the needs of the local community: the needs for playfulness; bridging understanding; indigenous language; community and business building; education; media training; media work; and an alternative media voice. From viewers' perspectives, local activities and local events were seen as unique.

Based on this research, I propose the following as an Aotearoa/New Zealand definition:

Community television is responsive to its local community. It fosters local participation in, and technical access to, television production. A not-for-dividend community group manages a public commons space, equipment, media training, and broadcast facilities. Aims may include cultural media diversity, language diversity and innovative opportunities, based on the right to communicate. At its best, community television is responsive to the rights of tāngata whenua and to the needs of marginalised communities, and maintains a social justice perspective.

9.2 Community television, its roles and benefits

I will consider here both the high-level roles that community television can take, and the benefits that accrue to communities from its undertaking of those roles. I begin this analysis with a people-centred perspective, before going on to apply systems-thinking to that information for Channel North and for four other stations.

To carry out this analysis, I first consider Christians et al.'s (2009) normative model, showing the various nuanced positional roles media could take, based on their relationship to the institutions of society and on the level of autonomy from interest groups that media could exhibit. Ellie Rennie's (2003) comments about different purposes for community television in different geographical areas, interestingly, included similar terms as Christians et al.'s positional roles.

To inform subsequent analysis, I will summarise the perspectives interviewees adopted about the benefits that Channel North provided. I will also summarise analyses based on Lithgow's (2008) model of benefits from the work of four other stations, and allot each station a role position within the quadrants of Christians et al.'s normative model. Finally, I will analyse benefits from Channel North using Lithgow's model, and compare them with the benefits achieved by the four other stations. I propose a positional role in terms of Christians et al.'s (2009) model that Channel North currently fulfils in Whangārei and Taitokerau, recognising that, as this model is normative, that role position could change over time.

This first diagram (Figure 9-1) shows Christians et al.'s normative media model itself. This model is later applied to the role positions each of the five stations are considered to have been assuming.

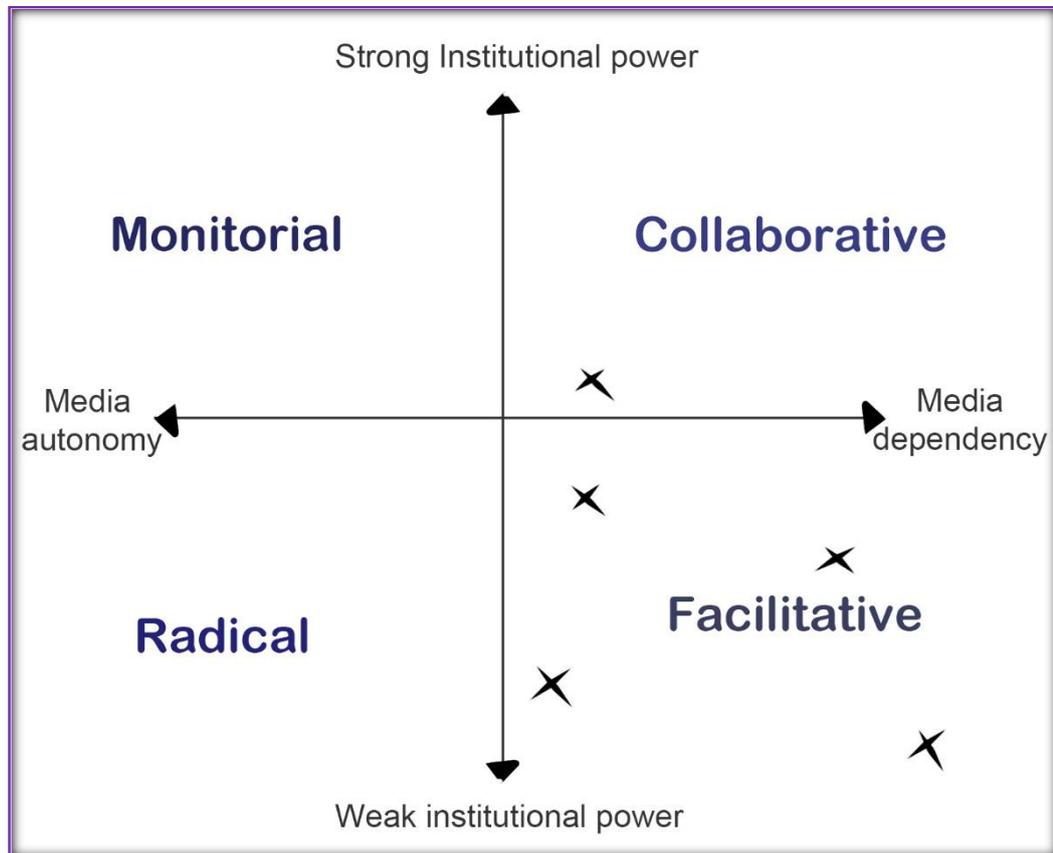


Figure 9-1: Normative model for media (Christians et al., 2009) showing potential placement of community television stations (Telile, Taranaki, Triangle, Canterbury and Channel North) marked with an X.

a. Community benefits from Channel North

Diverse benefits were described by participants and other informants as accruing from Channel North and from community television generally. These benefits were identified (in the previous chapter) largely through interviews from a people-centred perspective. In this section, they are examined, rather, from a systems perspective (Habermas, 1979; Kemmis, 2013) for the local identity gains they have brought. Benefits from the station's operation are related to roles that Channel North undertook during the first six years of broadcasting.

The benefits to Whangārei communities of having a community television have been organised into nine themes. The interviewees said that local people were able to participate in the visible life of the community through making films and broadcasting them to their friends and neighbours. People enjoyed the playfulness of television and

gained satisfaction from making film. Māori and Pākehā stories have improved understanding between their communities. Indigenous language, local to Taitokerau, has been heard more. Access to media has been facilitated for those with least resources. Community participation in film-making and broadcast was extended. Small businesses have been given more of a profile. A large number of people have received training in media. This training provided a scaffold for people to get into work and has contributed to a growing media industry. Programmes on the station have contributed to alternative voices being heard and to democratic debate. Participants spoke passionately about the areas of benefit that had drawn them to start the station. I found that the vision of achieving those benefits was the reason people established the station, and why they have continued to be involved, despite challenges.

In the first six years of Channel North's operation, interviewees said that residents in Whangārei experienced some of these benefits and, to some degree, the vision was being achieved. A 2009 survey of viewers also found that community television provided participation in, and connection for, at least part of a real and tangible community (Labett Research and Marketing, 2009). So, despite broadcast and production quality issues, and limits to the reception area experienced in Whangārei, the local content of community television was seen, in that research, to be of benefit. Viewer preference was for local content, although people did watch old movies that were screened. Participation meant viewers saw people, places and events they knew and this made them feel connected with a local cultural identity through the vehicle of television (NTVCT, 2011b). Validation of local identity on television, as a counterpoint to a globalised western identity, had benefits for local communities.

That people could be involved in the production of their own filmed and televised stories (Woods, 2008; "Making Films", 2013; Piper, 2012; Roden, 2014; Ryan, 2013c), and that some local communities were able to access local stories, were, I found, two aspects of the key benefit that Channel North contributed to the communities.

Television strongly shapes how we see ourselves. Interviewees were inspired by the ability to portray the lives and views of sectors of the community that hitherto lacked visibility (Kake & Peters, 2013). Channel North collaborated with Māori Television and local people to tell local Māori stories in the local language and from local perspectives (Collins, 2015). Māori were articulate about the benefits of their local world being

made visible. Community people described how collaborating in the creation of films created community cohesion more than the broadcast itself. Children were particularly clear about the importance of creating their own television stories. They advocated not only for local children making their own stories, but also for children's television generally to be made by children.

The benefits from, and purpose of, a station can change. The original aims of Channel North were set down in the Trust document (NTCT, 2006b). They were to increase opportunities for Taitokerau film-makers, support a just society, highlight the reality of those marginalised, celebrate local enterprise and talent, and promote healthy lifestyles. These aims were still being lived out during the course of the research. In planning strategically, aims could be refined. In order to plan well, it became important to take a higher-level look at the purpose of a venture. With this in mind, I have used Christians et al.'s four normative roles of media to look at the purpose of Channel North and also, by way of comparison, of other community stations.

b. Benefits from four community television stations

While being aware that all models that generalise can override subtle similarities and differences, I will now apply Christians et al.'s (2009) model, together with Michael Lithgow's (2008) community capacity model, to the Telile TV community station Lithgow studied and to three Aotearoa/New Zealand stations.

The community station, Telile TV, studied by Michael Lithgow (2012b) in Cape Breton, Nova Scotia, Canada, took a facilitative role (Christians et al., 2009) in a community hit by economic disaster. Lithgow found community television contributed to local perceptions of inclusion and wellbeing. Like Channel North, the Cape Breton community television used local languages which increased understanding between disparate groups. How people made meaning of their lives and boosted their sense of agency was assisted by community television. The effects of enhancing a sense of agency in the community had far-reaching consequences for the identity and economy of the region. Telile TV was well-funded by bingo gaming, so was independent and community controlled, leaving it free to take a purely facilitative role to good effect. It contributed to mending rifts between communities, rejuvenating local culture and rebuilding a depressed local economy.

I have used the framework Lithgow created to analyse benefit and increased local capacity from Taranaki-TV, Triangle-TV and Canterbury-TV in Aotearoa/New Zealand. Telile, Taranaki, Triangle and Canterbury-TV were all described as involving diverse communities in their local areas as citizens with a valid television voice. There are similarities between the benefits and increased capacity (in Lithgow's terms) from these television stations and those benefits described in the findings from Channel North.

c. Channel North's contribution to community capacity

Using the outcome model created by Lithgow (2008), I found some benefits and increased capacity to the Whangārei communities from Channel North. Lithgow's model groups outcomes into social, cultural, political, human, financial, physical, ecological and knowledge capacity. His model also includes the benefits of having an improved flow of local community information and locally produced or selected entertainment. These changes in capacity, when compared with four other stations — Telile TV, Taranaki-TV, Triangle and Canterbury-TV — show that the increased community capacity and benefits are not unique.

The benefits described by Channel North interviewees, I argue, have contributed collectively to the construction and persistence of local Whangārei identity — one of the aims of community economic development (Jennings, 2012, 2014). The accrued benefits that have contributed to local identity from Channel North's activities have been used to examine its media role (Christians et al., 2009). The media role function that Channel North fulfilled at the time of the research will be compared with the potential roles media could take.

The following discussion analyses Channel North's interviewees' information by considering each of the elements in Lithgow's Outcomes Mapping Framework, summarised in Figure 9-2.

This adaptation of Lithgow's model includes — as has been discussed earlier — use of the term 'capacity' rather than the metaphor of 'capital'.

Social capacity

Social capacity (Smith & Kulynych, 2002), in the context of community television, refers to the value of increased social contacts, cooperation between people and equitable treatment. The other stations reviewed, as well as Channel North, all reported contributing to their areas' social capacity. Social capacity included having good relationships with others, having access to networks of influence and being supported, all of which improved the social wellbeing of local communities.

Aligned with community development, as described by Bertotti and associates (2012), Channel North has contributed increased social capacity by bonding between local communities, bridging to work and other opportunities for disadvantaged sectors, and linking between community, business and the state.

Channel North interviewees discussed social capacity such as increased satisfaction ("it's fun"), Māori Pākehā understanding ("it's a bridge"), community participation ("so many people had their input"), exposure for communities of interest, and access for and the positive portrayal of marginalised people ("a place for people with few resources"). Social benefits spread more equally may, over time, support peace, security and justice in a society. These high-level benefits connect with the aims of the close stakeholder groups, such as Ngāti Hine-FM (2008), One-Double-Five (One-Double-Five Whare Awhina Community House Trust, 2014; One-Double-Five Whare Roopu Community House Trust, 1999) and Manaia View School. When analysing other areas of capacity, it is important to note that social capacity is not discrete from cultural, political, human and financial capacity.

Cultural capacity

The cultural capacity Channel North contributed was the endorsement by broadcasting of the knowledge and skill of diverse cultures within Whangārei. Cultural benefits identified in the findings include the contribution towards the preservation of indigenous language, specifically the Ngāpuhi mita of te reo Māori (Cleaver, 2008; NTVCT, 2008c), film history archiving (Telfer, 2009), making local cultures visible (CHART North, 2014; Northland YOUth Summit, 2014) and providing a local alternative to mainstream television (Labett Research and Marketing, 2009). A role in building

local cultural capacity was mentioned in common with Triangle-TV and Canterbury-TV, and in common with Telile TV a role in preserving indigenous language.

Channel North's contribution to cultural capacity has been in partnerships with external stakeholders such as Creative Northland promoting Taitokerau/ Northland as culturally vibrant (Carey, 2011; Creative Northland, 2011); the Northland Youth Theatre making connections between film and theatre (Eventfinda, 2013); and Whangārei Youth Space celebrating Whangārei as a place that treasures young people (Norton, 2014; H. Thompson & Apiata, 2014; Whangārei Youth Space, 2014b).

Political capacity

Political capacity is often envisaged as politicians pursuing votes, publicly supported policies, creating successful local initiatives and negotiating political favour for the region with their own or other political parties. This is the stuff of representative politics. From the perspective of community television, political capacity was instead described as local people having a public sphere, as described by Habermas (1996; 2004), to air voices from the Flax-Roots and the marginalised and to negotiate with local stakeholders. The community commons that was the station itself and also the broadcast airways that it accessed have placed local people in a stronger position to debate their political positions (see Ostrom, 1995) about what they saw as important for their communities and for society.

Interviewees described Channel North as aiming to enable ordinary people from different political viewpoints to participate in informed debate, particularly those who usually had difficulty making themselves heard. For example, the youth issues programme 'Word on the street' (Dinsdale, 2011b) gave opportunities for teens to discuss what was important to them, to broadcast those discussions and to follow up responses from community and political leaders. 'Pūkeko Echo' was a platform for young children to express their views, and to question politicians and others about their perspectives (D. Harris, 2009e). Community people have had the opportunity to record and broadcast films on issues that were important to them (Unkovich, 2009a). Local and political leaders as collaborators in the process have also been given opportunities to respond to local concerns (C. Cooper, 2014; "Regional Council Hopefuls Answer", 2010). Channel North's performance was weighted towards political benefit being more equitably applied.

However, despite these third-party reports and interviewees' aspirational political capacity aims, Channel North is only one of many outlets for debate, especially as internet sites are well-used fora.

Human capacity

Channel North, like Telile TV and Taranaki-TV, reported capacity opportunities for individual people such as internships and training ("Ambassadors Shine", 2012; Barrington, 2012a; "Help for Top Pupils", 2013) and jobs (Collins, 2015; Green Party, 2011; Maori Television, 2015; Turei, 2011; "TV Hosting Gig a Dream Job for Local", 2013).

Financial capacity

Interviewees described Channel North as supporting regional financial capacity by acting as a local production company and offering affordable local advertising. Through this lens, Channel North, in common with Telile TV, have been seen as a social enterprise supporting local community economic development (Jennings, 2012, 2014). In a related way, Canterbury-TV supported local economic development⁸⁰ with their Business Club and affordable retail shows for local small business (Andrew Keeley personal communication, 25 June 2014).

Channel North promoted local small businesses with shows like 'Northland Today' (NTVCT, 2008c); by sponsoring the Chamber of Commerce business awards (Cocurullo, 2010; Roberts, 2012); and by collaborating with development agencies such as Northland Inc⁸¹ (David Wilson and David Templeton interviews, 30 October 2014), Crown Fibre Holdings Ltd and Northpower⁸² Trust (Laird, 2014a).

80 'Community economic development' refers to the increased capacity and benefits for and from not-for-dividend organisations. 'Local economic development' refers to gains for for-dividend businesses and economies.

81 Northland Inc., controlled by Northland Regional Council, promotes regional economic development, usually benefitting for-dividend sector.

82 Northpower Electric Power Trust is a Whangārei consumer trust which created and owns the power and internet fibre networks in Whangārei.

Infrastructure capacity

The physical capacity of Whangārei has been extended by having the infrastructure of a station and equipment built and used: “media at (local) fingertips”. Channel North, as did Taranaki-TV, has studio and equipment available for community use (NTVCT, 2009b). The ability for people to broadcast, provided by all five stations, was also an extension of physical capacity. In Channel North, studio, equipment and broadcast were available free or for a small charge if the project was making a profit.

The creation of new physical resources opened new possibilities for a community when planning how to meet their vision. Just as transmission infrastructure built by citizens in 1963 (Keene, 1966) assisted the affordable development of community television in Whangārei, so too could the Channel North studio infrastructure, if it persists, assist future as yet not envisaged development.

Ecological capacity

Documentaries that raised appreciation of the local natural environment were made and broadcast by Channel North, Telile TV and Taranaki-TV. The airing of these documentaries contributed to people valuing and getting involved with caring for the environment, a real benefit to the community and community identity. Through Channel North, for example, during a campaign to save the Whangārei harbour from sewage spills, a documentary was produced and broadcast that contributed to the harbour clean-up goals of the campaign (NTVCT, 2011a). Another documentary raised the profile of Bream Bay Coastal Care Trust’s coastal environment work, attracting volunteers (NTVCT, 2012b). A children’s film about the ecology of streams near their school helped get locals collaborating in clean-up activities. Films about kiwi and dogs assisted in kiwi preservation (Laird, 2010b). For Channel North, the Northland Regional Council has often been a partner in this type of film-making.

Knowledge capacity

With a community television station in the community, knowledge capacity has been increased in local people about making films and about media generally. This was especially described in Channel North and Taranaki-TV interviews. Expertise developed in the creation and running of the station and in making films was a knowledge benefit for children, many of whom had two years film-making experience

through Channel North (Small, 2010a); for those pursuing media careers (“Help for Top Pupils”, 2013; Kake & Peters, 2013; NorthTec Tai Tokerau Wananga, 2012a; “TV Hosting Gig a Dream Job for Local”, 2013); and for people for whom film was an interest or passion. The content of local documentaries also contributed to viewer knowledge.

Improved flow of community information

All the community television stations improved the flow of information in the community by posting events on a community diary, running local news stories and by covering local events (NTVCT, 2008b, 2008c, 2011b, 2012a). The promotion of local events and issues raised awareness in the community, and the flow of community information, informants said, encouraged members of the community to become engaged in events and action on issues.

Local choices

Drama, comedy and music were produced by local people for all five stations. The ability to see locally produced films has been appreciated by Channel North viewers (NTVCT, 2008b, 2011b, 2012a). Viewers have also been able to ring the station and discuss the sorts of films they wanted to see. People sometimes phone to ask for a repeat of something they have missed (NTVCT, 2013c). Community stations have more ability to be responsive to local choices.

Increasing community capacity

Out of the range of possible community outcomes, interviewees said that having community television locally actually resulted in positive gains in Whangārei. This aligned with reports from the areas around the four other stations. The local community television station in Whangārei has encouraged people to become engaged in their community; contributed to Māori-Pākehā understanding; assisted the voices of the marginalised to be heard; contributed to both not-for-dividend and for-dividend economies; created new resources for community use; encouraged people to be involved in local environmental projects; raised awareness about local issues; and enhanced education and skills development. These outcomes have brought community benefits and contributed to strengthening local identity, as shown in Figure 9-2, below.

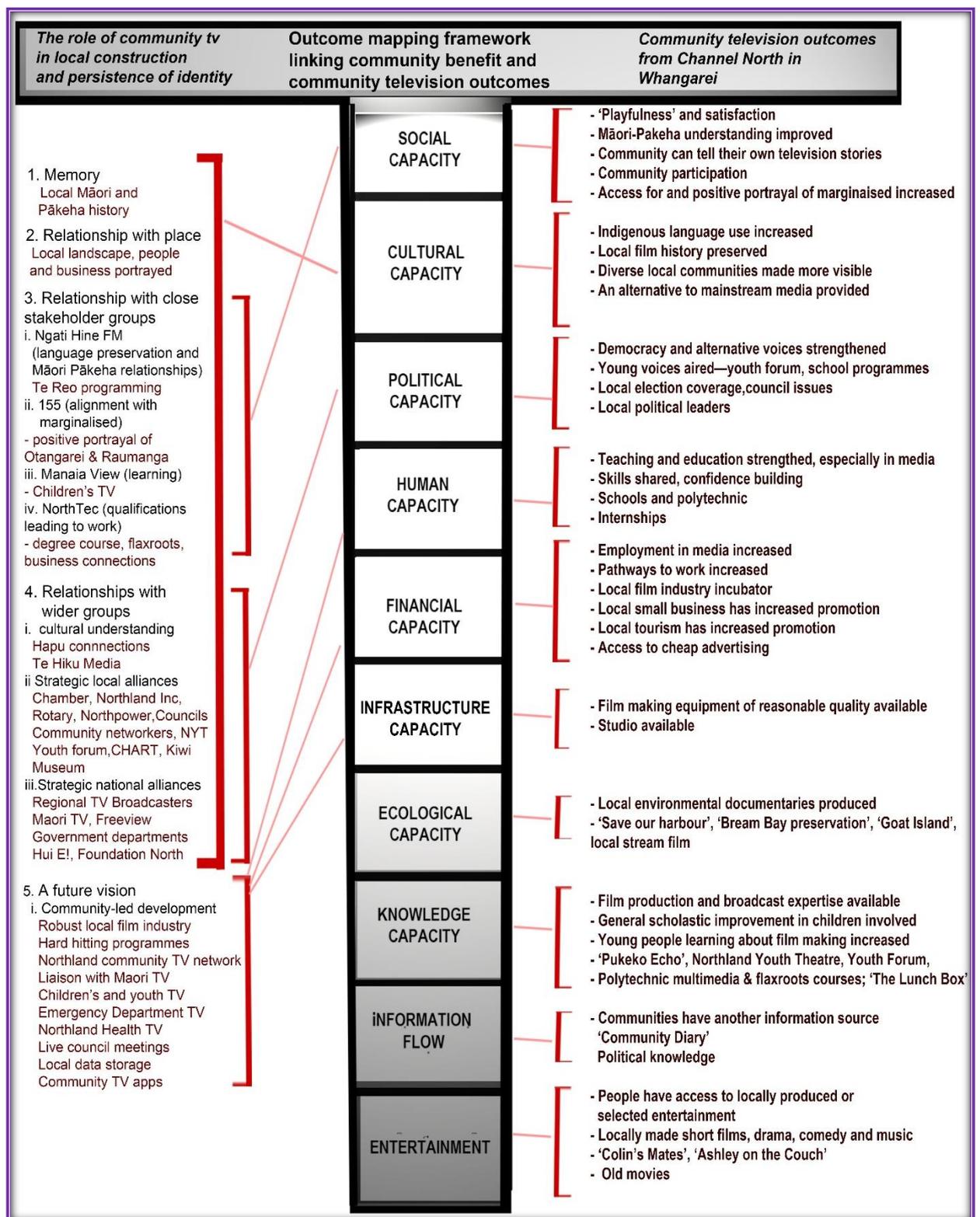


Figure 9-2: The range of benefits Channel North has brought to Whangārei described in findings from research participants on an adapted form of Michael Lithgow's (2008) outcome model.

The analysis leads to a particular proposal, that holding strategies in common amongst stakeholders (Carey, 2011; Manaia View School, 2015; Northland Intersectoral Forum, 2011; NTVCT, 2013d; NorthTec Tai Tokerau Wananga, 2010a; One-Double-Five Whare

Roopu Community House, 2011; Prime, 2008) does add extra value in the collective creation of local identity. The sum of the whole is greater than the contribution of the parts.

Analysis of Channel North’s work shows that they, together with other stakeholders, have the potential to affect the construction and persistence of the local identity of Whangārei. From this analysis, the station’s participants could review the effects of those outcomes as benefits to the local community and as influences on local identity, in order to strengthen specific areas of activity or re-focus where to place the emphasis of their future effort.

d. Assessing positional roles

From background information and interviews, I have applied Christians’ et al. (2009) model (Figure 9-3) to one regional and four community television stations. While all five stations fulfilled a ‘facilitative’ role, more specific positions have been assigned within the facilitative quadrant.

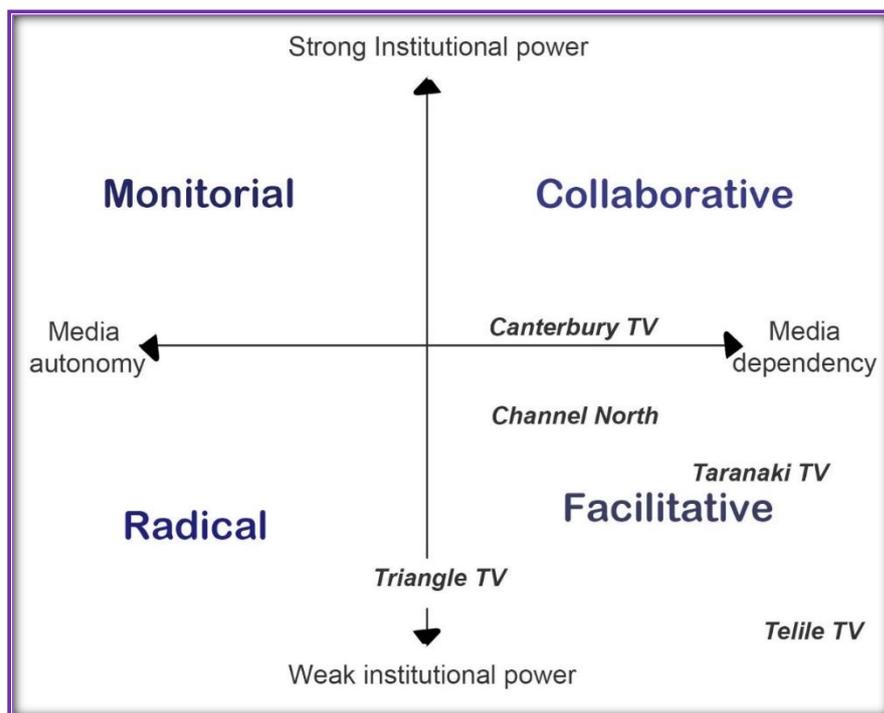


Figure 9-3: Community television stations assessed within a normative model for media (Christians et al., 2009).

I have placed all community televisions in the facilitative sector because they are community governed and prioritise participatory public-good outcomes; they are also to some degree dependent on external funding. Canterbury-TV is responsible to its shareholders (collaborative), but functions close to the community television sector. I

have noted subtle differences among the community stations. Some aimed to be more collaborative with local bodies, for varying reasons. Some have assumed a more challenging radical role.

Telile TV (2008), with adequate independent funding, was not evidently under the influence of outside institutions and, in Lithgow's article, only facilitative outcomes were mentioned. Taranaki-TV was dependent on local council funding and Ray Cleaver (personal communication, 31 May 2012) mentioned only facilitative outcomes.

Triangle-TV had a robust funding model that did not depend on institutional funding. While Allan Clark (personal communication, 9 February 2012) mainly described a facilitative role, Triangle-TV successfully confronted government's broadcast and funding policy and challenged public perceptions on gender and sexuality issues, ethnicity and multiple languages. Because of these factors, I have placed Triangle-TV close to the radical side of the facilitative sector. I have used the information that stations have provided to place community stations on this model; there may have been other information, not provided, that might have led to reviewing that assignment of roles.

Outcomes from Channel North were facilitative (Christians et al., 2009) of community. The station had specific partner interest groups and was connected with indigenous and community groups but partners within the group included the government statutory bodies Manaia View School and NorthTec Polytechnic. Further, part of the group's strategic aim was to collaborate with all sectors, specifically with business and local government. While the station was not owned by business or state interests, and therefore rightly seen within the facilitative sector of the model, it was placed closer to a collaborative role than other stations. At times, Channel North did challenge local institutions, for example the sewage documentary which challenged, upset and contributed to changes made by the Whangārei District Council (NTVCT, 2011a). But the station was nevertheless constrained by its own collaborative policy (NTVCT, 2006b, 2007c, 2008d, 2009b, 2009d, 2010e, 2011d, 2013d) and by its dependence on local institutions such as councils and local government departments for revenue.

The model proposed by Christians and colleagues (2009) is normative and therefore can be used not only to analyse but also to plan. The positioning of Channel North as a facilitative group with collaborative leanings is a description of what has actually

existed. Based on that analysis, it would be possible to plan where the group would like to be, and what role it would decide to play. In its strategic plan (2013d), for example, Channel North stated an objective of taking on a more challenging radical role. It would be possible to move towards that role by rebalancing the aims and functions of the group.

9.3 Underpinning paradigms of Channel North

In this section, I will use a community-led development lens to analyse group growth. With this lens, I will use interviews and documentary evidence to present the underpinning paradigms of the station. Channel North's creation was a community-led development initiative that began from community processes and subsequently involved state and business sectors. In this process, the group applied ethical positions on Te Tiriti o Waitangi, prioritised quiet voices, and focused on a positive healthy identity of the area. While professional production in-house was striven for, wide participation for Whangārei people was the priority.

a. Community-led development

The collaborative and facilitative media functions (Christians et al., 2009) used to describe Channel North in the last section, I propose, align with community-led development (Inspiring Communities Trust, 2010, 2013; Loomis, 2011, 2012; Torjman & Makhoul, 2012). A community-led development descriptor also emphasises economic development aspirations (Torjman & Makhoul, 2012) and these can be seen in Channel North's aims to support small media businesses and to create local jobs (NTVCT, 2009b).

In community-led development, community groups lead and collaborate with business and the state for the benefit of the local community. Within this model, there are tensions between, on one hand, its roots in commitment to change from a radical community-development perspective (Ledwith, 2011) and, on the other, the collaborative aims of a social enterprise (Jennings, 2012, 2014). Channel North started from a community base close to *tāngata whenua* and, leading from that base, collaborated with business and the state, both within its structure and in external relationships.

Values and political positioning could be risked by a group in their attempts to be all-inclusive. However, the history of community development in Aotearoa/New Zealand (Aimers & Walker, 2013; Chile, 2006) has encouraged groups like Channel North to risk the tensions that these two positions bring, in order to gain the dual advantages of sustainability and impact.

In the case of Channel North, the combined strategy and effort of the collective of community group, state and business had a higher likelihood of meeting its aims. By working in a community-led development way, Channel North has been more able to work towards far-reaching community benefits of providing training opportunities for the population in media production, increasing the number of local jobs in the industry, incubating media business development and providing production equipment and broadcast infrastructure for the community. Such benefits would not have been achievable, working in isolation. There was no seed funding, but, from a basis of volunteer energy, close stakeholder partners provided supplementary resources and support to work towards their aims.

Community-led development projects, such as Channel North, hold facilities and expertise as a community commons. Channel North also saw its role as an advocate for access to the broadcast commons for locals (Ostrom, 1990, 2010). In this case, this means that social, cultural and economic benefits for the Whangārei communities have continued to be held on their behalf by Channel North. Participation of local people has mandated Channel North to press for local use of the broadcast commons.

An organising or coordinating community-led development role was an essential part of linking the internally complex parts of Channel North. The organising role involved enlisting and drawing others in, listening well and sometimes being a cheerleader when things got tough. All along, the idea has been kept on the boil, in other words, kept alive.

Diversity and collectivism must be honoured and managed in Channel North's community-led processes. The managed diversity could be seen from Habermas's (1987) systems-thinking perspective as a complex system within a system that involves actors, institutions and tight networks. Being community-led and being connected to diverse networks were key characteristics of Channel North, characteristics that have raised the potential for innovation and reliable group resilience.

I will extend the analysis of Channel North's community-led development paradigm by clarifying some of the underlying values of justice and fairness on which it was built: Te Tiriti o Waitangi, redressing inequity, and balancing requests for professional production with the priority of facilitating participation.

b. Te Tiriti o Waitangi

The Channel North constitution (NTVCT 2006b) reflected an overall desire to be guided by Te Tiriti o Waitangi. The group has agreed to operate in this way for three reasons. First, the group is situated within Aotearoa/New Zealand where Te Tiriti set the baselines for relationships. This is a moral position. Second, the use of resources such as broadcast airwaves are (and should be) affected by the relationships set down in Te Tiriti and He Wakaputanga o te Rangatiratanga o Nu Tireni. Third, Māori and Pākehā continue to co-habit spaces such as Whangārei as a community. Both peoples are parties to Te Tiriti and have a moral obligation to live that out. So, in setting up an organisation that intended to honour as best it could in its own context Te Tiriti o Waitangi, particularly the Article two and Article three rights, Channel North needed to make the relationship patent. In the beginning, the relationship existed already, whether it was taken into consideration or not, but Channel North wanted to honour and enrich that relationship in its own structure and work.

The key issue, I would argue, in Māori and Pākehā working as partners under Te Tiriti, is the ability for each to be part of decision making. Certain advantages have flowed from Channel North adopting an ethical position in acknowledging Te Tiriti from the outset and in having, in its core group, individual members of local mana whenua hapū. Those local hapū members have, in turn, been able to suggest people who would connect the station to other hapū groupings within the area. Therefore, eventually, Channel North developed relationships with mana whenua hapū (people with traditional authority within this area) as well as taurahere (Māori from other areas).

The Trust was set up as a partnership that included One-Double-Five Community House and Ngāti Hine-FM, both of which have strong Māori membership and kaupapa. Governance mandated by local hapū aligns with Article Two of Te Tiriti (hapū sovereignty). The day-to-day aims and focus of the station having a Māori-Pākehā

emphasis aligns with Article Three of Te Tiriti (guaranteeing citizenship for hapū members).

Not surprisingly, the group found that applying Te Tiriti required on-going dialogue as new issues and contexts arose. People generously remained open to what came out of those discussions. The group, as it was formed, had the advantage of expertise in the area of Māori-Pākehā dialogue, both within the group and in its close relationships. In principle then, both Māori and Pākehā had to be open to working with each other for this collaboration to succeed. They were open to where the kōrero might lead. In that sense, the collaboration of research participants (especially where they were representatives of local hapū) in the design, analysis and reporting on this research, is part of addressing these unfolding relationships.

As an additional point in this section, I make a distinction between the relationship between tāngata whenua and the television station (as they are based on Article Two of Te Tiriti) and the station's intention to address the inequities experienced by Māori (among others) in the Whangārei area (Malcolm, 1996). Both issues have been reflected in this research. In fact, the drive to address inequities could be seen as an expression of applying Article Three of Te Tiriti o Waitangi. In asking the key ethics question: Who benefits from Channel North? due weight must be given to both these sets of key voices, those of tāngata whenua and of Māori in general.

c. Conscious ethical drivers

The values held by members of a group are played out in its operation and any external relationships; for unity within the group there should be a clear understanding of its values and ethics. Ethics are concepts of right and wrong conduct. Specific positions were taken by the governance group of Channel North at its inception and are still being taken in its continuing operation. Ethics were at the heart of Channel North's Tiriti o Waitangi responsibilities: a Tiriti basis, the redress of inequity, rights to the broadcast commons, and responsiveness to social issues. There was no legislation that impelled specific stances on these issues.

Strong ethical positions have been indicated in the reviews of other stations. The ethical position of Channel North resonated with early community television in Canada (Olson, 2002), taken to New York by George Stoney to establish the Manhattan

Neighbourhood Network (Howley, 2005a) with an ethic of redressing inequities and poverty. Northern Vision in Belfast (Lane, 2012), Southwark TV in London (Ali, 2012b) and Dublin TV (Dublin Community TV, 2013), as with Channel North, all grew from a desire for social change that would provide access to broadcasting for local people along with, in some cases, being a vehicle to advocate for social change. In order to maintain consistent direction, these ethical positions needed to be clear to the station's workers and trustees. Because different sectors, with dissimilar values and constraints, were involved in the case of Channel North, clarity and ongoing clarification were particularly important.

To some extent, Channel North discussions about ethics have been informed by the partners of the station. All are committed to Te Tiriti and Māori and Pākehā collaboration as bases of operation. All had joined the group for the public good and so were committed to creating local media commons (Fennell, 2011). Discussions have centred on the social ethics of the station and agreement has been reached on a range of positions.

The founding group considered the social ethics of the station as: being open to all but giving priority to marginalised people; priority given to local businesses over ones further away; healthy living; a stance against predatory lending and gambling; supporting local people rather than attacking them; and a positive community focus rather than a disaster and deficit focus (NTVCT, 2006b). Priority to those with least access to resources is part of the One-Double-Five Community House (1999) kaupapa or mission statement. The television Trust's constitutional aims to support and promote healthy lifestyles' and broadcast only ethical advertising, excluding loan-shark lending and gambling, have resonated with the social aims of partner groups. Giving priority to local business over businesses outside the area fitted with the community economic development role (Jennings, 2014) that the group saw for the station. A stance against taking people down, and against disaster and deficit stories, was considered by the group as consistent with the aim of building up local community. It has also been considered a counterpoint to the operation of other media (NTVCT, 2009b).

The ethical stance of supporting local people, and the telling of positive stories, has a connection with the ethic of freedom of speech. Freedom of speech, valorised in the

United States First Amendment, constrains community television in that country to allow any opinions, even if they include speech inciting hatred, to be aired on their community stations (Denver Area Educational Telecommunications Consortium v. Federal Communications Commission 116 S.Ct. 2374, 1996, US). In Aotearoa/New Zealand, the Broadcasting Act (Reprint as at April 1, 2014) limits freedom of speech on community television, as it does other forms of media, when that freedom includes unjustified attack. Channel North has taken the stance of extending that position. A non-deficit approach ethic — encouraging conduct that does not focus on the negative in stories — was seen by the group as congruent with their community role (NTVCT, 2009b). This has been tempered, though, by the need to speak out against issues that adversely affect the community, and in that context freedom of speech has been given priority (NTVCT, 2013d).

d. Professional versus participatory

The choice between putting energy into programmes that were well-made or professional and putting energy into supporting broad participation in television activities was an ethical dilemma faced by community television. Channel North has struggled with this on both philosophical and practical levels. I argue, from this research, that although the *product* — broadcasted local content — may, in part, have contributed to the social change outcomes that some people hoped for, the real strength of community television was in the *process* which involved people, offered them training, and helped them to tell their own stories. Put another way, the process of being involved had the product of community-building.

Quality criticisms were, on the whole, related to the *content* of programmes, whereas the strengths of community television lie in the *process* of engagement. Aiming for quality has had to be balanced with the need to be open to the production and broadcasting of programmes produced by local amateur film-makers (NTVCT, 2008d, 2009d, 2010e, 2011d, 2013d).

The nightly news has been seen, by some, as needing wider participation. Others have said the news needed to be more professional. For example, children said that the station was “too adulty” and wanted the general news and general programmes to include children presenters, whereas young adult film-makers and business people wanted a more professional look for the news with older experienced presenters.

There has been, therefore, not a straight choice between the station being professional or participatory. Rather, there has been a choice as to where the group put most energy, somewhere between the two poles. David Hyndman (personal communication, 28 August 2008) from Belfast TV described the choice between high-quality production and high-levels of participation on community television as a continuum, with community television towards the participatory end (see Figure 9-4).



Figure 9-4: Participatory — 'professional' continuum.

Channel North has needed to be clear where their niche was. From my analysis as a participant-researcher, for all the above reasons, that niche should rightly be towards the maximum participation end. I noted the position that a broadcast technician articulated that was later adopted by the group: high-quality production has been a goal for Channel North's in-house work but products created by community people must continue to have priority support and broadcast space (NTVCT, 2013d).

Community television's strength was its process outcomes. It needed to be measured more against participatory outcomes rather than the mainstream goals of programmes, production values and audience size (Johnson, 1994). The *process* of training, providing equipment, and encouraging participation, through which relationships between individuals and their communities are facilitated, has been the strength of community television (Cammaerts & Carpentier, 2008; Meadows et al., 2008; Tomaselli & Prinsloo, 1990). Community television has been attempting to redefine audiences of television from being solely consumers of information to becoming active participants who create information (L. M. Church, 1987).

Practical consideration of balancing professional high-quality and participation goals will continue to be debated by the governance, management and workers at Channel North. Although there have been positioning choices available at various points along

the continuum, my recommendation to Channel North has been that, when there needed to be an either-or choice, they give priority to participation.

9.4 Widening the use of Channel North

The community-led development process has been used in identifying who the station should serve, drawing representatives together and clarifying their roles and directions. Following this process bolstered group resilience and innovation.

The founding people came into One-Double-Five Community House and first successfully worked together on smaller film projects — a radical community development (Ledwith, 2011) start. The starting point was identified by community people who expressed a need for local work and an interest, first in film (Peters & Mancini, 2008; Unkovich, 2005a, 2005b, 2007b), and then with having a larger long-term project (Gwillim & Mason, 2006).

From my perspective as a community development coordinator, involving and supporting people is typically a series of cyclical steps. I started by supporting the people who were there. I judged that their series of projects was a priority as it was likely to benefit those with least access to resources. People were introduced to others who had similar or overlapping ideas about film-making, to better meet their collective needs. The group was a framework for mutual support, a way to pool resources and acquire different resources. Specific people were invited because they might be interested, or they had skills, equipment or facilities needed by the group. The organising task from that phase was to support the group.

The steps, as I have described them, followed the basic practice of following the lead of community (Ledwith, 2011), facilitating connection and adding only where needed. Later on, the group expanded its strategy and took on classic community-led development principles. After focusing on a local need or gap, pooling resources and building the project on skills that had been developed while working together, the group went on to invite state and business partnerships (Inspiring Communities Trust, 2010, 2013).

Building capacity in the communities behind the station was integral to the community-led project. Terence Loomis (2011, p. 45), in his critique of the Wairoa project, noted that building capacity was integral to community-led development and

needed to be developed before the project moved into crisis. In retrospect, and in learning from this research, it is probably advisable for community development projects to first build some clarity and capacity before engaging with state and business partners. Group capacity building for Channel North started two years before the station went to air and was the basis of strategic planning during the ensuing six years (Gwillim & Mason, 2006; NTVCT, 2007c).

Part of how diverse people were able to get involved was by focusing on the collective task rather than on differences. There was a common commitment to the public good. The founders saw this project as good for the people of Whangārei and Taitokerau/Northland. Debate assisted people to see the public good in supporting other parts of the project than their own. The group included strong advocates for the participation of softer voices such as those of children. Most of the original members, and those who joined them, became the governors who drove the project. A few were also involved in operations, as volunteers and employees. They also provided connections between the station and their own communities of interest.

Diversity among participants has affected the stance that the station took between the media functions, as described by Christians et al.'s (2009), in relation to its degree of autonomy from the state and from business. Having business, the state and community involved as well as diverse interest groups from within those sectors meant the station mostly did not take a radical stance on issues. The exceptions have been when an issue was local and a stance was taken against interests that were national or international. So a consistently radical stance was, at times, sacrificed in order to involve a wider range of sectors.

In the next section, I will describe the sectors involved and analyse their contributions to the community commons, as well as the constraints that needed to be taken into account at governance and operational levels.

a. Honouring diversity

In 2006, a decision was made by the community initiators to invite business representatives, a state school and a polytechnic to be part of the forming trust. This was a community-led development decision. Diversity within the group brought skills, resources and connections but also posed challenges. The strengths of collaboration

between sectors included innovative development and the ability to collectively achieve a substantial goal. The challenges were to get agreement when participants' and groups' aims differed.

Hypothetically, there were positions on a continuum that the group could have taken as to who they included within their number. Trustees might have been appointed from a homogeneous base on one or more measures, thereby reducing conflict to a minimum because everyone was theoretically on the same page. Or there could have been an attempt to keep most of the diverse interested parties in the room together. A choice for a degree of homogeneity would have allowed the group to progress faster and farther without the necessity to continuously negotiate between diverse positions. On the other hand, an argument for inclusiveness took the position that a diverse group, once they had negotiated commonalities, would have more allies and resources as well as the potential to innovate by bringing heterogeneous concepts from parties that historically had not worked together.

From my own position as a participant-researcher, I can see the argument for a group inclusiveness/all-at-the-table approach, which admittedly does resonate with a community-led development perspective. The argument from that perspective would hold that involving community, business and the state in a project was more likely to help the project to access resources and to result in relevant community-wide benefits. Further, this project's vision was large and it had limited resources.

There were differences of orientation between the various aims that the constitution (NTVCT, 2006b) set out at governance level. However, the group thought that all differences could be accommodated if the connecting people within Channel North, themselves each connected to a different sector, actively worked to facilitate that sector's involvement. How this played out operationally required understanding and negotiation. Within the group, those who contributed needed to be honoured for their various contributions.

There were intensely practical implications of the core decision to embrace diversity and inclusiveness. For example, having diverse contributors to the station entailed having their needs and perspectives catered for so they could participate fully. In part, the coordinator role identified earlier was about getting the internally diverse group to work together effectively, though this function should not ideally be left to one or a

few named coordinators; it was also a function of the whole group. Members of the collective who did understand the value of diversity, for example, needed to be actively and continuously reminding each other of the ways they would be appropriately welcoming people of various backgrounds into the station and its operations.

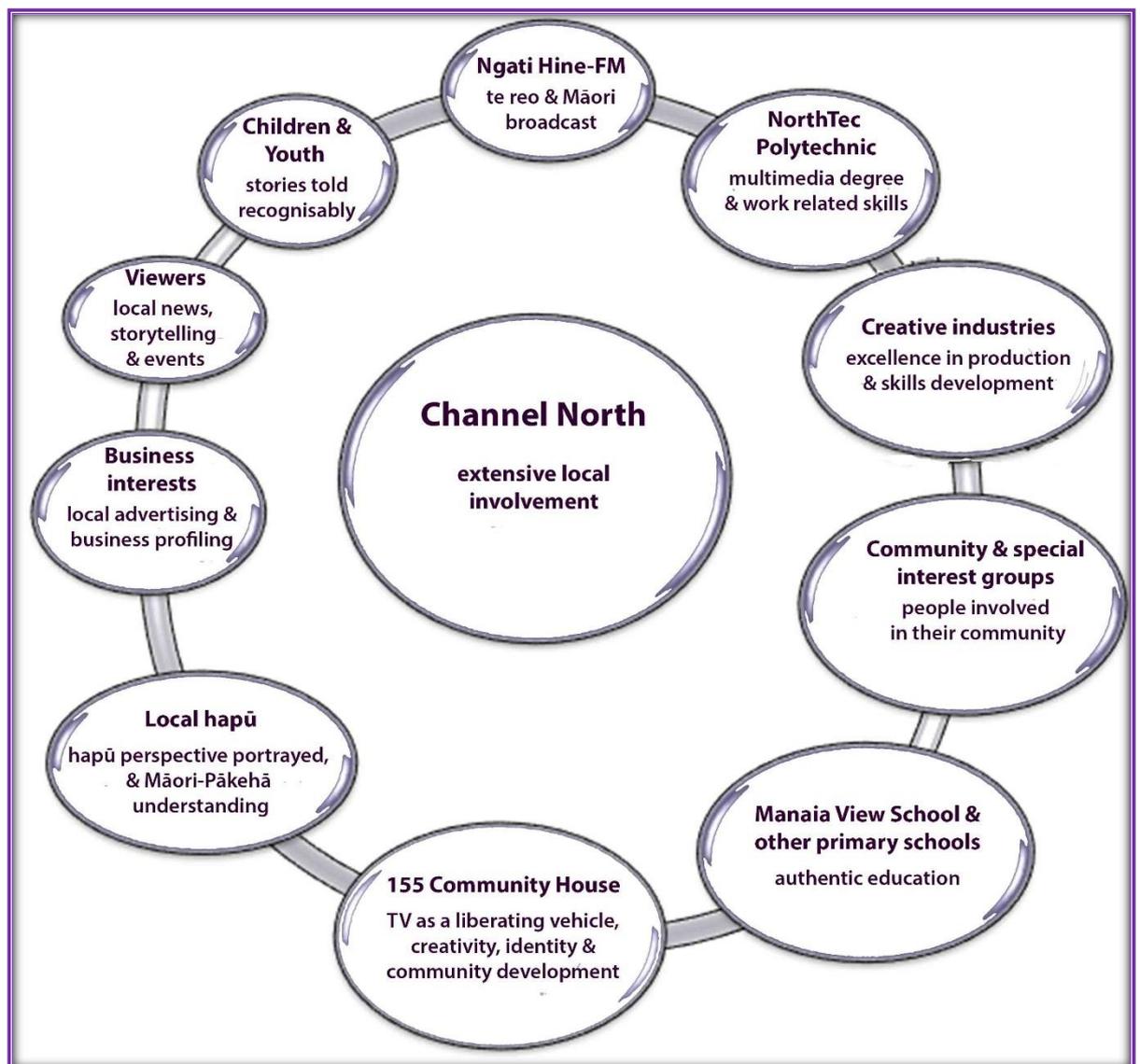


Figure 9-5: Differing entry points, different motivations, one project.

b. Different aims within a diverse group

The range of groups and people involved has been wide. The four main partner groups involved in the governance of the station have had differing but in some areas overlapping kaupapa. Actively involved in the internal organisation of Channel North have also been people from hapū groups, community, education, business and local government.

People from different groups expected that core workers would be putting effort into filming that related to those groups' particular areas of interest. People had different ways of engaging with filming and with the physical station.

There has been a range of ages, with different expectations and needs. Young children have been involved in production. Teenagers have made shows. The workers have been mostly under 30 years. Elders have come in to participate in news, current affairs and documentaries. Each person has come with a different perspective, bringing strength to the group, but this has also led to the need to resolve differences. The diagram (Figure 9-5) above identifies diverse groupings and their motivations for getting involved in the heterogeneous project of Channel North.

Channel North's partner organisations

Each founding partner in the setup of Channel North came with a kaupapa or set of guiding principles of their own. This kaupapa brought them to Channel North and formed the basis of other things they brought — community connection; te reo Māori; education capabilities.

The four partners were accountable, in their involvement with Channel North, to their own trust boards and to the trust boards' stakeholders. Ngāti Hine-FM and One-Double-Five boards of trustees were closely monitored by community stakeholders. The Manaia View School and NorthTec Polytechnic boards of trustees were accountable to the Ministry of Education and, in NorthTec's case, the Tertiary Education Commission.

There was sometimes a mismatch between the time taken to decide or move on issues between disparate groups of people. The need to consult and engage with a wide group of stakeholders limited groups in the Tangata Whenua Community Voluntary Sector. For their part, government educational institutions like Manaia View and NorthTec worked within the time constraints of the teaching year and of government departments that they work with.

Key connection people within Channel North's Trust each reported to their respective boards. Through them, the partner organisations participated in the strategic direction taken by Channel North and contributed to its development.

Relationships with wider groups

Relationships with wider groups have sometimes been maintained through partner groups, sometimes through key trustees and sometimes through other workers and volunteers at the station.

Who was involved with Channel North?	What were their aims?	What did they bring to Channel North?	To whom were they accountable?	What was their time frame?
Ngāti HineFM	Maori broadcasting for a wide local audience. Te Reo Maori, journalism training	Broadcasting expertise, local and indigenous knowledge, reporters.	Ngāti Hine board, Maori broadcasting networks, listeners	Time to consult. Daily news collection
Manaia View School	Authentic education	Education expertise, innovation, building, equipment, young people and teachers	Ministry of Education, Board of Trustees, children, parents, community	School year
155 Community House	TV as a liberating emancipatory vehicle, engagement, creativity, identity, community-led economic development	Community development, ideas, resources	Board of Trustees, community stakeholders, communities of interest	Time to consult
NorthTec	Multimedia degree course, education and career opportunities	Training, industry development	Tertiary Education Commission, Board of Trustees, industry stakeholders	Constrained by teaching timetable
Children and young people	Following their interests, learning exciting things	Energy, new ideas, enthusiasm	Themselves, other young people	Wanted things to happen quickly
Community and special interest groups	Profile of their interest, education about their issues	Specific knowledge, passion for their causes	Their special interest groups	Time to consult
Creative people— movie makers	Making quality exciting video and television shows	Expertise, creativity, passion	Themselves, and their funders	As long as it takes
Local business	Make a profit, quality business, connected to successful project, community profile	Energy, expertise, money	Owners, investors, customers	Fast and efficient
Viewers	Local interest	Interest, support	Themselves, their own communities of interest	Watched when at home

Figure 9-6: Stakeholder contributions and constraints.

Children and young people — effectively volunteers — have used the station for fun and satisfaction and to further their education. For them, Channel North has been an exciting place with access to film-making and broadcasting. There they have formed relationships with young adult film-makers and have had a taste of what a media career might look like. They have wanted film-making to progress quickly. They have

been particularly interested in other children and adults seeing their work on television. As viewers, they have said that television made by children for children was of interest to them. The best relationships with children and young people have been through their counterparts within the station.

Community and special interest groups are accountable to their communities and need time to consult with them.

People in creative industries have been supportive of the station's development as it has given opportunities to show their work locally. They want quality, are often not time-constrained but contribute time to create valuable productions.

Although the participants from the business sectors need quality production, are concerned with earning money and promoting their products, they have expressed interest in the value that the community television has brought to Whangārei generally. They also know that a good reputation and community links could improve business and were interested in being connected with a successful not-for-profit that fitted well with their business. Businesses are accountable to their owners and shareholders and aim to meet the needs of their customers.

The reporting lines of any entity have limitations, including those of timeframes. For businesses, that often means they expect to see quick results. The processes are different, for example, for not-for-dividend Māori and community groups in their accountability to their people. Allowance has had to be taken of these different timeframes, otherwise frustration would drive parties apart.

The interests expressed by viewers have been for local issues, local stories and local faces. Viewers preferred these programmes to be broadcast at times convenient to them. In order to accommodate this, programme schedules have followed the timing tested by other television stations: daytime local stories for adults at home, children's programmes from 3 to 5.30 pm, then news followed by features.

Figure 9-6, above, covers a number of Channel North's partners and associated interest groups or sectors, and addresses their aims, contributions, and accountability lines, as well as their practical limitations in terms of time. This diagram presents basic information about the variety of groups involved in the station, and the complexity with which the Channel has had to work creatively.

c. Managing diverse interests in the television commons

How are such diverse interests mediated? The story of Channel North showed that for them it was not without difficulty, at times. To decide priorities, norms have not been enough because, with people from different ideological backgrounds, understanding what was 'normal' varied. Norms became clear rules developed over time at face-to-face meetings, with different sectors being an intimate part of decision-making. The examined process of mediating interests was aligned with the action-research cycle (Kemmis et al., 2014; Lewin, 1946) and with the process of developing common property rules described by Elinor Ostrom (1990).

There has been a number of instances in the life of Channel North that challenged core direction and use of resources. Participants, at those times, had to review the group's collective position. Challenges have been around issues such as: locating in a school gave a wing of the government control over the station (NTVCT, 2008a, 2008c); charging for air time versus being accessible (NTVCT, 2009b, 2010a); valuing volunteers (Alina interview, 30 March 2010); the quality of production versus breadth of participation (NTVCT, 2008d, 2009b); whether employees could be governors (NTVCT, 2012b); the need for structure; the possibility of dividing the trust into corporate and community arms (Kake & Peters, 2010); the imperative to make money (Gareth interview, 21 November 2014); negotiating community, business and government organisation aims; and the cost of keeping everyone at the table adhering to the core values (NTVCT, 2008a).

Conflict on a personal level has also had to be dealt with in Channel North (NTVCT, 2010a). Resolution was more likely to be successful when the mediator had a style that acknowledged the value to the project of the people involved. People at Channel North have worked hard for little or no money. When they had conflicts such as breaking relationships or being unkind to one another, it was usually in the underlying context of performing under stress on projects about which they were passionate. Mediation again worked best when there were clear guidelines about treating one other with respect, whatever the particular disagreement of the time, and of resolving conflict face-to-face.

Differences around core issues have been resolved within the action-research process. People have been involved in face-to-face discussions which, while acknowledging

difference, focused on common goals. The validity of face-to-face communication as the best way to resolve differences, as suggested in commons research (Fennell, 2011; Ostrom, 2009, p. 208; Ostrom & Walker, 1991), has been borne out in the experience of Channel North. Issues are resolved at weekly, monthly and as-needed meetings. With different sectors involved, an understanding of the constraints that people work with is necessary to negotiate commonalities: their underlying kaupapa or mission, what they brought, who they reported to and the time-frame within which they worked. With all these differences, people have found they had to leave ideological variables to the side and focus on the common aims and the good of the collective. Understandings around the management of commons have been applied within the station. Its resources, the skillset of workers and ability to broadcast were common property with common ownership rights (Bromley, 1986; Ciriacy-Wantrup & Bishop, 1975; Eggertsson, 2014; Fennell, 2011; Ostrom, 1999) developed and managed by a community organisation. Beneficiaries were described broadly in the trust deed (NTVCT 2006b) as local Whangārei people, with priority to those with least access to resources. The breadth of rights to use meant that the development of norms of use into clear rules, agreed upon by the people that worked at the station every day, was imperative.

Elinor Ostrom's (1990) rules for the commons were adapted within Channel North in the following ways:

- Clear boundaries were established for users, i.e. a schedule of use for the studio, a protective management structure to allot skilled workers' time, and review of material to meet broadcast standards;
- A priority of use of resources was established, for projects that grew from the trust deed, that were part of the strategic plan, that were created wholly by outside producers (requiring less of the insider know-how skills), or which created needed income;
- Those who monitored use of resources were part of the core group;
- There were written rules for users, for borrowing equipment, using the studio, commissioning programmes, and presenting material to broadcast;

- Gradual sanctions were adopted for rule violators and implemented by monitors, for misuse of equipment, breaking standards of behaviour, posing a risk to children;
- Conflict resolution methods were developed that were cheap and easy, resolved at the first instance by ‘face-to-face’ meetings between the people involved, second with an operational mediator, and lastly by a trustee.

The core group of trustees, workers and volunteers developed rules for use of the studio, equipment and skilled worker time and modified them in response to problems and conflicts (NTVCT, 2012c). Weekly meetings negotiated rules. The studio and equipment monitors had the ability to exclude people who consistently misused them. The priority of programmes to be broadcast was discussed by both the workers and the board.

Keeping clear about the kaupapa or aims of the group, and sticking to them, was vital for the station’s wellbeing and productivity. Having a clear vision of the desired future, a mission statement to guide actions and a plan for the way forward was a good start (NTVCT, 2008d, 2009d, 2010e, 2011d, 2013d). If one of the group aims was to be inclusive, as it was with Channel North, then clarity was needed on how the different subsets of aims would be met and differences negotiated. There were advantages to the strength of the group in being inclusive, but also some risks from group diversity that needed mitigating. Managing such diversity needed constant attention.

How relationships between participants and external stakeholders contributed to Channel North’s processes will be analysed in the next chapter.

10. Analysis: Meeting the challenges

In this chapter, I will continue to address the research question from a systems perspective (Habermas, 1979; Kemmis, 2013). I will analyse Channel North itself as a system — how roles, relationships, and networks, internal and external, worked together — along with that system’s potential for fostering innovative change and securing organisational resilience. Finally, I will examine what a supportive policy environment might look like and what might make Channel North more likely to survive as it now plans for the future.

10.1 The emerging station

In this section, I will review the changing roles people took within the emerging station and analyse how these roles collectively related to Channel North’s social networks. The system of social networks, I found, was related to the system that is Channel North. I propose that this Channel North system itself contributed to innovation and reliable resilience.

Roles within the station

People who came from diverse backgrounds, with different reasons for being involved, assumed roles within the emerging Channel North. Bringing social capacity with them, they became producers, presenters, actors and broadcast technicians. At the same time, some also moved into roles that helped the direction of Channel North. They might have been coordinators of areas that needed development; connectors between the station and others; or people who had developed technical knowledge about film-production and broadcast that could help others advance their own know-how. These roles were not mutually exclusive but, more accurately speaking, were functions that different people took on. People who had begun passionately exploring a new idea filled roles that contributed to that particular idea taking shape.

Thinking about people’s roles as the building blocks of the station gave me a systems-thinking perspective of Channel North’s development (Habermas, 1979; Kemmis, 2013), developing on the people-centred framework analysed above.

Coordinators were needed to hold together Channel North’s diversity and to keep the project cohesive and effective. The coordinators arranged the complex different

streams of endeavour: building station infrastructure, planning and implementing technical training, creating frameworks for the involvement of different sectors and for meeting goals. These community development roles were carried out by a number of participants and orchestrated by a central coordinator, first a project manager and then successive station managers. As was previously described by Ledwith (2011), their strength proved to be their ability to work with the power of the communities with which they were closely connected.

Know-how people and connecting people were needed to make the community television technically accessible and function inclusively. Both were identified in interviews as necessary to facilitate local participation.

Know-how people made television accessible by creating the station and by guiding people in how to use equipment. The technology needed to broadcast was described by participants variously as a tool, sometimes as a distraction, sometimes as what drew interest, and sometimes as expensive and eruditely inaccessible. Technology could become a distraction from the central task of local storytelling, as in the example of 'Guerrilla Television' in New York (Howley, 2005b). It was, however, often a fascination with technology that drew children and adults into the fun of something new. Know-how people kept the station innovatively in sync with changes and, by streamlining equipment and by training, made technology accessible.

Connecting people were important in that they provided links for Channel North with various cliques (Scott, 2012a, 2012b; Warner & Lunt, 1941) or overlapping sector groupings within Whangārei and wider networks, as is shown in the next sections. Figure 10-1 shows the networks of four of Channel North's connecting people.

Connecting people were needed within the project who could open the door and ensure that local people in the community — tāngata whenua, children, business people, film makers, teenagers who want to work in the industry, community groups, local artists, health and local government sectors — could easily engage with the television station. I discovered from interviews and analysis of internet social network sites that participants brought both overlapping and unique connections. Overlapping areas of interest, if applied in Channel North, brought strength in that area, for example, in the area of education and community groups, as analysed on the chart

below and shown in the work carried out over the past six years. Unique interests brought the potential for discussions about innovation.

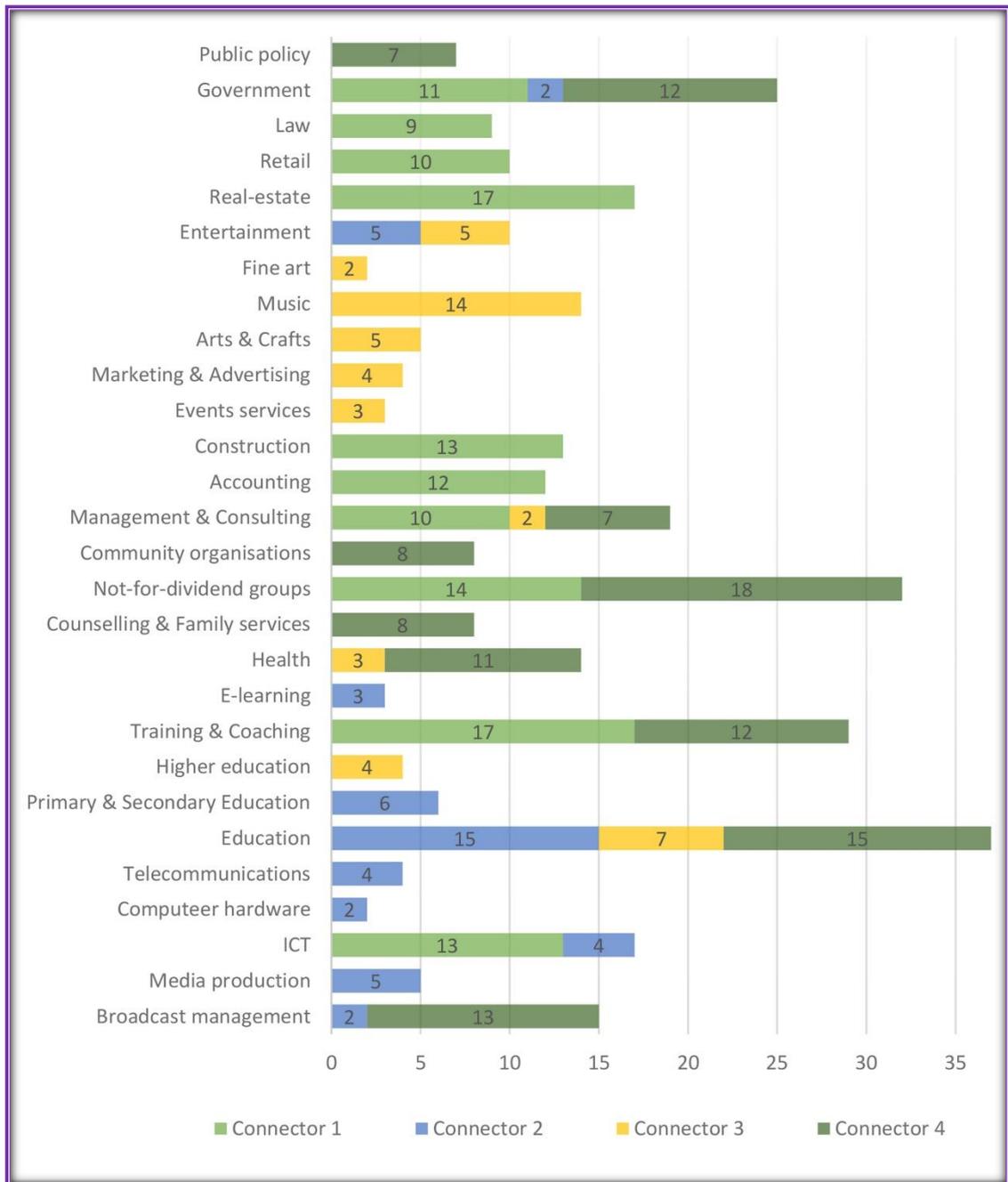


Figure 10-1: LinkedIn social network connections for four participants.

These connections were the building blocks of Channel North relationships. Terence Loomis (2011) stressed connecting as a priority need rather than an afterthought in community-led projects; connecting is needed in order to maintain information flow, to advertise success and to get buy-in from stakeholders.

Changes in internal relationships

As Channel North emerged from an idea into an actuality, people moved from being passionate explorers, film-makers and actors to taking on the more systemic roles described above that progressed the project. Figure 10-2, below, shows the growth in the networks of the coordinators, connectors and know-how people. These representations of networks and roles have been analysed from interviews and background documents. Each ball and its attributes represent a specific person⁸³.

Coordinators gathered the group, orchestrated strategies, funding, policy and the building of the studio. Know-how people purchased and installed equipment and taught others about film-making and broadcast. Channel North attracted a number of organisers and know-how people. Many people also provided connection to their work-places, friends, current and emerging networks. These connections included large local and national networks.

An analysis of the differences, between 2008 and 2014, in the people fulfilling organising, connecting and know-how roles show an increased number of these roles shifted from the initiators and trustees to an operational group, the core group who ran the station. In 2008, all those involved in that operational group were volunteers (Cleaver, 2008); and in 2014 there were six paid employees and a structure was in place for involving skilled volunteers (Kake & Peters, 2014).

Although the people were different, in both 2008 and 2014 there was a central coordinator-connector who was also a skilled know-how person (Kake & Peters, 2008, 2014). Six of the active connector people within the Trust in 2008 remained active in 2014 but referred leads for action to the central paid coordinator/connector/know-how person.

Paid workers and volunteers worked with external connections, strengthened relationships and developed the skills of connecting external organisations with the station. The paid workers were teens, many of whom had attended training, became volunteers and graduated to work. During the six-year period between 2008 and 2014,

⁸³ If the symbol of a person is shown on the Trust, it is not repeated within their home group.

between six and ten were paid workers at one time, five of whom had both know-how and connecting skills.

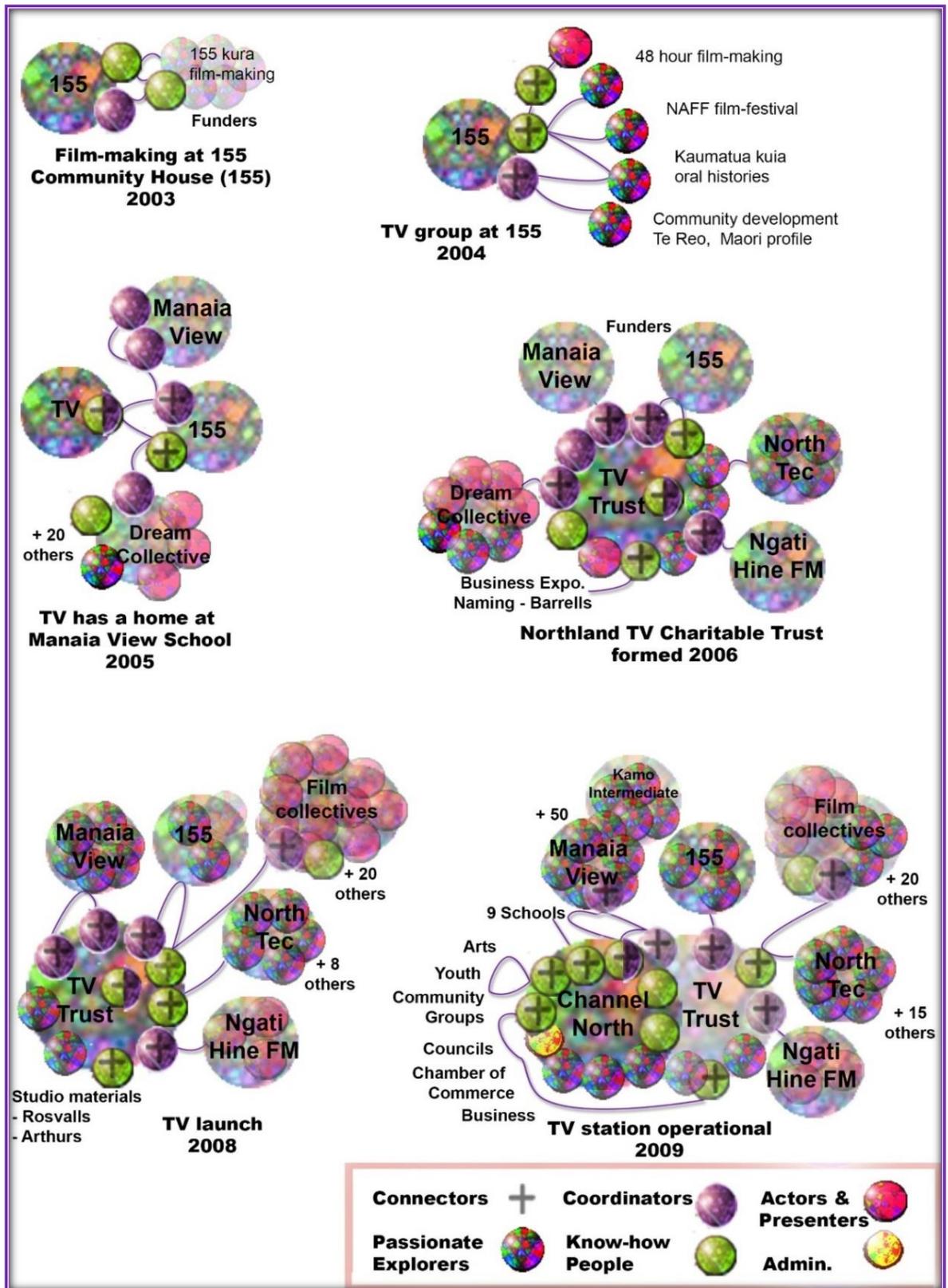


Figure 10-2: Models 2005-09 showing the growth of Channel North and partners' networks, and related roles.

An average of 22 adult and teen volunteers and approximately 200 five-to-twelve-year-olds worked within the station each year. The media learning and progress of some of these individuals was mentioned in Chapter 6 ("Ambassadors Shine", 2012; Barrington, 2012a, 2013b; Collins, 2015; "Fortunate Film Finalist", 2012; D. Harris, 2009b; "Help for Top Pupils", 2013; McGee, 2014; "Don't Miss Whangārei's Own Sci-Fi Comedy Space Spectacle", 2012; M. Small, 2010a; "TV Hosting Gig a Dream Job for Local", 2013; Unkovich, 2009b; "Whangārei's Award Winning Video", 2013; "Young Film-Makers on a Roll", 2008).

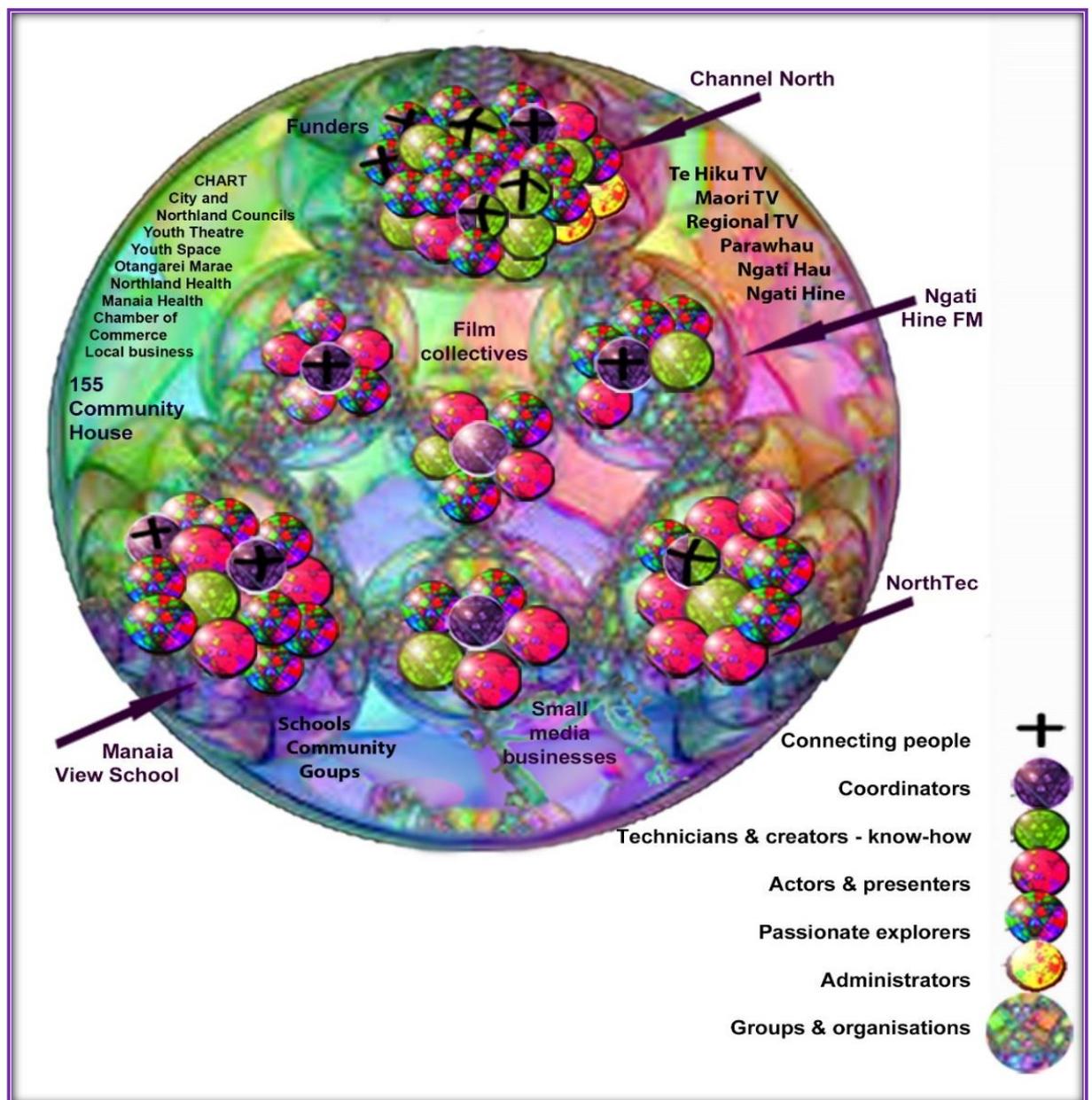


Figure 10-3: Connector, coordinator, know-how and other roles at Channel North and associates in 2014.

As Channel North emerged, existing groups developed their film-making capability. Associated film-making groups emerged. Analysis of this process showed that the stable film-making groups that had emerged needed at least a coordinator and a know-how person associated with them. If these were not within the group, the group either co-opted expertise, or passionate explorers developed the needed expertise. This analysis casts Channel North's function in this process as an incubator of community economic development (Jennings, 2014) and as a key node of active networks.

The mapping diagram (Figure 10-3) above shows the situation in 2014, a development phase beyond the stages mapped above, identifying the various media roles Channel North's and partners' people were taking by 2014. Both the initial roles that drew people in according to their passions are shown and the core roles for an ongoing organisation. These roles provided a natural lead-in to the following section's analysis of social networks. These networks function through people taking on those roles — notably the connector role.

Network connections by sector	2008	2014	% increase
Arts	1	7	600%
Business	4	7	75%
Education	2	3	50%
Sport	3	3	0%
Hapu & Community groups	12	18	50%
Health	2	2	0%
Mainstream Media	2	7	250%
Community & Regional media	3	4	33%
Local Government	2	2	0%
Central Government	6	8	33%
ICT		4	100%
	37	65	76%
Network connections by quality	2008	2014	% increase
Weak	7	13	86%
Moderate	20	27	35%
Strong	3	17	467%
Partnering	4	4	0%
Forum	3	4	33%
	37	65	76%

Figure 10-4: Increase in social network connections by sector or clique (Scott, 2012a, 2012b; Warner & Lunt, 1941) and by quality, between 2008 and 2014.

Social networks

The developmental changes in Channel North showed people who joined brought with them, or developed, social networks. These social networks were both collections of people with agency to coordinate, connect and implement, and also interactive linking structures that influenced people's ability to decide (Considine et al., 2009; Hindess, 1990). Each social network grouping had its own sets of norms and underlying understandings which constrained Channel North's relationship with it.

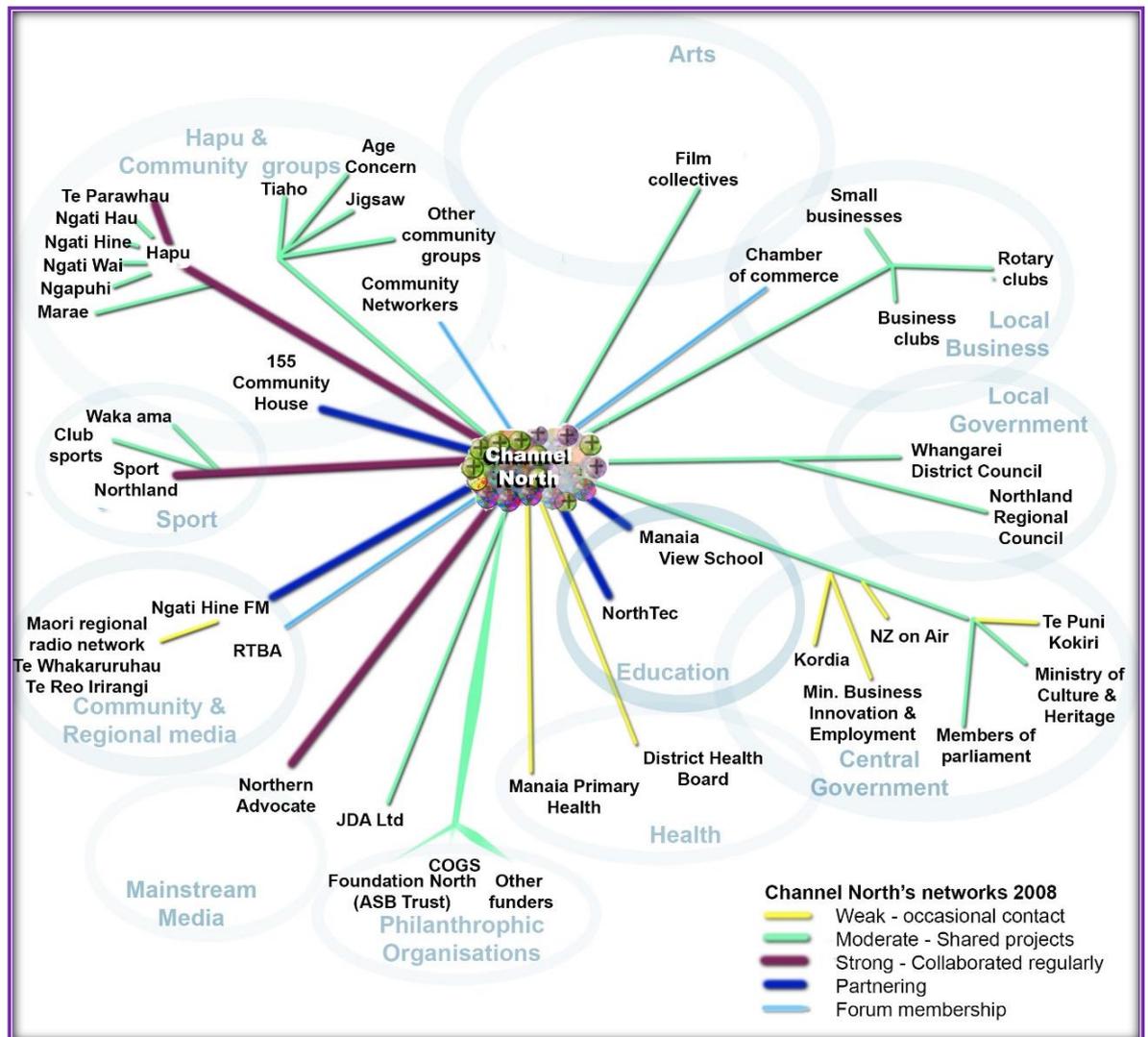


Figure 10-5: 2008 social networks.

Initiators were already part of diverse social networks: hapū, iwi, community groups, school collectives, business groups, sports, arts, local councils, community radio and Whangārei community groups. As the project progressed, connecting people joined or formed new social networks: film collectives, local media, small businesses, regional and community television broadcasters, mainstream media, ICT networks, health authorities and central government.

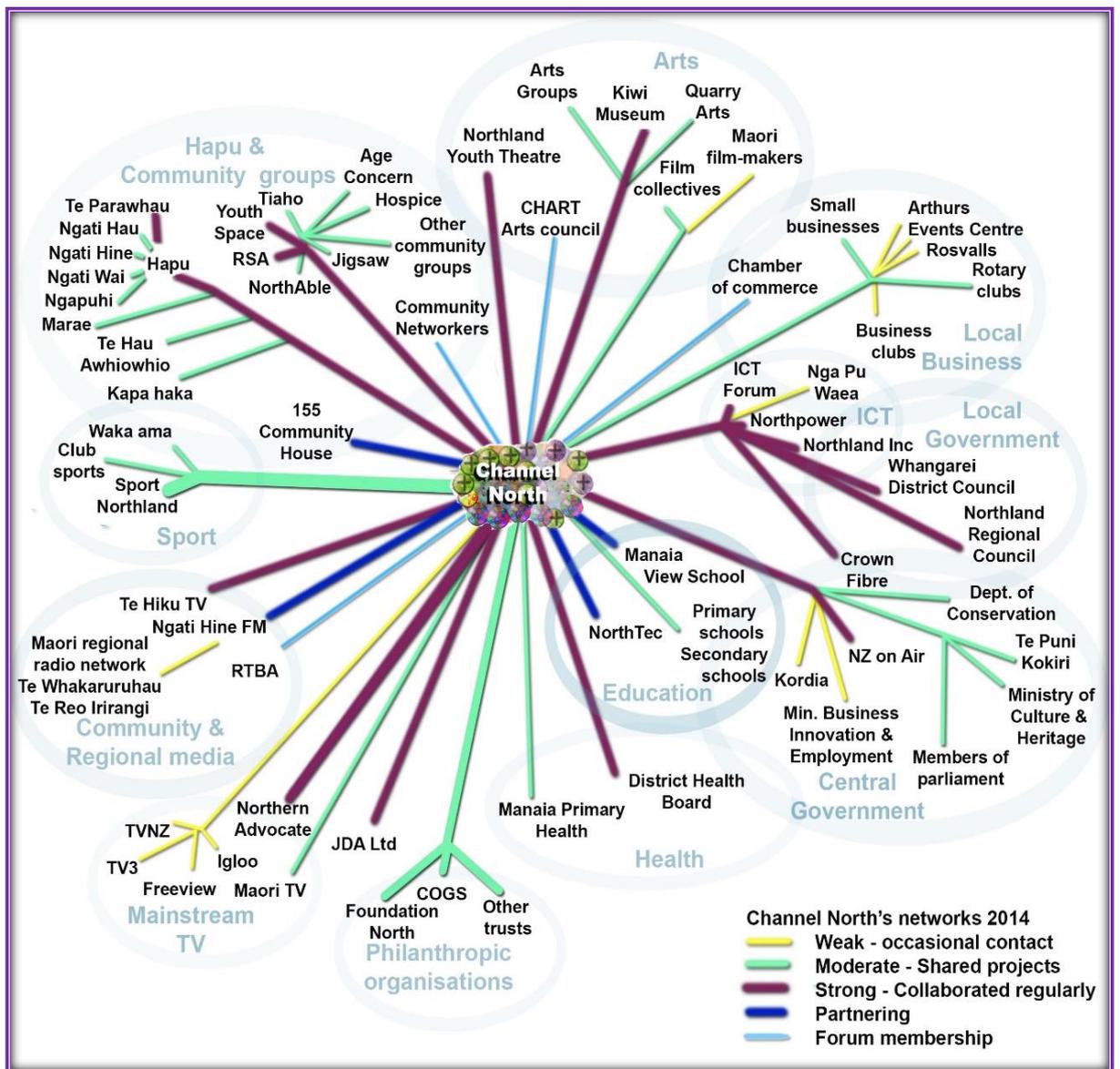


Figure 10-6: 2014 social networks.

Connections were sometimes through friendships and interests, and sometimes grew from being part of the broadcast and film industry. The maintenance of networks was dependent on the connecting skill of the people within Channel North. Social network relationships were often maintained by one connecting person, and secondary lines of connection were needed to maintain the relationships if the originator left.

The pattern of relationships is mapped out in the three figures below as a comparative grid (Figure 10-4); network connections in 2008 (Figure 10-5); and connections in 2014 (Figure 10-6). These maps are a way for the group to visualise important and emerging relationships (Hanneman & Riddle, 2005).

Examples of relationships varied in strength over time. Moderate connections included making films, news and filming events together. A weak contact connection with the District Health Board had by 2014 become a strong collaboration around health promotion and the creation of the in-house hospital health channel, Emergency-Department-TV.

The maps show visually, and the associated table above shows numerically, an increase in the numbers of external connections both locally and nationally over the six years represented, as well as a strengthening of some of those connections.

Connection with the local arts sector dramatically increased, and there was significantly more connection with mainstream media. By 2014, there were strong collaborative relationships with many local sectors.

Effective use, maintenance and strengthening of these diverse social networks, and negotiation with people within them, were crucial to making Channel North relevant, effective and resilient.

A system within a system

Channel North's external social networks were reflected in its internal structure. This meant the connecting people within the system were comfortable within the diverse external networks. One strength of community-led development was this easier connection. It may be inferred from the adaptation of Peter Thompson's (2012a) model below (Figure 10-7) that while internal negotiations might be made more difficult by including state, business and community partners, the strength of a community-led development approach was that these internal negotiating partners understood the underlying philosophies within external networks, and could more easily take on the range of classic activities of those external networks.

As this model implies, Channel North's diversity of internal and external networks could contribute benefits to communities, including that of being the locus of media innovation. For Channel North's benefits to continue, required what might be termed reliable resilience. Both innovation and resilience will be addressed in the next sections.

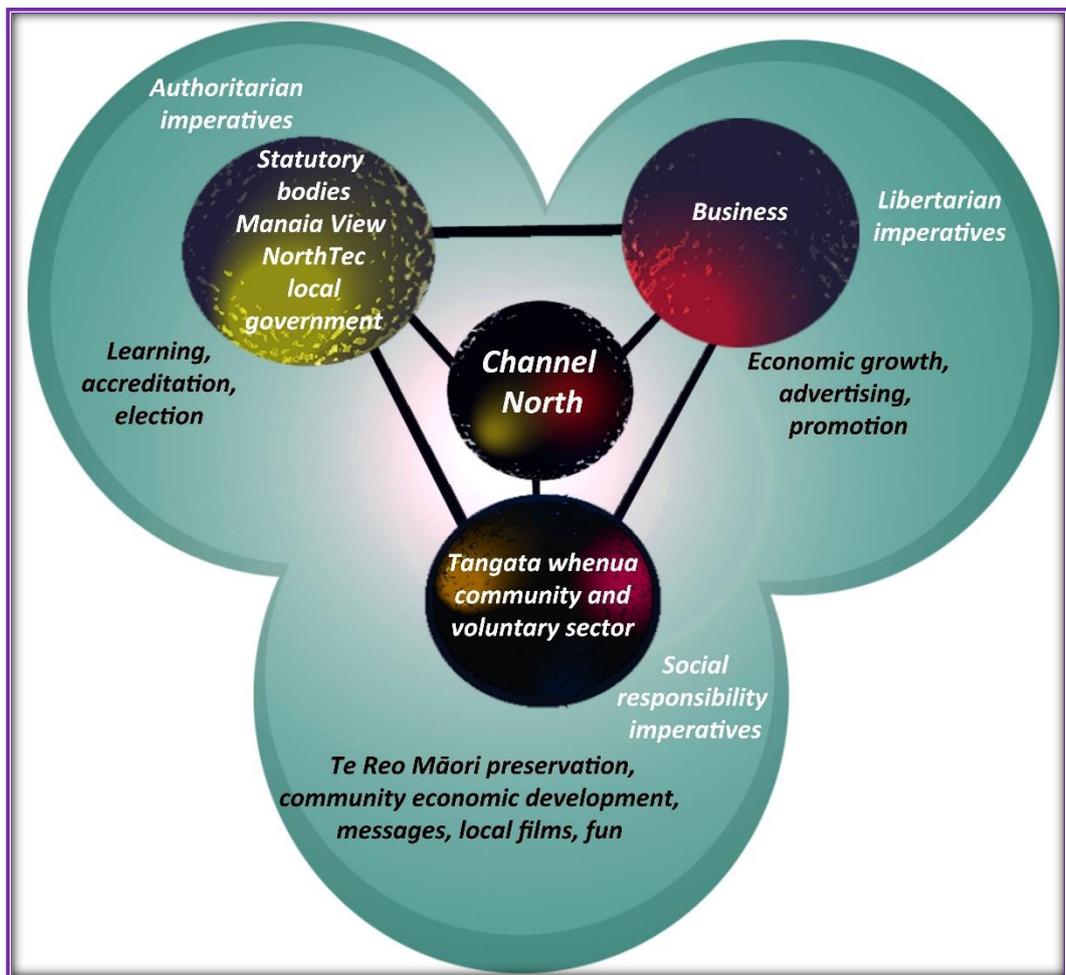


Figure 10-7: Internal Channel North relationships shown on a model adapted from Peter Thompson (2012a), Denis McQuail and John Galtung (1999).

Innovation

Initiatives that are innovative were described by Jamie Gamble (2008) as often continuously evolving and adapting to unpredictable changing environments. He described such organisational exploration as intrinsically innovative. This section will address various aspects of innovation that could be applied to Channel North.

First, an innovative aspect grew from the cyclical planning and testing approach (Coghlan & Brannick, 2014) that Channel North used, from its inception, to meet aims and prevail in a shifting environment. Second, innovation was related to connectedness: innovation grew from local people tackling complex issues, finding their own solutions (Ledwith, 2011) and, in the process, involving diverse parties externally and within the project in a community-led development way. Third, innovation was related to complexity; because conventional responses to complex issues were not effective (Torjman & Makhoul, 2012), the complex issues of inequity of

access to broadcasting were not met by mainstream media. Faced with complex aims and limited resources, innovation was actually a necessity.

The action-research cycles used by the group defined needs and aims from a local base, trialled responses, reflected on effects, and refined the project. This process was applied to complex issues such as how to involve marginalised groups of young children (M. Small, 2010a); how to support local dialect (Mike interview, 2 February 2010); how to strengthen community connection (Hemi interview, 21 January 2010); and how to increase local know-how people and build a local media industry (NTVCT, 2007c, 2009b). These processes were complex, as they involved multiple parties, particular aims and unique challenges; and innovative in that they resulted in actions and changes that were specifically locally targeted.

Second, the use of internal and external connections, combining the ideas of people from different sectors, made innovative solutions more likely. Considine et al. (2009) wrote that innovation is aided by social network connections, as well as special weak or unusual connections. Analysis of the system of state-business-community connections within Channel North, of some participants' connecting roles, and of the external networks they connected with, shows that both conventional bed-fellows and weak or unusual connections were sources of innovation. The unusual connection, for example between educators and film-makers, produced an innovative adaptation of higher-level educational media units delivered to five-to-12-year-old pupils as authentic broadcast involvement (Otene, 2012). Connection between hapū, community and film-makers produced positive stories to improve the profile of a community (Collins, 2015). Collaboration between Ngāti Hine-FM and the station created more robust training and pathways for te reo Māori broadcasters (Mike interview, 2 February 2010). Connection between the school and station led to the early adoption and innovative use of fibre-optic cable. Diverse involvement increased the likelihood of novel combinations because cross-sectoral discussions took place.

Third, the technical know-how people produced innovative solutions for three reasons. They were challenged by changing expensive technology that they were obliged to use, despite having little money. A technical background led them to expect that they would create things themselves from scratch. As film-makers, they tended to seek something new and fresh anyway, to gravitate towards novelty. In all, the combination

of non-market-based ordinary people following their interests and rapidly changing technology made innovation more likely (Rennie, 2007b). Their efforts meant that the station adapted broadcast equipment; was collectively an early adopter simulcasting at the time of the digital switch-over ("Channel North Aims for Digital Platform", 2011); was the first television station connected to fibre; and adopted internet streaming, video-on-demand and social networking early. In their action-research cycle, they continued to plan and test emerging options of a community-managed Taitokerau digital terrestrial network, the use of cable (Kake & Peters, 2009; Telfer, 2009) and internet apps (Alex interview, 17 November 2014). A challenging environment and attraction to novelty drew innovative responses.

The innovative processes within the organisation varied, but there were some key learnings. The connecting people had to actually see the opportunity embedded in the connection. They needed to take the information back into the group. This meant the need for a trusting relationship. The idea needed to fit with the group. And the group needed to take steps to plan, act on and refine the idea.

With a collaborative process, key innovators within the group did not themselves have to be well-connected. Considine et al. (2009) wrote that innovation correlates to larger numbers of weak (or loosely related) connections. Just counting connections and potential conversations was not enough, by itself, to result in innovation. One consistent innovator within the Channel North group had few strong personal connections and no social media Facebook and LinkedIn connections. When the group trusted enough to share their connections and were open to listen to each other's ideas, that innovator did not need to connect, only to be part of a collaboration.

Elements of community-led development (Inspiring Communities Trust, 2010, 2013; Loomis, 2011, 2012; Torjman & Makhoul, 2012) lent towards innovation. For example, a not-for-dividend focus on the common good and managing community commons focused the group on mission rather than money. A cross-sectoral collective gave opportunities for diverse people to talk and collaborate. The fast-changing environment stimulated creative ideas.

Channel North was new, so it had no precedent in Whangārei, which meant participants had an open book to innovate. As the project progressed, people explored options and the organisation evolved and adapted (Gamble, 2008). Ignoring emerging

challenges would have led to the death of the project. In both new and continuing situations, on-going re-founding (Arbuckle, 1988) was needed to match the original inspiration with the newly changed and changing context, and thereby build in future project resilience.

Reliable resilience

Channel North strove for a degree of reliable resilience, in order to be sustainable through challenges, by involving a wide range of sectors, having know-how innovators within the group, cultivating diverse local allies, and identifying diverse income bases. Resilience, as described by Loomis (2011), was enabled by community connectedness, participation and control of their own processes.

The wide range of people and sectors involved brought access to diverse resources that allowed Channel North to emerge and continue despite no seed finance or working finance at launch. One-Double-Five provided equipment (ASB Community Trust, 2005) and financial oversight. Through Manaia View School the station had free use of buildings and services, and immediate ability to apply for grants (Unkovich, 2007d). Ngāti Hine-FM and NorthTec provided trainee volunteers (Cleaver, 2008). Different sectors involved within the group provided pathways to small contracts with business, community and the state sectors (Green Party, 2011; D. Harris, 2009a; Laird, 2010d; SKIP, 2009; Trounson, 2010a). With these supportive sectors involved, overheads were kept to a minimum.

Having know-how innovators within the group meant the group was able to respond to fast-changing technology which made resource and financial planning possible (NTVCT, 2009b). With know-how foresight and the ability to adapt new technology within the group, timely funding applications could be made and problems with new technology could be addressed in-house.

Without development seed finance, the capacity of partners and the voluntary or partly paid work of know-how people were the sources of resilience during the difficult times of early development (Martin, 2007, 2008, 2009). Sustaining the project in the ensuing six years was also challenging. Over the latter years, the financial income of the Trust reflected movement towards a degree of financial sustainability as a social

enterprise generating its own income, a movement dictated by necessity (Martin, 2010, 2011, 2012, 2013, 2014).

Neither Channel North nor other community television stations reviewed could be described as confidently sustainable. Between 2008 and 2014 six stations closed (an additional one moved to SKY pay TV) (NZ-on-Air, 2008a, 2013a), while others operated on tight margins, made possible only by the goodwill of volunteers and cost cutting. A supportive government and bureaucratic environment, as described by Ostrom (1990), was seen by interviewees as a prerequisite to longer-term reliable community commons resilience.

The project needed sufficient government subsidy to cover the provision for community participation in film-making and broadcast. This would mean reasonable remuneration for know-how workers, ongoing viability, and a level of security in the face of potential challenges. For the station to be, using my term, reliably resilient also required from Government both recognition and support for the community television commons (Ostrom, 1990).

10.2 Central government support

Participants said central government needed to contribute to a more supportive environment for community television, as elected political representatives, as governors of spectrum, and as both regulators and funders of community broadcasting. Primarily, Channel North was created and maintained by community, business and local government, and rightly so. However, as Ostrom (1990) pointed out, community commons such as television needs support from higher governing bodies to be effective: to produce, to be maintained and to remain sustainable in the long term (Hess & Ostrom, 2007).

Central government policy impinged on Channel North's development, facilitating some developments and blocking others. Policy settings adversely affected Channel North's starting up (NZ-on-Air, 2008a), its ability to broadcast on satellite and on digital terrestrial, and its level of resourcing. Facilitative policy supported transition to digital and made some ongoing funding available (NZ-on-Air, 2010, 2011a, 2012, 2013a, 2014a). There were forces for and against policy change that might benefit community television. These will be examined in this section. Evidence from participants and from

international experience pointed to areas of policy and practice change that might better support Channel North and other community stations.

Policy context

By way of background, the policy context for community television should first refer to the contexts within which indigenous and commons rights are acted out. Tāngata whenua rights to the airwaves spectrum, and more, are grounded in their ongoing historical rights of sovereignty, affirmed in customary title, recognised in English common law, and reaffirmed and recognised in He Wakaputanga o te Rangatiratanga o Nu Tireni and Te Tiriti o Waitangi (Awatere, 1984; Black, 1997; Health Research Council of New Zealand, 2008; Ministry for Culture and Heritage, 2007b; Munford & Walsh-Tapiata, 2000; Reid, 1999; Te Kawariki & Network Waitangi Whangārei, 2012; Walker, 1990; Woodcock, 1988; Yensen et al., 1989). General community rights to the broadcast commons — whether regarded as being about common-pool goods or more localised common-property — are grounded in the ancient tradition of the commons and related traditions (Levine, 1986).

The policy context of much of this thesis was in the territory where tāngata whenua and communities negotiate what they could practicably achieve, with what moral, legal and practical clout they could bring to that engagement. There was plenty of room for common action and cooperation between them. The specific policy issues they cooperated on were issues arising from within the dominant paradigm.

The need to properly fund television in the regions has been shown historically by audience interest and the failure of public and commercial broadcasting to make regional television viable (Day, 2000). Regional and community television stations were created to meet audience interest and, arguably, the legitimate needs of local communities after public and commercial television withdrew, but they have been severely underfunded to carry out this task.

Community television, like public television, has been adversely affected by the policy swing from 1989 onwards, a swing to treat television as a business rather than a service in the common good. The aim of this policy change to “improve economic efficiency in the broadcasting industry while ensuring that social objectives continued to be met” (Ministry of Commerce, 1997, p. 7) forced the dual typically contradictory

objectives of public service and making money upon both public and community television.

Neither the National or Labour political parties, in their current high-level broadcasting policy, mentioned community television (New Zealand Labour Party, 2014; New Zealand National Party, 2014). Community television was, however, described as a priority in the Green Party policy (Green Party of Aotearoa New Zealand, 2014). While mid-level government policy has encouraged local communities in Aotearoa/New Zealand to get involved in television production (Ministry for Culture and Heritage, 2006, 2014; NZ-on-Air, 2011a, 2011c), what has been missing is the higher-level policy that established community television as a recognised value, thereby eliciting supportive mid-level policies and accompanying resourcing.

Spectrum — the broadcast commons in Aotearoa/New Zealand, morally speaking — was nevertheless treated by central government as a commodity that it owned and commodified for sale. Spectrum is managed by the government through its business related arm, MBIE⁸⁴ (Brewer, 2011). Non-commercial spectrum licences were issued at a nominal cost, in recognition of the service role of community television, between 1991 and 2013. MBIE (2012) undertook consultation on spectrum allocation in the lead-up to digital switchover but no local management of any part of the spectrum was included in its management policy. When the community assets of broadcast infrastructure were created using citizens' taxes and vested in the government, the initial assumption appeared to be that their use was to benefit communities within the areas of their construction. As time passed, how these assets were created, by whom and for what purpose, was lost. The commons-owned broadcast infrastructure assets have come to be seen as largely a source of commercial gain without reference to the original common-good intention.

During the switchover to digital television, there was no agreed right for people in local areas to the common-property that was their airwaves. Spectrum was allocated by government, largely to commercial interests, and local stations in Invercargill and

84 Ministry of Business, Innovation and Employment

Hawkes Bay who chose to tender were charged commercial rates. The use of the broadcast commons by the government as a corporate asset mirrored the collapse of the historical agrarian commons, captured by elite interests (Levine, 1986). The community television sector was not positioned to claim and enforce their (arguable) rights to the commons, just as peasants were unable to protect the historical commons against outside interests.

Non-commercial spectrum licences were extinguished at digital switchover in 2013, leaving only commercial spectrum licences available. Community and regional television broadcasters have argued that non-commercial licences should be reinstated (Beatson, 2014; Peters & Kake, 2014; Sidney, 2014a).

Terrestrial transmission sites that were controlled by the state-owned enterprise Kordia Group Ltd were charged out at a rate that made them largely inaccessible to community television. Kordia's (2014) main purpose, as directed by the MBIE, was to be a successful business that raised government revenue. Sites in the mid-North, other than Parihaka which is owned by the local council, were controlled by Kordia Ltd and were thus unaffordable to Channel North; those sites as well as many other sites within some other geographical regions of the country were subject to Kordia's de facto monopoly control. According to Beatson (2013), in the switch to digital between 2011 and 2013, despite being instructed by the Crown Agreement with BCL/Kordia to negotiate with existing broadcasters, no formal Expressions of Interest were issued, and Kordia did not "give priority to non-commercial regional/local free to air broadcasters" (Section 6.5.1). As a result some community stations were unable to afford Kordia's rates.

Access to the Electronic Programming Guide through Freeview was desirable for audience contact, and at digital switchover became a condition of NZ-on-Air funding (Ministry for Culture and Heritage, 2008). It was an extra expense.

Funding from the government for community television came largely from NZ-on-Air. Recognition of the value of community television, combined with effective RTB lobbying in 2005, led to NZ-on-Air annually funding \$850,000 towards local news for community and regional television, including funds towards transmission start-up. After a review by NZ-on-Air (2008), the fund was increased, in 2009, to \$1.5 million. That amount still equated to substantially less per station than that received by

community radio stations and was 1.75% of the annual NZ-on-Air television budget. The 2008 review also abolished NZ-on-Air funding for stations in the first two years after start-up, which added further barriers to the entry of new community stations.

Clear policy support for community television has been affected by different government departments having different imperatives, as shown in Chapter 2 on the modified Peter Thompson (2012a) model of the media. Conflicting policy meant that the minimal funding provided by NZ-on-Air barely covered the cost of transmission for those who needed to contract with Kordia for terrestrial transmission sites.

As they identified the benefits and involvement that the station brought to local communities, participants expressed an expectation of more substantial and unambiguous central government support.

International experience

Aotearoa/New Zealand might improve the likelihood of community television developing by learning from some aspects of Canadian (1991 Section 3.1.b), United Kingdom and European Union descriptive policies (Restarits, 2008, Sections E and M); from Great Britain's policy that fostered start-up (United Kingdom Department for Culture, 2011); from the Netherlands' policy of ongoing financial subsidy (Community Media Forum Europe, 2012); and from Ireland's policy where community television had access to contestable production funding (Broadcasting Authority of Ireland, 2013; Republic of Ireland, 2003, 2009).

The Canadian Broadcast Act (1991 Section 3.1.b) clearly identified community television beside private and public television as an integral part of broadcasting. The Canadian Radio-television and Telecommunications Commission (CRTC) policy described community television as providing community access and programmes made by local people (TimeScape, 2009). The CRTC introduced a quota system to encourage people to participate in making films (2002 para 55; 2010 (Canada) para 10). The quota was raised in 2014 so that 50% of all funded films were to be produced by non-professionals. Government support in Canada arose from a history of community television being involved in social change (Ali, 2012b) and from ongoing political involvement of a strong community television collective (Edwards, 2012).

Fourteen European nations affirmed access to communications in the Berlin Convention in 1997 (Ali, 2012b). A European Union report (Restarits, 2008, Sections E and M) acknowledged community media as a counterpoint to passive media consumption. The report emphasised that community media be open to participation; a source of innovation, creativity and local content; and a source of pluralism of ideas and depth of local media coverage in an active civil society. This paved the way for 13 European Union member countries to enshrine in law community media as the third sector of broadcasting (Carpentier & Scifo, 2010; Community Media Forum Europe, 2012).

In the United Kingdom, when the switch to digital made extra spectrum available, a nation-wide channel was dedicated to community television stations (called local television). This was accompanied by integrated supportive legislation. Sufficient spectrum was reserved by amendments to Section 5 of the Wireless Telegraphy Act 2006. Local TV licences were created under Section 244 of the Communications Act 2003. Local television space on the electronic programming guide (EPG) was guaranteed by Section 310 of the Communications Act. £25,000,000 was assigned to infrastructure development and programme purchase out of the BBC budget (United Kingdom Department for Culture Media and Sport, 2011). These integrated measures facilitated new start-ups as well as ongoing running.

In the Netherlands, substantial funding for 141 community television stations came from an annual levy of 1.07 Euros per household (NZ\$1.7) (Community Media Forum Europe, 2012). That funding, channelled to small community groups running television, itself echoed a direct connection with the essential involvement of communities telling their own stories on those stations.

In Ireland, a must-carry provision for community television was included in the Broadcast Act 2009, Section 77 (8) which continued in the transition to digital broadcasting (Section 134). Five per cent of the contestable broadcasting funding was open to community television, initially (Broadcasting (Funding) Act 2003), revised upwards to 7% in 2009 (Section 39).

From the basis of clear high-level policies and engaged government departments in the European Union and in Canada, it was demonstrated that community television could be recognised as a valuable third sector and funded to facilitate participation in film

production and broadcast. The integrated support initiated in the United Kingdom at digital switchover, which provided access to television broadcast for communities and ways to fund this activity, could be emulated in Aotearoa/New Zealand.

10.3 Planning for the future

Plans for the future of Channel North aligned with their action-research cycles of development. The group aimed to support local industry development through training; to build on community support; to explore innovative ways of involving children and teens; to strengthen broadcasting in Ngāpuhi mita of te reo Māori and the station's ties with Māori TV; to balance drives for excellence with the core need to provide for local participation; to balance hard-hitting stories with the need to collaborate with allies; to explore future technological and social networking opportunities; and, as described in the previous section, to promote community television's value with the aim of gaining central government and funding recognition.

Factors affecting future plans

Channel North brought its own strengths and weaknesses to address threats and make the most of opportunities (SWOT⁸⁵) (see Figure 10-8, below). The community-led development approach brought the internal strength of diversity and the weakness of a softened focus. In an environment where Channel North lacked clear central government support, the inclusion of local state, business and community partners brought more resources to the group. Conversely, the inclusion of diverse partners brought the need for internal compromise and had the weakening effect of taking positions on being professional and at the same time participatory; on being radical (in the specific sense of being fully grounded in community) as well as collaborative.

The strengths of having successfully completed projects and broadcasting for six years had increased the diversity of potential future income streams. However, the size of income and studio space limited production capabilities and, importantly, the station's ability to pay know-how workers adequately. These know-how workers, combined with innovative young people involved, were among the station's greatest strengths,

⁸⁵ SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis is designed to assess the internal and external factors in an organisation's situation, as a basis for planning future strategies.

bolstering the group’s ability to counter threats and take advantage of unfolding opportunities.

Countering the external threats posed by lack of integrated policy recognition, no rights to the spectrum broadcast commons and minimal central government funding would need strong allies. While supplementing underfunded participatory activities, the group was reliant on market forces and yet had to work with the perception that a not-for-dividend group was not professional. Channel North had strong allies in their partners and associated networks.

Strengths	Weaknesses
<ul style="list-style-type: none"> Community-led development approach Governance and group included Māori and Pākehā Ethical base Strategic direction and aligned research History of successful projects and 6 years on-air Diverse income streams Know-how people within the group who enjoy engaging with technical changes Innovative young people involved 	<ul style="list-style-type: none"> Taking unclear positions <ul style="list-style-type: none"> - both professional and participatory - both radical and collaborative Diversity brought need for internal compromise Limited money to pay know-how people Limited studio space
Opportunities	Threats
<ul style="list-style-type: none"> Useful policy examples available Community, business and local state allies Connected to early adopter school Te Taitokerau/Northland innovative Māori development RTB with potential for collective action Access to philanthropic funding Early fibre optic cable connection Social networks, mobile Apps and internet TV 	<ul style="list-style-type: none"> No right to spectrum No integrated central government policy Minimal government funding Perception of not-for-dividend group as not professional Dependent on market forces for contracts to generate funds Pervasive neoliberal attitudes and institutional approaches to public service and community broadcasting

Figure 10-8: Channel North’s situation, SWOT-analysed for future planning.

Channel North has had advantages that opened up other opportunities. Being connected to an early-adopter school has opened opportunities, both as the genesis of innovative internal connections and in attracting allies interested in education.

Taitokerau and Ngāpuhi economic development around fibre access and solutions to disparity have provided opportunities for the group to further its goals of promoting te reo and reducing disadvantage. As a not-for-dividend group, there has been potential for partnership with philanthropic funders. Early connection to fibre optics raised the

potential use of the internet: using internet TV, social networks and mobile applications.

Preserve and progress

In planning for the future, while taking into account internal and environmental advantages and constraints, the group had specific targets of both preserving what had been achieved — holding the line — and realising project potential. Both dimensions were needed if the group was to prove resilient in the future; just to preserve what Channel North had would ultimately be moribund, but rushing ahead without holding on to initial achievements would be foolhardy. A whakataukī or aphorism picks up a similar theme: ‘Tama tū, tama ora. Tama noho, tama mate’⁸⁶. In the following sections, I will address both dynamics, of holding and forwarding, under each of four headings.

a. A local media industry

The group has aimed to preserve its current capacity to broadcast stories and to develop a local media industry. They have wanted to continue to support generations of local people through experience and training to staircase them into local media work. Concurrently they have planned to be part of creating a media industry that is in a position to employ those trained media people locally.

Preserving the group’s capacity to broadcast has required stable funding. Fighting to survive financially has limited the capacity of the group to progress their central vision.

Developing a future vibrant local media industry is well suited to a community-led development approach because this aim requires collaboration, and is large and long term. There have been natural allies for this vision in local hapū, arts, business, community media and local government networks. NorthTec and Northland Inc. have been strategic allies with aligned industry development aims. The fibre-optic cable already installed has enabled local media people to transmit large files for specific treatment in other national locations. The proposed Whangārei overseas cable would

⁸⁶ A traditional proverb, conveying that staying seated, just preserving what you have, leads to deterioration and death; what is needed to be vibrant and resilient is to be on your feet and moving forward.

extend this capacity internationally and open the possibility of local internet data-bank storage. As well as local training and connectivity, an increase in local infrastructure capacity is needed including large studio spaces and equipment. Infrastructure development could be supported by philanthropic, central government and business partners. The long-term effects of the development of a media industry in Whangārei could add to the identity and economic growth of the region.

b. Community participation television — an access leveller

The group has aimed both to preserve priority for those with least access to film-making and to widen community use of television for democratic engagement. As discussed earlier, that democratic engagement was focused on more than government-centred politics, highlighting rather people's ability to have their voices heard on issues that mattered to them, especially people whose voices tend to be unheard.

Preserving priority for those with least access has required continued employment of know-how people to assist production. Funding such participatory aims, whether through know-how people or other community workers, had its challenges. The original inspiration of addressing the digital divide in low-income rural and urban communities (Peters & Mancini, 2008) encouraged the station to extend access. Access extension has been together with natural allies — community groups, local hapū, marae and Northpower. Further extension of the digital hub are planned in collaboration with Te Hiku Media (Kake & Peters, 2009; Telfer, 2009).

Innovative ways of preserving and extending engagement of children and teens in television have been an essential part of future visions. There were plans for creating a specific children's news bulletin and a wider national project of Children's TV. The potential for engaging teenagers has not been fully realised. Teens that had worked with the station as children noted the lack of structured use of television at high school. They were not satisfied with waiting until tertiary level education to progress their learning and involvement. There have been opportunities to build up teen engagement together with Whangārei Youth Space (Roden, 2014; H. Thompson & Apiata, 2014), Northland Youth Theatre (Dallas Reese interview, 23 October 2014), high schools and NorthTec. In 2014, Whangārei became the first city in Aotearoa to

become a United Nations certified Child-friendly city (UNICEF, 2014). Children and teen engagement with film and broadcast is a potential facet of a child-friendly place.

Channel North was only one tool among others for Whangārei residents' democratic engagement (C. Cooper, 2014; Dinsdale, 2011a, 2013b, 2014b; Hueber, 2010; Sparks, 2014), but extending this function has still been the conscious aim of this group. Combining community television with further technical developments of television apps, mobile technology and social media might better facilitate democratic engagement.

c. Te reo Māori, Ngāpuhi mita, Māori perspectives, and connections with Māori TV

The group planned to continue news presented in te reo and English, and to increase their Māori language broadcast in Ngāpuhi mita in local documentaries and children's shows (NTVCT, 2013d).

Sustainable te reo Māori broadcast requires collaboration with partners. The group has been interested in a more substantial relationship around te reo production between Channel North, Te Hiku TV and Māori TV (NTVCT, 2013d). The emerging relationship between the BBC and local television in the United Kingdom was a model where others were attempting similar collaboration (United Kingdom Department for Culture Media and Sport, 2011).

Increasing te reo and Ngāpuhi mita broadcast has had advantages for local understanding between Pākehā and Māori, for preserving language, for inspiring and training speakers and broadcasters, for providing pathways to work for Māori, and for collecting oral histories and local stories. It has also contributed towards growing the everyday use of te reo Māori and the unique Ngāpuhi mita.

d. Balancing acts

In the future, Channel North plans to continue managing a balance between the options of being participatory-professional and radical-collaborative.

There are no current plans to separate people supporting community participation in television from those creating quality productions (NTVCT, 2013d). An external threat to combining these functions is that potential business purchasers of services might perceive a not-for-dividend organisation as non-professional and be dissuaded,

thereby, from using Channel North. The inclusion of potential participants and purchasers depends on both the quality of what was seen to be produced and the maintenance of social network connections. Connections would need to be maintained with business and other forums (like health) on the one hand and hapū and community organisations on the other.

The marketing with these forums that had different underlying assumptions needed to be both differentiated and complementary. To the for-dividend business sector, Channel North has had to show professional capability but it has also been important to emphasise their unique capability to connect with the local community. The production of broadcasting content needs to be easily accessible for community, hapū and young people. The content needs a community flavour. In a way, elements of both emphases could contribute to the other; the challenge of creating quality productions could lift the focus and purpose of participatory television, and wider community participation in some productions could add an unexpected value to those purchasing quality productions.

A similar tightrope would continue to be traversed in balancing hard-hitting stories with the need to collaborate with allies. The group aims to continue to create challenging stories that stimulate debate, to involve local film-makers, and to support people passionate about issues (NTVCT, 2013d). They also intend to make stories that promote a collaborative Whangārei involving partners and allies. The key element in the co-existence of these two positions is perceived balance within stories. There is real value in presenting truths that do not hit people over the head, but subtly induce them to take on a people's perspective; there has been a freshness in such an approach that maintains broad interest. And between programmes there has been a range of positions along the continuum that should keep parties engaged with the Channel.

Changing technology

The future of Channel North's engagement with the residents of Whangārei and further afield has been intertwined with technological advances in video production, terrestrial broadcast, fibre-optic cable, the internet, social networking and with how these technologies are used by communities. Advances in technology have made community television, produced with minimal resources, possible. Future

technological advances will provide challenges to Channel North's existence and opportunities for a closer participatory relationship with communities.

From 1998 and onwards, reduction in the costs of film and transmission equipment made community television financially achievable and triggered the opening of stations internationally and in Aotearoa (Triangle-TV in 1998, Taranaki-TV in 2000, Northern Visions Belfast in 2002, Australian urban stations in 2002). There was a dramatic difference between the size and space requirements of transmission and storage computer banks set up by Family TV in 1996 and those set up by Channel North in 2008. The rapid reduction in the cost of equipment was part of the reason the creation of Channel North was possible, despite the Whangārei group being advised by Family TV that a lot of money would be required to set it up.

Despite equipment costing less than at earlier times, keeping abreast of technology change during the first six years of Channel North was still expensive. Making a community television station was much more technologically challenging than making a community radio station or producing paper media. Between 2008 and 2014, the recording format moved from tapes to digital hard drives, and transmission changed from analogue to digital. These were major changes in a short period. The know-how people within the station planned for these changes, reducing their overall financial impact by careful early purchases (Gwillim & Mason, 2006; NTVCT, 2007c, 2008d, 2009b). Channel North managed to adopt digital transmission, connection to high-speed fibre optics and internet protocol television early, and was simulcasting on multiple platforms by December 2011 .

Early and smooth responses to technical change were achieved by having innovative know-how people involved and by the connecting people maintaining social networks. The group already had a positive working relationship with JDA Ltd before digital switchover. This smoothed the purchase, installation and operation of appropriate digital equipment. Networks between government decision-makers, the Northland ICT working group, Manaia View School and the station meant high-speed optic fibre came first to Whangārei and first to Channel North. Innovative know-how people did not necessarily have to connect with diverse networks themselves because there were strategic discussions within the group with the connecting people who in turn were in touch with technological developments.

Future technology plans that know-how people were considering included extending digital terrestrial networks, extending internet television usage, connecting with sets through television Apps, and using social media in innovative ways.

a. Extending digital terrestrial networks

The digital terrestrial broadcast network introduced in 2011 excluded Taitokerau/Northland, apart from Whangārei. While Channel North was able to transmit from Parihaka in Whangārei, the group believed the rest of the north should not have been excluded from receiving terrestrial television broadcast. This could be addressed by a joint venture of Te Hiku and Channel North installing towers and independent muxes. Independent muxes and masts have been installed in other Aotearoa/New Zealand locations by Hawkes Bay TV, 45 South and Mainland TV. Their initial costs were high, but long-term independent muxes were sustainable because ongoing payments to Kordia were no longer necessary. The towers themselves were expensive and, because of hilly terrain and long distances, a number of sites were required to gain coverage. The high initial cost for purchasing spectrum and towers would be the main problem with this plan and would require bringing in financial stakeholders (Alex interview, 21 January 2010).

Taitokerau/Northland was a large rural area to be excluded from digital terrestrial television, a problem that could be addressed by community television. However, central government needed to create slipways for the small-fish community television stations to navigate. Barriers had been built to extract money from spectrum and broadcast. There was not as yet the support needed for the provision of community commons spectrum; for making infrastructure available; or in providing adequate infrastructure funding. As yet.

b. Extending Internet television

A cheaper option in the long term was using the internet to connect with rural areas. It would, in the long term, offer a cheaper distribution option than terrestrial broadcast and could deliver community television to a world-wide audience. However, it was not envisaged that internet television would overtake terrestrial and satellite viewing for approximately 10-15 years. In preparation for this future, the group planned to extend

their internet broadcast by creating an on-line local television hub (Alex interview, 21 January 2010).

Future television connection through the internet, the group's research found, would most likely be mediated through television applications. Apps would connect the internet directly with sitting-room television sets and with mobile devices. In 2014, however, television sets varied in their construction so that no one app could connect with all sets. A separate app was needed to connect with each type of television. There was a threat that when a universal app was created, the creator might set the access price higher than community television could afford (as had happened with Kordia's terrestrial charges) (Alex interview, 17 November 2014). Potential opportunities were for Channel North to themselves create the app or to negotiate with the creator.

c. Social media and community television

Extensive increases in on-line self-published videos threw into question the overlap with, or distinction between, social media and community television (Boyd & Ellison, 2007; Hardenbergh, 2010; Rennie et al., 2010). Did social media fulfil the need for participation in television and make community television obsolete? Conversely, did social media provide new opportunities of community connection and democratic engagement for stations like Channel North?

More differences than similarities between social media and community television were found during an Australian social media-broadcast symposium (Rennie et al., 2010). Community television was more social, encouraged community participation and provided access to production for those that were financially excluded. Social media was less producer-centric, less controlled by regulation and, critically, not bound to the community building ethics and broadcasting standards that guided community television. The symposium findings indicated that community television, driven by ethics and standards, has fulfilled needs for community building and equity of access not met by social media.

It is possible to use social media tools to enhance the participatory aims of community television. Channel North, from 2011 onwards, developed its own website and regularly posted on social networking sites such as Facebook and Twitter, to supplement connection with its audience. Innovative combinations of internet

television and social media could be used to facilitate increased local democratic engagement that participants, especially young people, wanted.

Social media and community television could, I propose, be seen as on a continuum of technology and connection access. Social media has made wider video production and dissemination possible but is not universally accessible, especially in rural Taitokerau. Social media on sites like YouTube, Twitter and Facebook tend to be the realm of individuals whose bite-sized videos could also be lost in a sea of clips. Community television on the internet acted as a specialised hub for longer-format video for local communities of interest in a particular area and for Whangārei, in the case of Channel North. Channel North has also assisted equitable access, not a strength of social media. Community television is still relevant, I conclude, and not made redundant by social media. In the future, there would potentially be a realigning of the relationship between community television and social media in the fast-changing realm of the internet.

Channel North plans to preserve the gains they have made by being aware of technology change and making the most of opportunities. Standing still is not seen as an option for the group. Participants knew that Channel North needs to adapt as technology changes or loses relevance. The station has a track record of technological adaptation and innovation that has shown their orientation towards change was well-grounded.

10.4 Summary

Building on the people-centred perspective in the findings, the analysis chapters (chapters 9 and 10) have taken a systems perspective, proposing a modified definition for community television, analysing roles and benefits, and critically analysing Channel North's underpinning paradigms of community-led development, Te Tiriti o Waitangi, valuing what is local, and equitable participation.

How Channel North has honoured widely diverse local interests by identifying their needs and applying commons rules has been analysed, as have the changing roles people have taken within the station between 2008 and 2014. The social networks that people have formed have been described as the backbone for the station's development, and the basis for innovation and resilience.

While the work of local people created the station, because community and regional television was shown to be financially marginal, central government policy and funding support was needed to plan for the future. This analysis has examined the nature of such a supportive environment, as well as the value that community television brings to the broader media context .

Channel North has been seen as having a role in creating a local media industry, in providing equity of access to local filming and broadcast, and in encouraging the use of Ngāpuhi mita of te reo Māori. For its own survival, as well as to support local media, the station has needed to maximise the use of emerging opportunities in the internet and in social media.

11. Conclusions

In this chapter, I will reflect on the process of the research, revisit research limitations, propose the significance of the research and suggest future research. Finally, I will summarise research findings.

11.1 Process reflections

When I started the thesis, I had a confident plan. The journey was, however, not as straight as that, but included the detours of having to return to basics, blind alleys and the development of different skills, both for myself and for the Channel North group. The unexpected learnings, however, did have their joys. And the blind alleys of methodologies and theories not used did provide significance for the choosing of pathways that I did in fact follow.

Using participatory-action-research methodology meant that the thesis was moulded by the people involved and that the research would naturally enough be shaped and reshaped during its six-year course. Changes meant revisiting literature and reviewing tools of analysis. In hindsight, I should have expected this and relaxed into changes as they emerged.

Reflections on the process of the research deepened my understanding of the ethics of care, of maintaining the integrity of commitment to Te Tiriti o Waitangi, and of giving weight to the quiet voices. Action-research cycles of development describe the story of development (Coghlan & Brannick, 2014). Though it was difficult at times, I found it worthwhile traversing the tightrope of a participatory-researcher in order to bring out the insights of an insider. The critical theory framework proposed by Stephen Kemmis (2013) in his reading of Jürgen Habermas (1987) encouraged me to analyse using both people-centred and systems-thinking perspectives. The action-research cycles reflected the dynamic engagement of the group with the issues challenging the station, both personally and systems-wise. I gained a people-centred perspective from the thematic analysis of filmed interviews and focus groups, and a systems perspective from interviews, reviewing documents, network analysis and other tools that were easily understood by the group.

Ethics

Care of group dynamics was a learning point for me in reflecting on the research process. It was important for me that the research did not adversely affect the ethos and makeup of the television station. Therefore I balanced the weight of Māori and Pākehā participant voices and gave suitable weight to quieter voices, such as those of participating children. An ethical consideration, from the perspective of participatory-action-research, was to care for the integrity of the group (Davidson, 2005; Tolich & Davidson, 1999). Because of the need to maintain group cohesion, I gave opportunities to all group participants to be involved. This meant that the research did not divide people or in any way make anyone appear less important in the project. Participants reported no adverse effects from the conduct of the research. In this research this participatory-action-research ethic of care (Cahill, 2007, p. 361; Gilligan, 1982), which I saw also as a political obligation, replaced the minimalist ethic of doing no harm (Cahill, 2007, p. 366; Cammarota & Fine, 2008).

There was an obligation to apply Te Tiriti o Waitangi in the research because it was carried out in Aotearoa/New Zealand, involved access to airwaves which were a taonga for Māori, and involved Māori and Pākehā working together. In conducting the research, Tiriti issues that arose for me as a Pākehā researcher included the need to give weight to tāngata whenua and Māori input into the research's design and final shape, being responsive to Māori process, the selection of participants, the comparative emphasis given to Māori and non-Māori voices as recorded in the writing, and the need for cultural supervision.

There were implications for the research as I attempted to apply the intentions of articles two and three of Te Tiriti o Waitangi. Article two, which affirms the authority of local hapū, obliges the research to reflect a relationship with the hapū who hold mana whenua in the Whangārei area. Under article three, which addresses the rights of citizenship, Māori voices were to have equitable status in the research. Moreover, Māori cultural processes and ways of organising would be respected. For example, on advice the thesis was opened with a welcoming mihi.

Applying this ethic as a Pākehā researcher, I consulted with tāngata whenua and other Māori to ensure their input into the design, the research process itself, and the final written thesis. I made sure there were significant numbers of Māori participants. Key

Māori informants were extensively interviewed, styles of interviewing were adopted with the intention of reflecting Māori preferences, topics of interest to Māori — like Te reo and Ngāpuhi mita — were highlighted, and Māori voices were sufficiently profiled in the final writing. I had Māori cultural supervision during the process. As noted by Munford and Walsh-Tapiata (2006), I found the action-reflection process itself was helpful in working within this ethic.

There are learnings about the role of children in research that included both children and adults. Questions to all age groups were initially the same but, with educator advice, I revised the questions to the children; doing the same thing with everyone does not provide equitable results. Despite these changes, the quantity of responses made by children was less than that of adults. Children needed the process of the project to be discussed differently. Some questions I had asked of the whole group were outside children's experience, for example, questions about how the station could contribute to participating in community. It wasn't just the words, but the concepts themselves that were outside their experience. Also, the children were not well able to handle open questions. One of the teachers suggested that the questions be more concrete and clear. Despite these changes, some of the children still needed questions paraphrased in the interviews. The children's answers focused on the enjoyment they took from the process, the films they had made and how they liked watching children's television made by children. Their responses to questions were not particularly wordy, so, in writing up the records of their interviews, I used more of their words so as to give more weight to their perspectives. This reflects the significant involvement of children in the project, and the unique nature of some of their topics and perspectives. In this case, the ethic of giving weight to quiet voices had the added outcome of identifying distinctive topics.

In reflection, the ethics of group care, Te Tiriti obligation and inclusion of quiet voices had the added outcome of the rich diversity of perspectives, and were all worth pursuing.

Being a participant-researcher

Because I was an integral part of the station's development, I was privy to information and perspectives that would have been more difficult for an outside researcher to access (Etherington, 2004). It meant, for example, that when I was analysing the

interviews, I knew of subtle relationships between participants, how that had influenced their motivations for contributing to the station, and what follow-up questions would deepen contributions. However, I needed to remain vigilant to the possibility that that awareness might make some aspects of the station's development less overt, simply because I was too familiar with them and might take them for granted. To counter this, I leaned on the participatory nature of the research, and some participants read much of what was written. Not all participants were available to do this but those that did gave perspectives on the direction of the research. This meant that there was more likelihood of collectively picking up areas I might have missed as a participant-researcher. I became clearer that I needed to negotiate in order to get agreement about what should and should not be included. The thesis mirrored a community-led process that involved diverse partners. That I was a participant-researcher — part of the project — reduced disruption, optimised information gathering and increased the potential of follow-through on commitments. Participatory-action-research (PAR) tended to be seen as credible by participants because they were involved, and because identified actions were ones they had collectively generated. While participation of the project's researcher might be seen by some to raise questions about research integrity, my observation is that the participatory-action nature of the research, in fact, had a greater potential to *increase* reliability in a number of ways. Greater participation, for example, involved more key informants revealing more aspects of issues. This involvement of participants, as co-researchers, sometimes challenged the participant-researcher's assumptions. The action element of the approach, and the progressive changes that occurred, meant that research plans and designs were put to participants in the process. The qualitative data-gathering characteristic of this type of research led to a dialectic conversation which usefully brought different perspectives to the study (Dick, 1999).

Participatory-action-research

I found the PAR methodology of cyclical building on experience helpful in guiding the research process; it was well understood by participants. Central to the PAR process was the keeping of a thesis journal which was, for me, a useful tool to record changing content, process and premises (Coghlan & Brannick, 2014; McNiff, 2013; Mezirow,

1991; Mezirow & Taylor, 2009), to begin to shape complex information, and to reflect on my learning.

PAR methodology proved appropriate in this research because the group understood it and used it as a development tool to drive change. Between 2008 and 2014, the group trialled a complex number of strategies for meeting their original and emerging goals. It would have been possible to report on a confusing array of action-research processes but, for simplicity, I chose to group elements of the Channel's evolution into nine strands.

There were two points in the action-research progress where evaluation identified the need to work on a number of aims. The first was in 2008, directly after the Channel's launch, and the second in 2009 after a period of information-gathering. These points marked growth spurts of the group's understanding about the overall task.

Immediately before the launch, all effort was focused on getting on air. Once on-air, the original aims of the Trust drove change. A period of information-gathering provided new insights into potential Channel North positioning in the wider Aotearoa/New Zealand broadcast environment.

Action-research cycles had different leaders. Progress was reported and evaluated at weekly and monthly team and governance meetings. Reflecting on development in a regular pattern was helpful, both for individual learning and for group understandings.

The meta-action-research cycle (Zuber-Skerritt & Perry, 2002) that encompassed my forming, planning, writing and evaluation of this thesis was even less linear. Research was part of group plans in 2008 to assist development and learning. Pieces of writing, most in the form of diary entries, dovetailed with what was happening in the project. Titbits of new readings were discussed with participants and gained new flavour in those discussions. The substantial part of the thesis writing was from late 2013 to 2015.

Action-research does not have tidy endpoints. There was no it-is-complete moment. In that context, this thesis, then, was a snapshot of a period of time. Some of the recommendations are already in motion and may bear fruit before publishing.

Filmed interviews, focus groups and document review

Most participants chose to be interviewed on film, possibly because film was congruent with their involvement in the project. Filming interviews recorded participants' non-verbal communications and provided more information when reviewed by participants and myself, enriching thereby the people-centred view of the research. Half of the children chose only to be interviewed together as focus groups. Focus groups proved free-flowing discussions with little questioning; they became more like recorded strategic planning discussions. Background Channel North documents were used to verify data from interviews and to track changes and development (Bowen, 2009). I found the greatest challenge was my wish to honour participants' input while pruning data to fit within the research.

Tools of analysis

Together with action-research, thematic analysis (Braun & Clarke, 2006) and network analysis (Considine et al., 2009; West & Ennis, 2013) were the originally intended tools for analysing the research. Tools appropriate from the viewpoint of different Channel North interest groups were also to be adapted for use during the course of the research. From an action-research perspective it was important to me that the tools of analysis were transparent, easily understood and had utility for project participants.

I found participants were familiar with some tools, such as SWOT analysis, and found other tools that were adapted during the research helpful. They readily understood Lithgow's (2008) community benefit tool, Thompson's (2012a) adapted model (Galtung, 1999; McQuail, 2010) of the relationship with government, and Christians et al.'s (2009) media positioning model, as they were applied to Channel North.

As I related the information from the nine action-research strands to findings from participants, grouping data into themes (Clarke & Braun, 2013) aided the refining of data sections. Using three broad analysis themes — participation, meeting community needs and a supportive environment — simplified the data for analysis.

Traditional networking diagrams that mapped individuals' relationships with each other were less user-friendly and required adaptation (Considine et al., 2009; West & Ennis, 2013). Initial individual networks produced from interviews and the examination of Facebook posts and comments were interesting but rather confusing to understand,

analyse and use in discussions with participants. Diagrams produced from LinkedIn connections, that focused on organisational groupings rather than individual connections, portrayed the profile of connector people more understandably. Most productive was the approach of pooling all participants' connections as belonging to Channel North. This produced one collective network diagram that could be the subject of discussion, interpretation and correction. One diagram also made it clear what relationships were strong and productive, and what might be worked on in the future. It provided a base for understanding where new 'connecting people' could be effective.

11.2 Limitations of research

The research was limited to the perspectives of people closely involved with the project. The focus was on participating in community television and included only a limited audience sample and information from external stakeholders. Although some information was gathered from and about other community television stations, this was used only to situate and compare with Channel North, the focus of the study. Any generalisation of findings needs to take into account that this research focused on a community-led television project with specific local opportunities and restrictions. With that focus on community development, and the value of community television for increasing the social, cultural and political capabilities of local populations, this thesis did not investigate to any depth more mainstream methods of research such as audience numbers and ratings.

11.3 Significance of research

This research has added to sparse literature on the creation of community television. It has, raised the issue of public policy provisions for community television, and facilitated Channel North's own reflexivity and development.

This is the first piece of in-depth research specifically on a community television station in the cultural, geographic and historical setting of Aotearoa/New Zealand. As well, there was meagre prior research into a community television station as common-property with potential rights to the local broadcast common-pool resource (Ostrom, 1990).

In that context, then, there was significance in this piece of research providing a snapshot of a community television station in transition to digital transmission and to internet protocol television. The community-led nature of the project, Māori-Pākehā collaboration in the project, and children involved in making television programmes were all also of significance, as was the station's close relationship with a school. To the best of my knowledge, participatory-action-research has not been used as the methodological framework for studying community television before.

The principal positioning roles of media (Christians et al., 2009) and the ethical stance of Channel North, identified by Rennie (2003; 2010) as knowledge gaps, were partially addressed in the research. The research has also partially addressed a further gap identified by Rennie, of how this model of community television has contributed to civil society, skills development and economic growth (Lithgow, 2008).

Government public policy on community television was tracked and critiqued. Practical examples for government public policy reform have been researched.

Channel North's growth and change was assisted through the action-reflective process that was inherent in this research. There have been practical results of creating infrastructure and community benefit. A start has been made in filling some identified gaps in knowledge about community television. The research offers a useful starting point for a number of possible areas for future research.

11.4 Future research

Future areas of research could include: the role of community television in economic development; children's television made by children; the use of community television in engaging audiences in democratic debate; the effect of technological transitions on community television; and possible government policy changes to encourage and support community television.

Community television's effect on local media innovation, media industry development and general economic growth are potential areas of future research. These areas have been signalled as aims of Channel North (NTVCT, 2009b), but are long-term goals beyond the scope of this research.

Children's television made by children was identified by child participants as important to them. I found that literature on children's television was about children's television

made by adults and the educative potential of television. In addition, I found nothing specifically on children's television made by children for children, and propose future research could be carried out in that area, with the rationale that it is a desirable medium in its own right.

The role of audience and community television is a potential area of future research. This thesis centres on participation in community television, whereas the interactive role of audience was peripheral. Audience research could be connected with the potential, mentioned by participants and writers such as Rennie (2006), for community television to enliven local democratic engagement. Future meshing of community television with the tools of social media (Ali, 2012b; Rennie et al., 2010), another area of potential research, might fruitfully be included in that inquiry.

Connection with audience will also be affected by upcoming technical transitions signalled, but not explored, in this research. Of particular interest are the transitions to mobile technology and the broadcaster-transmission-audience connections, as well as relationships that have emerged from the television apps war (Rilkoff, 2013; van der Meer, 2013). How will these transitions affect the viability, effectiveness and connection with the community television's audience?

Key government policy questions have arisen from this thesis. What government policy changes might better support community television? Why has community and regional television been given less funding significance than special interest radio? Do local people have commons rights to spectrum and other broadcast infrastructure and, if so, how can they claim those rights?" Is must-carry legislation for emerging technologies appropriate in Aotearoa/New Zealand? Can different perspectives on community television between government departments be reconciled? How can the values provided by community television be respected and enabled to contribute beneficially to the media sectors? These are recommended questions for further future research.

11.5 Summary

Channel North interviewees' answers to the question of "how to create a sustainable community television station that meets the needs of local communities" was summed up simply as ... to involve them. This key answer is reflected in action-research cycles between 2008 and 2014 which showed cyclical efforts to involve locals and meet their

needs. I found, from interviews with participants and background documents that when communities were involved, they identified what they needed from community television and began to address those needs. It was from communities participating that needs were identified and addressed, and the television project was created.

The question the group had then to ask was “how to widen the use diverse communities made of the Channel’s facilities” (NTVCT, 2008d, 2010e, 2011d, 2013d). Mana whenua and other Māori were involved from the beginning; the question then arose as to how to ensure that their people were making use of this community tool, how to welcome them to access this commons. There were barriers for communities of children, small businesses and differently-abled people generated by perceived ownership, lack of technical know-how or the need for accessible processes and structure. An action-research process using organising, connecting and know-how people within Channel North was part of addressing barriers. Addressing barriers and involving diverse communities in making television has brought potential benefits to individuals, to communities and to the local Whangārei identity.

Over the period of research, Channel North participants reflected on how community television was positioned as a commons providing local access to broadcasting and what processes would reduce barriers and provide benefits. In the process, they also fostered allies who could collectively work on a public policy environment that might contribute to sustaining community television in the long-term. Long-term sustainability at its core, however, rested on the engagement and knowledge of local people.

Participants created the project

Involvement of local people was the prime driver in how Channel North was created. This was shown by participants' dedicated engagement to its cyclical development; in their passionate commitment to facets that inspired them, as described in thematic findings from interviews (Braun & Clarke, 2006); and in the strengthening of social network connections that some had contributed to the project's fabric for ten years. The action-research cycles of planning, trial and evaluation (Coghlan & Brannick, 2014), that incrementally refined the intended outcomes from Channel North, involved local people in the long term and was the basis on which the project was built. This building was in a radical (or root) community development way (Ledwith, 2011) that drew on

their needs and strengths. Local people were inspired by the potential of the station to contribute to facets of their community and were prepared to be part of bringing that potential to bear fruit. The strengthening of Channel North's social networks between 2008 and 2014 was both the mechanism of creating the project and an indication of its progress.

Participatory-action-research was used to foster change in the project during the six-year period of this research and outside that time. A reflective action-research element was considered by the group to be part of the project's development.

To get people involved, and to negotiate a fast-changing technological landscape (Ali, 2012b; Rennie et al., 2010), the station needed coordinators, know-how people and connecting people. Coordinators were needed to manage the competing interests within this community-led project (Inspiring Communities Trust, 2010, 2013) and to develop different sectors of the project. People who knew about (or could work out how to adapt, use and teach others about) the technical aspects of television production, or know-how people, were needed on the station's team because the undertaking was multifaceted and technically challenging, and there were scarce resources to enlist external support. To establish and run the station was a technically complex task. During the period of the research the station had to implement technical changes to tape format, to digital terrestrial and to internet protocol television. Future changes on the horizon, of integrating connection to online communities through social media (Rennie et al., 2010) and connecting with living room television sets by means of television apps, also needed the planning capability of know-how people. Lastly, connecting people were needed within the project. These were people who could bring their social networks, open the door and ensure local people in the community — tāngata whenua, children, business people, film makers, teenagers who want to work in the industry, community groups, differently-abled people, local artists, health and local government sectors — could easily engage with the television station. Prioritising local people's access to the community-commons resources of the station was an initial group task. Decisions about this were reflected in the Trust Deed (NTVCT 2006b). The group was guided by the ethics of fulfilling relationship obligations and equity of access. Their first obligation was to a Tiriti relationship with mana whenua and with Māori. Those with least access to resources — children, teens, unemployed,

people with least money — were prioritised. Local businesses, arts, media people, health and education sectors were specifically mentioned as essential for the group to meet its visions of growing a media industry and supporting local economic development. With these priorities in mind, the station's resources were created to be available so local people could learn and could tell their stories. The group's second task was to reduce barriers to these diverse sectors participating.

Overcoming barriers to participation

The Channel North group used action-research cycles (Coghlan & Brannick, 2014) to explore how to better engage with the different Whangārei communities who the project was designed to serve and who were the reason for its creation. This task was not straightforward because there were different barriers for dissimilar groups: children, film-makers, small businesses, community, government education institutions, Māori, and Pākehā. In order to reduce involvement barriers, constraints on different communities needed to be identified and taken into account, along with their aims, where they reported and their available time.

Strategies that were developed that honoured Whangārei's diversity included making Channel North inclusively welcoming, connecting with social networks and training others. The knowledge and social networks of connecting people within the group were used to identify barriers, to strategise how to involve different communities and to up-skill the group on, for example, how best to connect with and welcome people from the different sectors. People with know-how in film and broadcast were essential to assisting people with the technical aspects of film story-telling. The number of know-how people did not match the demand for support, so the know-how people devised training to increase their numbers (Foster, 2007; NTVCT, 2007c).

That space for tāngata whenua engagement and use of the station was set by the group as a constitutional underpinning, a whariki or mat on which all was built (NTVCT, 2006b). Critical to Te Tiriti o Waitangi relationships has been having tāngata whenua as decision-makers on governance. A co-chair arrangement was agreed and one of the chairs was tangata whenua (Otene, 2008). Barriers to Māori involvement were reduced by employing Māori workers (a Māori Channel North face) (NTVCT, 2010c, 2012b), connecting with Māori producers (Clever, 2008; Sidney, 2014b), training all workers in what was welcoming to Māori and by the station being located in a school

with a largely Māori roll (Leanne interview, 2 March 2010) with all the downstream effects of that placement.

There was a limited number of people who knew how to produce films for television so Flax-Roots adult night courses in film-making were run at NorthTec (NTVCT, 2007c). This reduced barriers to the local creative arts sector and increased the number of local adult film-makers able to submit content with minimal assistance from know-how people within the station (Foster, 2008).

Addressing social issues was not simple (Garnham, 1990; Higgins, 1999; Willener et al., 1976) but doing so was part of the ethic of the group (NTVCT, 2006b). To reduce barriers to those with least access to resources, the group enlisted the expertise of specific community organisations such as Age Concern, Jigsaw, Manaia Primary Health, One-Double-Five (Finlay-Harris, 2011; D. Harris, 2008). Tiaho Trust (2014) and NorthAble (NTVCT, 2012d), for example, helped to reduce barriers to access for those with specific needs. The Channel North studio built an easy access studio for wheelchairs and attracted volunteers who were differently-abled. Children who were otherwise distracted by behavioural issues became absorbed in the fascination of film-making.

Connections were made with leaders in marginalised suburbs, and videos were made with locals showing what was great about their neighbourhoods (Collins, 2015; Maori Television, 2015). I noted a synergy with the community television project set up in an area in Rocinha, Brazil, to better portray a marginalised area (Coelho, 2014; Porter, 2014). The Channel North involvement in marginalised communities aimed to both reduce barriers to people in those areas, to get involved, and to strengthen local identity. Using the expertise of local people, films were created by and about marginalised local communities and suburbs that had a history of being portrayed badly in the media.

Children and some teens needed structure to support their involvement. Manaia View School created a film-making and television project for pupils aged five-to-twelve. Pūkeko Echo structured the learning and involvement of children in creating television content (M. Small, 2010a). This was eventually shaped to be child-driven, proved satisfactory for them and was innovative in making television for and by children (Harris, 2009b).

Initially, the success of building relationships between Channel North and teens at high schools proved to be minimal and the style of involvement was more of the club-house variety. To improve teen access, Channel North became a sponsor of the annual YOUTH Summit, and established relationships with the Northland Youth Theatre and Whangārei Youth Space to semi-structure youth involvement. Channel North also ran in-house training for teens that produced content such as ‘Word on the Street’ (Dinsdale, 2011b) and ‘Pictionary’ (Roden, 2014).

Local businesses and government agencies who were economic development allies worked within time constraints. They needed high-quality film production. The timing and quality of Channel North production was, for business and state allies, initially unsatisfactory (Liz Inch interview, 30 October 2014), but had improved by 2014 (Stewart Bowden interview, 10 November 2014) to be more able to meet the needs for quality and timeliness.

Attempts to address barriers and involve diverse communities had the potential to bring local benefits.

Benefits to the community

Benefits to Whangārei individuals and communities were described in participant interviews, as were the project’s shortcomings. Community benefits from having Channel North in Whangārei were thought collectively to contribute to local identity and increase local social capacity. In interviews, participants described how having a community television station had helped local people participate in their communities’ visible life, tell stories on film and broadcast them to friends and neighbours. Making films was fun and got people involved. The stories told were thought to have improved Māori-Pākehā understanding and use of indigenous language. Small businesses benefited from more of a profile. Training in media production locally was increased and there was scaffolding for people to get work and potentially build a media industry. Participants wanted the station to develop into an alternative voice and a medium for democratic debate.

Community television flaws described in other writings (Aufderheide, 1992; King & Mele, 1999), such as at times being amateurish, repetitive and with technical glitches, were also found in Channel North (Labett Research and Marketing, 2009), especially in

the first year. By 2013, the phone-in log and internal records of problems showed that there were less complaints and more compliments because there were fewer technical glitches, programming was more varied, and participant-produced videos were better framed and presented.

Predictions of fostering democratic debate by some writers (Ali, 2012b; Aufderheide, 1992; Howley, 2005b; Rodriguez, 2001), labelled by others as over-estimating community television's potential (Barnouw, 1978), were found in this research to be only aspirations for Channel North. Although participants saw community television's potential to materially contribute to democratic debate and local issues, information on candidates was broadcast at elections (Cooper, 2010, 2014; Dinsdale, 2011a, 2013b, 2014b; Hueber, 2010), and there were child and youth discussions on issues that interested them (Dinsdale, 2011b; Sparks, 2014), it was not evident that Channel North led debate or provided more of a local public forum than other media during the period of research. Future plans to extend the youth forum, together with Whangārei Youth Space, live stream council debates, and to extend on-line social media use, may in the future result in the project more robustly fostering local debate.

The benefits identified by participants were analysed for their potential effect on community capacities and local identity. Using a tool created by Lithgow (2008) to examine a Canadian community television station, the findings from the Channel North interviews were examined for their effects on aspects of local identity and compared with experience in other community television stations. Similar benefits to their home area, from other stations reviewed, were reported to increase local economic, social and cultural capacity. A community television channel was thought to portray unique aspects of local life and language, contributing to a shared understanding of local identity.

Despite the complexity of dealing with social issues (Garnham, 1990; Higgins, 1999; Willener et al., 1976), the Channel North group developed processes and projects that attempted to address inequity by prioritising access, reducing barriers and producing programmes that cast marginalised neighbourhoods in a positive light (Collins, 2015). Channel North added to community commons infrastructure; provided a potential anchor for local media industry development (NTVCT, 2009b); and trained local people, improving their individual and collective ability to tell stories (Foster, 2008),

use local dialect (Mike interview, 2 February 2010), reveal diverse facets of the community (Laird, 2010b), and make television.

Clarity about the characteristics and role of Channel North

Clarity about the nature, role and key purposes of the television project was integral to the group's strategic direction that guided the action-research process.

Supporting local people's power (Higgins, 1999) to participate in making and broadcasting their stories was the main role and descriptor of Channel North. Channel North was, to participants, "our community voices". Similarly, shifting local people from "passive viewers to active participants" (Medrado, 2005, p. 3) was described in the literature as community television's prime role. It was not the mode of content transmission that defined community television, but the aim of participation.

Community television generally, according to Rennie (2003, 2006), was underpinned by three broad ethical positions: the right to communicate in the United States (Howley, 2005a); access and participation in Western Europe (Ali, 2012b); and social change in the "global south" (Dagron, 2001). Channel North's ethical drivers shared elements with these positions but also specific differences. Their aims were, for example, uniquely underpinned by the ethics of basing the project on Te Tiriti o Waitangi. In common with positions outlined by Rennie, Channel North was committed to facilitate participation and equitable access to resources. In contrast with the United States right to communicate, Channel North was constrained by the value of promoting community cohesion (NTVCT, 2006b).

Channel North filled a gap. There was a need for regional community production and broadcast in Whangārei that was not historically satisfied by national television (Day, 2000). The station was part of a strong flax-roots community tradition in Aotearoa/New Zealand of working for the common good; it provided community facilities aiding people to participate, as well as an opportunity for people to contribute. The group used the infrastructure of the mast made by the local community (Keene, 1966), created new common-property infrastructure for communal use, and provided access to the common-pool airwaves resource. In addition, know-how people within the group were compelled to address challenges of near line-of-sight terrestrial connection with home audiences in the hilly terrain of

Whangārei (Farnsworth & Hutchinson, 2001) and adapt to technical and social opportunities and change. Community television has contended with challenges in common with public and commercial television, although with less resources.

In the creation of the station, community members chose, from a community-led development perspective, to invite business and state partners to participate because the project had high needs and wide economic, innovative and local identity potential. Community development in Aotearoa/New Zealand has drawn on a history of more community/government collaboration than conflict (Aimers & Walker, 2013; Chile, 2006; Stoecker, 2001a). In adopting a community-led development perspective, Channel North drew on the potentially conflicting positions of radical community development espousing change (Ledwith, 2011) and a communitarian position of valuing economic development and community cohesion (Jennings, 2014). While this course raised the potential of economic innovation (Gamble, 2008; Torjman & Makhoul, 2012; Westley et al., 2007) and local identity gains (Lithgow, 2008), it also raised difficulties of mediating differences and priorities. Because the project involved diverse partners and aims, the group had to resolve the apparent dichotomies of radical/collaborative and participatory/professional positioning. The group took the challenging position, on problems to do with working together, to include the polarities of each continuum (NTVCT, 2009b). Hard-hitting radical stories were to include balance and collaborative projects were pursued with conservative partners. Professional quality was to be pursued by employees, and as-is copy accepted from community participants and framed (NTVCT, 2011d, 2013d). These balancing exercises aimed at high local participation from diverse groups and the development of a local media industry.

The station was the common-property (Ostrom, 2009) of people in Whangārei. The Channel North group provided access to broadcast on spectrum, a common-pool resource (Fennell, 2011; Ostrom, 1999; Wormbs, 2011) to which local people should arguably have partial control and free access. Using Christians et al.'s (2009) model of media positioning, the main positioning role of the project was to facilitate local participation, but at times it took positions that were either radical or collaborative.

Channel North was positioned as a community-led project, common-property, providing local community access to local common-pool broadcast resource, and aiming to contribute to local identity and to the development of a local media industry.

An environment conducive to community television

I found that while conditions locally in Whangārei were conducive to community television, the national environment was only partially supportive. Good work had been done by the Regional Television Broadcasters Association (2007) in framing regional need, by the Ministry of Culture and Heritage (2014) in its inclusive description, by NZ-on-Air (2009, 2010, 2011a, 2012, 2013a, 2014a) in providing some funding, but despite this community television was not well understood or funded nationally.

Community television in Aotearoa/New Zealand, in common with public television, was forced into a hybrid model where commercial activity was needed in order to fund social aims (Hayward, 2003; Horrocks, 2004). Despite Channel North's efforts to work with this hybrid model, it was not ideal and led to heightened professional/participatory tensions.

It is recommended that central government take an integrated policy approach to community television by recognising local rights to spectrum (Peters & Kake, 2014); making local infrastructure financially accessible (Beatson, 2014); and, rather than measuring outcomes by audience share (Cocker, 1996; Graham & Davies, 1997; Herzel, 1951; Thompson, 2004), choosing to fund community television for providing access to local film-making and broadcast.

Commitment to community television must sit alongside commitment to public television. Aotearoa/New Zealand might take learnings from international community television policy, for example from the United Kingdom's policy of access to spectrum and infrastructure and of the connection between public and community television (United Kingdom Department for Culture Media and Sport, 2011); from models funding community participation from Canada (1991, Section 3.1.b); and from the European Union's recognition of community as a third television sector (Restarits, 2008 Section E and M).

Clear commitment to supporting community television's commons-property development and local use of commons-pool spectrum by government needed to match local people's significant investments of time, physical resources and expertise.

A sustainable project

A conducive environment with allies and integrated policy was needed to sustain the project. During this research, stations that had continued over time were visited and, in some cases, emulated in Channel North's development, but it was clear that there were many challenges to sustainability. To meet the diverse challenges, one of Channel North's key strategies was to use a community-led development approach (Torjman & Makhoul, 2012), which despite requiring more internal negotiation brought the strength of diversity. Diverse strengths were needed because, as mentioned in the previous section, there was lack of clear central government policy support.

Government funding was low, and infrastructure charges were high. Added to this context were the technical advances which either posed a threat of leaving the group behind or conversely invited innovation.

Channel North had, by 2014, incorporated digital and online technologies ("Channel North Aims for Digital Platform", 2011; NTVCT, 2012b) and adopted YouTube, as well as social networking on Facebook and Twitter in response to changing social patterns. General Manager of 3CMedia in Australia Barry Melville (2007) had suggested community television, with its low budgets and participatory aims, should foster on-line user-generated content, get involved in social networking, use on-line advertising opportunities, provide video on demand or podcasting, and stream television through the internet. At Channel North, some of this began during the research period and there were future plans to expand use of on-line technology and social networking (NTVCT, 2013d). The group saw that using social media, in particular, had the potential for making the station more interactive. Social media, it is argued, did not replace projects like Channel North because there were pivotal differences in their ethical stances and in degree of regulation (Rennie et al., 2010) that meant community television facilitated more effective collective local storytelling. While these forms of media could usefully co-exist, social media use could complement other tools used by community television.

In an industry that is technically fast moving, the group had to look to the future. Participants described how they looked for new ways to connect with audiences by extending terrestrial broadcast, through internet protocol television, through innovative connections using television apps, and potentially merging with social media (Alex interview, 17 November 2014). These technical possibilities may further progress community television's aim of becoming more participatory rather than domesticating (McQuail, 2010). Future sustainability for the Channel North project rests, in the first instance, with knowledge, connection and involvement with the diverse sectors within its local community. A wider supportive environment would foster community-led developments like Channel North, but it is the committed involvement and knowledge of local people that has been the key to long-term sustainability for any project that created community television.

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Appendix A: Glossary of Māori words

Māori language, which is part of every-day use in Aotearoa/New Zealand, is used through the thesis. These translations are drawn, except where specifically referenced, primarily from the Māori Dictionary (Moorfield, 2011) at:

<http://www.Māoridictionary.co.nz/>. Some additional comments have been added on use, but I emphasise that Māori language has nuances that do not translate well into English.

<i>Te reo Māori</i>	<i>English</i>
Aotearoa	The land of the long white cloud; the North Island of New Zealand. Now used as the Māori name for New Zealand.
Aroha	Love, empathy.
Hapū	Kinship group, clan, sub-tribe. Hapū are the main socio-political grouping of traditional Māori society. Hapū literally means pregnant.
He Wakaputanga o te Rangatiratanga o Nu Tireni	The Declaration of Independence in 1835 which affirmed the sovereignty of hapū of Te Taitokerau and elsewhere in New Zealand.
Hui	Meeting, gathering.
Iwi	Tribe, extended kinship group, nation. Iwi, hapū and whānau refer to indigenous groups with shared heritage. Iwi literally means 'bone' (H. W. Williams, 1975).
Kanohi	Face. Face-to-face — 'Kanohi ki te kanohi' — in person. This is the preferred communication method for Māori.
Kapa haka	Māori cultural or performing group.
Kaumātua / Kuia	Elder — male and female. A person of status within the whanau. In some places a woman may be referred to as a kaumātua. Kuia refers to a female elder.
Kaupapa	Topic, policy, matter for discussion, plan, purpose, scheme, proposal, agenda, subject, programme, theme, issue, initiative (Moorfield, 2011). Kaupapa is the guiding policy or platform of a group. The term is often used as referring to a "mission statement" (Ngata, 1993).
Kitea	To be seen.
Koha	Gift, reciprocity, donation.
Kōrero	To tell or say. Speech or story.
Kupu	To speak or a word.
Mana	Prestige, authority, power, influence, status.
Mana whenua	The people, the kin-based grouping, with traditional authority over a specific area.

<i>Te reo Māori</i>	<i>English</i>
Manaaki	To support or care for others, hospitality.
Manaia	Manaia is a mountain to the east of Whangārei. It can be seen from the school where the television station is located.
Māori	Literally ordinary person, as opposed to non-indigenous people, seen as exotic.
Marae	The open area in front of the meeting house or <i>whareniui</i> . It can be used to include the whole complex of buildings around the open area.
Mita	Dialect, rhythm, accent (Moorfield, 2011; Ngata, 1993). Mita may include different pronunciation, words and word meanings. In the Northland area, the dialect is Ngāpuhi.
Ngāpuhi nui tonu	Refers to the overall iwi for Te Taitokerau/Northland, while acknowledging that each iwi has autonomy.
Ngāti	One of a number of prefixes for a tribal group. It refers to the descendants of...
Pākehā	Exotic, originating from a foreign country. Non-indigenous New Zealander.
Parihaka	Mountain that rises 241 m to the north-east of the city centre of Whangārei. It is a large former pa site and is one of the most significant mountains for Māori in Te Taitokerau/Northland.
Rangatahi	Younger generation, youth. The more common terms in Te Taitokerau are ‘taitamatāne and taitamawāhine’ – young men and young women.
Rangatira	Chief; chiefly; noble; esteemed. The term rangatira refers to a weaver of people.
Tāmaki Makaurau	Auckland. Literally Tāmaki of a thousand lovers (<i>Makau</i> , often translated as lovers, also translates as <i>favourite</i> and <i>spouse</i> , implying a highly sought target of admiration), a reference to the desirability of the fertile volcanic soil of Auckland
Tangata	Person, human being. (plural: tāngata)
Tangata Tiriti	People who have settled in Aotearoa/New Zealand under a relationship based on the Te Tiriti o Waitangi. (plural: Tāngata Tiriti)
Tangata whenua	The people of the land. The collective name given to the indigenous people in New Zealand. It is the people whose placentas are buried in this place (Moorfield, 2011). (When speaking of one group: tangata. But when emphasising a plurality of people: tāngata whenua).

<i>Te reo Māori</i>	<i>English</i>
Tangata Whenua, Community or Voluntary Sector	One collective name for the not-for-dividend organisations' sector in Aotearoa/New Zealand, as opposed to the public and for-profit sectors.
Taonga	Goods, possessions, treasure, precious thing.
Taumata	Summit; speakers' bench. A term used in Te Taitokerau
Taurahere	Māori living outside their own tribal area, especially in urban areas.
Te Ao Māori	The Māori world.
Te Māngai Pāho	The Māori Broadcasting Commission. Literally, the representative for dissemination and transmission. Te Māngai Pāho provides funding for Māori music, radio, television and new media.
Te reo Māori	Indigenous languages of Aotearoa.
Te Taitokerau	Northland. The area of Aotearoa that is north of Auckland.
Te Tiriti o Waitangi	<p>The Treaty of Waitangi. There were two versions that significantly differed: one in the indigenous language, te reo Māori, and one in English. The marked difference between te reo Māori version signed by most chiefs and the English Crown's representative (and therefore the substantive document of agreement, where Māori retained sovereignty) and the English version (in which the chiefs were deemed to have ceded the sovereignty of their hapū) led to confusion.</p> <p>In the te reo Māori version, article two of the agreement guaranteed sovereignty and the rights of hapū over their taonga, things special to them, including resources — and these have been agreed to include airwaves. Article three guaranteed Māori the same rights as English citizens, which included the right to freedom of expression in their own language. It is the internationally recognised indigenous language version, known as Te Tiriti o Waitangi, in which indigenous sovereignty was guaranteed that is referred to in this thesis.</p>
Waka ama	Outrigger canoe.
Whakapapa	Genealogy, lineage. Literally to place in layers, lay one upon another, stack flat.
Whakataukī	Proverb, significant saying.
Whānau	Extended family, kinship group. From the word meaning 'to be born.'

<i>Te reo Māori</i>	<i>English</i>
Whānau Ora	Healthy families or kinship groups. Whānau Ora is a government initiative about empowering whānau to build their strengths and capabilities and access the services needed to achieve goals and aspirations (Te Puni Kōkiri, 2015).
Whangārei	A city and district in Taitokerau/Northland, Aotearoa/New Zealand. The name refers to the harbour where the ancestor Reipei landed, an abbreviation of Te Whanga-a-Reipae, the harbour of Reipae. It also refers to the name Whangārei Terenga Paraoa, the harbour as a gathering place of the whales.
Whare	House

Appendix B: Glossary of terms and acronyms

Acronyms and terms used have been noted or explained at their first mention, but have been included in this glossary as well, for reference.

<i>Term/Acronym</i>	<i>Meaning</i>
Analogue television	Analogue television signals are conveyed by radio wave variations in amplitude and frequency. The moving picture is transmitted in a rapid succession of complete frames, similar to the effect used to create cinema moving pictures. Pictures and sound are transmitted separately. Different analogue systems have been used in different countries (Benoit, 2002; Castaneda, 2007).
App	An app is an application, a self-contained software programme that causes a computer or smart phone to perform tasks.
Cable television	Cable television delivers television to paying subscribers, by transmitting radio frequency signals through coaxial cables. Newer technology transmits light pulses through fibre-optic cables.
CED	Community economic development is social enterprise that benefits a local area (Jennings, 2014). The term usually refers to activity of not-for-dividend organisations, where surplus money gained from economic activities is redirected back to the social and other altruistic goals of the organisation
CHART	The Culture, Heritage and Resource Trust was set up to support the arts sector and is connected with Creative Northland.
CLD	Community-led development is action initiated by community but also involving the state and business. Inspiring Communities Trust (2010); (Inspiring Communities Trust, 2013).
Commercial television	Commercial television is owned by corporate or small business media, rather than the state or a charity.
Common-pool resources	Common-pool resources are economic goods unencumbered by property rights ((Bromley, 1986; Ciriacy-Wantrup & Bishop, 1975; Eggertsson, 2014; Fennell, 2011; Ostrom, 1999).
Common-property resources	Common-property includes legal common ownership rights (Bromley, 1986; Ciriacy-Wantrup & Bishop, 1975; Eggertsson, 2014; Fennell, 2011; Ostrom, 1999).
Commons	Commons are locally governed resources (Ostrom, 1990, 1995, 2005, 2009, 2010, 2014; 2005). Community commons describes both broadcast spectrum and the local resource of a community television station.

<i>Term/Acronym</i>	<i>Meaning</i>
Communitarianism	In communitarian ideology, carrying out civic duties and valuing community are seen as necessary for society to function smoothly. According to this theory, individuals do not live in isolation but belong to communities of family, interests and geography (Rennie, 2006; Tönnies & Loomis, 1957), and these relationships are an intrinsic part of their identity (Dixon et al., 2005).
Community development	In its purest sense, this term refers to radical (or root) community development (Ledwith, 2011), which involves projects that are governed by marginalised people. Other forms of community development have greater involvement from other parties.
Community media	Community media is defined by the European Parliament as media that is not-for-dividend and accountable to the community that they seek to serve. Community media includes television, radio, and print media. It is created, at least in part, by members of a community that are not media professionals
Connecting people	In Channel North these people were those who made external connections between the station and their own sectors. Their connecting ability both informed the project's direction and provided a welcome to the project for those people.
Coordinating people	Coordinating people in Channel North facilitated cohesive and effective collaboration. They orchestrated the station's on-going operation and its development. Their role was a community-led development function, that of holding together a complex multi-faceted project.
Critical theory	Critical theory is both analytic — a basis for critique; and normative — aspiring to a more equitable society (Habermas, 1979).
CTV	Canterbury Television.
Decile rating	As used by the Ministry of Education, a decile rating is used by the Ministry of Education to rank schools on the basis of the socio-economic background of each school's families and therefore, arguably, of the students. 10% of the population in a school area is included in each decile. A Decile-1 school is in an area of highest socio-economic need.
Digital divide	The division between those who can afford access to technology and those who cannot (T. Cooper, 2004).

<i>Term/Acronym</i>	<i>Meaning</i>
Digital dividend	Digital television uses less bandwidth than analogue television (Kruger, 2001), thereby freeing up television radio spectrum for other applications such as mobile phones and mobile internet. This allows the government to auction that spectrum use. Gains from this part of available spectrum has been called the digital dividend (Beutler, 2012; P. A. Thompson, 2011a).
Digital television	<p>Digital television sends sound and pictures together as discrete 32-bit digital signals (the bit size is actually arbitrary), in similar format to that used by computers (Benoit, 2002; Castaneda, 2007).</p> <p>There is no world-wide agreement on digital television standards; different standards have been adopted in different countries. Four digital television broadcasting standards have been adopted worldwide—Advanced Television System Committee (ATSC) in the United States; Terrestrial Integrated Services Digital Broadcasting (ISDB-t) in Japan and South America; Digital Terrestrial Multimedia Broadcasting (DTMB) in the People’s Republic of China; and Digital Video Broadcasting-Terrestrial (DVB-T) in Europe, Russia, India, Africa, Southeast Asia, Australia and Aotearoa/New Zealand.</p> <p>In the DVB-T system chosen by Aotearoa/New Zealand, connections in the mux are coded at right angles, meaning the decoding equipment can be simpler, with less interference between the signals coming from different towers (European Telecommunications Standards Institute, 2011; Poole, 2011).</p>
DSO	Digital Switch-Over from analogue to digital television transmission.
Electronic programming guide (EPG)	An electronic programming guide is an interactive application used with digital set top boxes that provides broadcast schedule information for current and upcoming programmes. Freeview provides a joint Electronic Programming Guide (EPG) for viewers to receive and change between different stations (van der Meer, 2013).
Facebook	Facebook is an on-line social media network platform run from Menlo Park, California.
Fibre-optic cable	A fibre-optic cable transmits information in pulses of light. Fibres are coated with plastic layers and contained in a protective tube. Fibre-optic cables can be used to transmit high-speed telecommunications connections. The broad-band internet system laid by Northpower in Whangārei uses fibre-optic cable.

<i>Term/Acronym</i>	<i>Meaning</i>
Freeview	Freeview Ltd is an incorporated joint venture between TVNZ, TVWorks (TV3 and C4), Māori Television Service and Radio New Zealand. Freeview transmits on Digital Terrestrial (from mountaintops) and from satellite (van der Meer, 2013).
IPTV	Internet protocol television (on-line streaming television) is television delivered through the internet either to computers or specific television receivers. Internet protocol is the communications protocol used to establish the internet (Lindner, 2006).
JDA Ltd	Johnston Dick and Associates won the tender at digital switchover-over for licences in smaller towns like Whangārei. They offered transmission to community and regional televisions stations at a lower rate than the state-owned Kordia.
Know-how people	As used in the thesis, in relation to Channel North, these are technically skilled people who understand production and broadcast technology, to facilitate access for others.
Kordia	Kordia, a State-Owned Enterprise, operated first under the Ministry of Economic Development and later under the Ministry of Business, Innovation and Employment.
LinkedIn	Social media platform with a business orientation.
Local television	This is the term used in the United Kingdom for community television. Programming reflecting the cultural and commercial identity of the local area and, with priority to local viewers, is the hallmark of local television (Rushton, 1993, p. 187).
Māori Television	Māori Television launched one station in 2004 aiming to revitalise Māori language. A second station Te Reo Māori station launched in 2008, broadcasting entirely in indigenous language (Henry, 2012).
MBIE	The Ministry of Business, Innovation and Employment (MBIE) was formed in July 2012 from a merger of the former Ministry of Economic Development, Department of Building and Housing, Department of Labour, and Ministry of Science and Innovation.
Must carry	‘This is a legislative provision where a terrestrial or cable broadcast licence is issued so that community television can also be carried on that broadcasting. Usually free-of-charge.
Mux	A multiplex system combines two or more signals — in the case of television, audio and video — and transmits it to be decoded at the receiving end as a single signal.
MWWL	Māori Women’s Welfare League.

<i>Term/Acronym</i>	<i>Meaning</i>
NAFF	Northland Amateur Film-Makers Festival. NAFF's aim was to provide opportunities for celebrating the diverse, creative and expressive potential in the Whangārei and Northland community.
NCEA	National Certificate of Education Achievement is the official secondary school qualification in New Zealand. Levels 2 and 3 are traditionally taken by 15- to 17-year-old students.
Not-for-dividend	Refers to non-commercial, community-driven organisations and the voluntary sector. Any surplus or profit is not distributed to stakeholders (governors, trustees, shareholders, partners or members) but is held in trust or reinvested to benefit the communities the organisation is intended to serve.
NTVCT	Northland TV Charitable Trust
NZ-on-Air	The government agency charged with funding broadcasting.
PAR	Participatory-action-research is research that includes participation by those being studied and an action-research cycle. PAR is based on the action-research model of Kurt Lewin (1946) and the participatory perspectives of Paulo Freire (1987) and Orlando Fals Borda (2008).
PEG; Public access television	Public access television in the United States is non-commercial community television narrowcast through cable television. It is described as public, educational and government access television.
People-centred thinking	Gives weight in analysis to the perspectives of the people involved (Habermas, 1979; Kemmis et al., 2014).
Public television	Public television was initially established by and received funding from government to run broadcast services primarily to meet public service aims: making television accessible, contributing to national identity and community, not controlled by vested interests, and providing good programming rather than measuring outcomes on audience numbers (UNESCO & World Radio and Television Council).
Regional television	Regional television refers to transmission within a geographic region of Aotearoa/New Zealand such as Te Taitokerau/Northland.
RTB	Association of the Regional Television Broadcasters of Aotearoa/New Zealand. Some Aotearoa/New Zealand community television stations are part of this entity (2007). Other members of the association are commercially oriented.

Term/Acronym	Meaning
Satellite TV	Freeview and SKY transmit from the Optus D1 satellite at 160.0°E, launched on 13 October 2006 (http://en.wikipedia.org/wiki/Optus_fleet_of_satellites#Optus_D1),
Skype	Named from 'sky' and 'peer,' Skype is an internet communication device using software, a microphone, video webcam, and instant messaging.
Social capacity	'rRephrased by Ostrom and others as social capacity, which, as Smith and Kulynich (2002) argued, has less connection with for-profit discourses.
Social network analysis	Described by John Scott (2012a, 2012b) as exploring the visual (or mathematical) patterns created by actors (individuals who are part of a system or network) as points, and their relations as lines, with the intention of assessing the effect of the social structure or network on individuals and organisations.
Spectrum	Radio spectrum is the part of the electromagnetic spectrum from 8.3 kHz to 3000 GHz allocated to radio-communications services such as television. In Aotearoa/New Zealand, radio spectrum is auctioned by Radio Spectrum Management which is a business unit of the Ministry of Business, Innovation and Employment (MBIE) (http://www.rsm.govt.nz/projects-auctions/current-projects/auction-13).
SWOT	A strengths, weaknesses, opportunities and threats analysis is designed to assess the internal and external factors in an organisation's situation, as a basis for planning future strategies.
Systems-thinking	Examining a project from the perspective of institutions, networks and their functions (Colebatch, 2006; Considine, 2005a, 2005b; Considine et al., 2009; Habermas, 1979; Kemmis et al., 2014).
Terrestrial television	The broadcast signal is transmitted from a terrestrial site, typically from a tower on a hilltop, to television receivers and sets. Reception depends on straight-line connection between those transmitters and the receivers.
Thematic analysis	Examines words or phrases within texts for their meaning, organises them into themes and draws inferences. (A. Giorgi, 1992; Holloway & Todres, 2005; Sandelowski, 2010).
TPK	Te Puni Kōkiri, Ministry of Māori Development.
TV3	TV3 is a commercial television station which operates from Tāmaki Makaurau/Auckland.
TVNZ, TV1 & TV2	Television New Zealand. Aotearoa/New Zealand public television broadcast.

<i>Term/Acronym</i>	<i>Meaning</i>
Twitter	Twitter is an on-line social network site that enables people to send and read tweets or short messages that are up to 140 characters long (Kwak, Lee, Park & Moon, 2010).
UHF	Ultra High Frequency is the range of electromagnetic waves between 300 MHz and 3 GHz (3,000 MHz). This frequency was used for not-for-dividend community television licences until 2013. During this time, public and commercial licences used Very High Frequency (VHF) radio frequency electromagnetic waves from 30 MHz to 300 MHz. After digital switchover all television licences used UHF.
VHF	Very High Frequency radio frequency electromagnetic waves are from 30 MHz to 300 MHz.
Video on demand	Video on demand is a system that allows the downloading or watching of video film through the internet or cable television.
YouTube	A website for sharing video run from San Bruno, California (Burgess & Green, 2009).

Appendix C: Exerpts from External surveys

Labett Research and Marketing (2009)

1. Main Quantitative Findings

1.1 Top-line Quantitative Results

Top-line quantitative results based on the initial wave of fieldwork of 500 were presented to the Ministry of Culture and Heritage and NZ On Air on 31 July 2009. The quantitative findings in this report are based on the full sample of 1000 New Zealanders. The sample for top-line results is weighted to be representative of New Zealand's general public. The purpose of this section of the report is to provide responses to questions without further demographic analysis.

1.1.1 Awareness of Regional Channels

Participants were asked:

We'd now like to ask some questions about Regional TV, we're talking about your local TV channel not about Prime TV or Channel 4.

Q1 Do you or anyone in your household watch your local TV channel?

The following table gives responses:

Yes - Can name it	17%
Yes - Can't name it	5%
No - Can name it	12%
No - Can't name it	56%
No - Don't have a TV	4%
	0%
Don't know	6%

- Of the 22% who watch, 5% can't name the channel
- 34 % of New Zealanders are aware of a regional channel and 29% can name it
- Out of those that are aware - 65% percentage watch it
- In 2003 - 32% of New Zealanders were aware of a regional channel and 60% of those aware watched

For those people that said they could name a regional channel, they were prompted to name it, and the responses are provided below. This table is very important to keep in mind as it shows how much these quantitative findings are based on populations based in main centres.

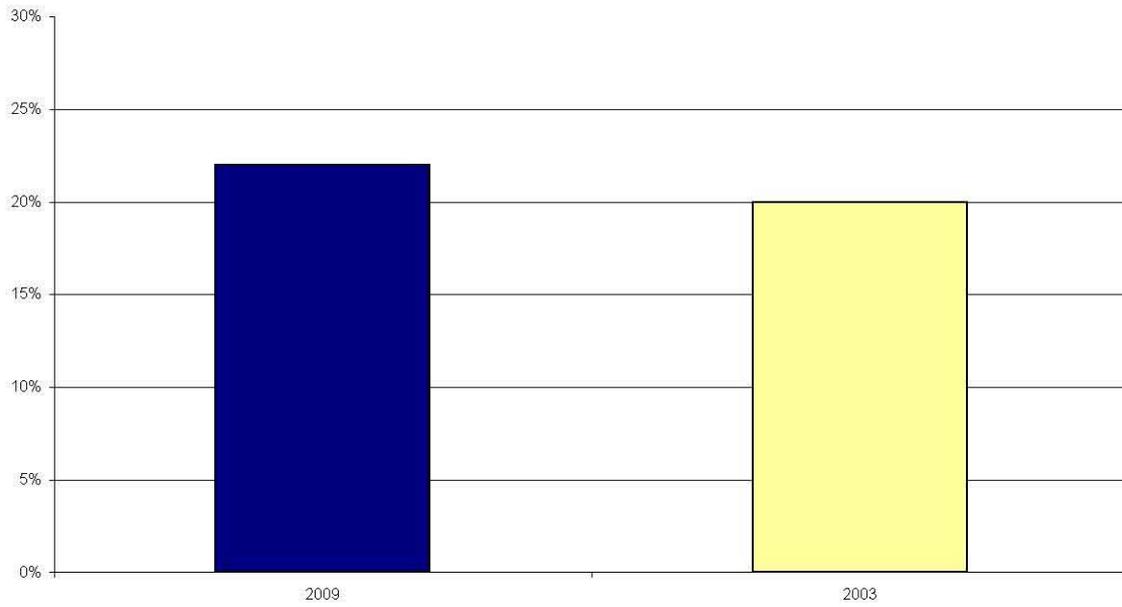
Te Hiku (Kaitaia)	3	1%
Channel North (Whangarei)	5	2%
Family TV (Warkworth)	0	0%
Triangle TV (Auckland)	68	23%
Chinese TV (TV8)	5	2%
tvCentral/Family Television Network (Waikato/BOP)	9	3%
Wellspring TV, Taupo	0	0%
TV Rotorua (Rotorua)	3	1%
iTV Live (aka Geyser TV) (Rotorua)	3	1%
East Coast TV (Gisborne)	0	0%
TV Hawkes Bay (Napier)	9	3%
Tararua TV (Pahiatua)	2	1%
Mainland TV (formerly Channel 7), (Nelson)	11	4%
Shine TV (Christchurch)	4	1%
Voice TV (Christchurch)	0	0%
CTV (Christchurch)	77	27%
45South TV (Oamaru & Timaru)	5	2%
CH9 (Dunedin)	17	6%
ITV (Queenstown)	0	0%
Cue Television (Invercargill)	11	4%
Sawyer TV or also known as Channel 51	4	1%
World TV (Korean)	1	0%
Can't name it	58	20%

Some participants gave multiple responses, and others when prompted could not name a correct regional channel.

1.1.2 How Many New Zealanders Watch a Regional Channel?

Out of the full sample of 1000 New Zealanders 22% percent watch a regional channel. This compares with 20% watching in 2003 (however a 2% shift is within margin of error).

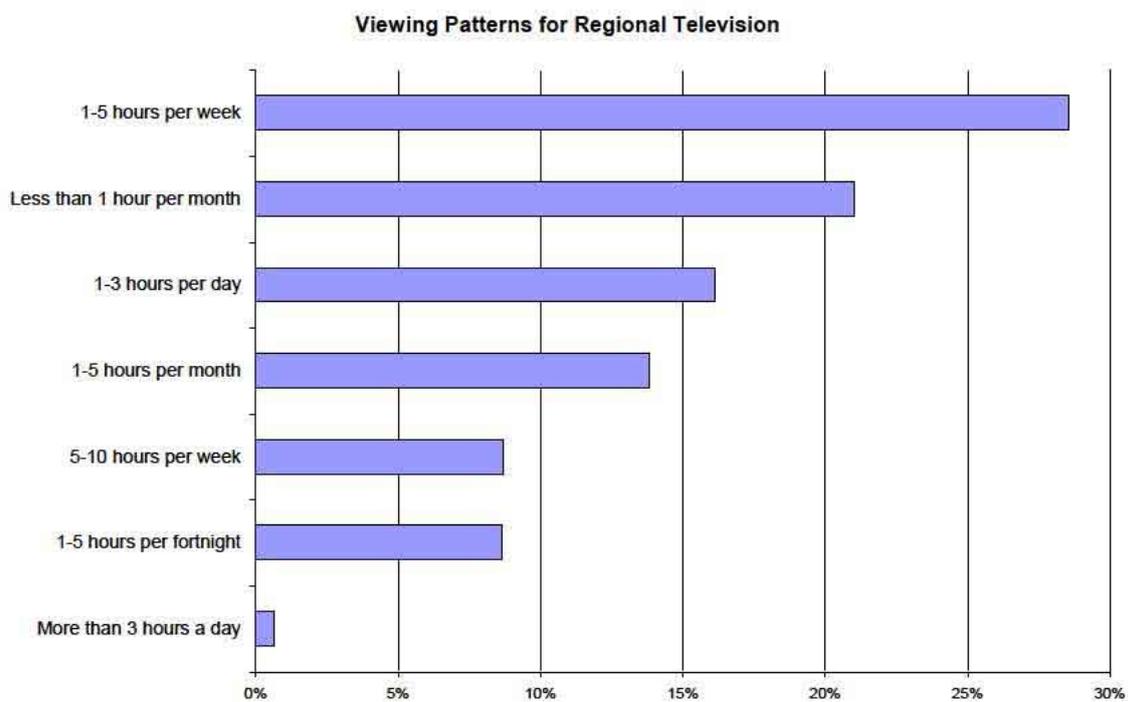
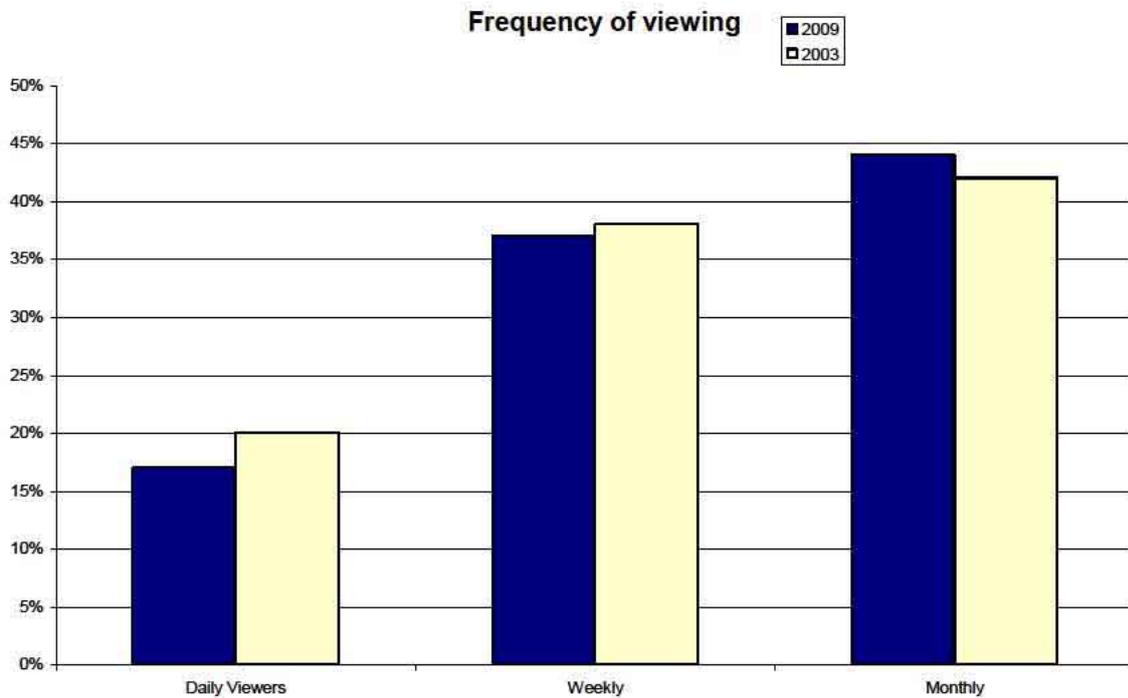
Do you or anyone in your household watch your local TV channel?



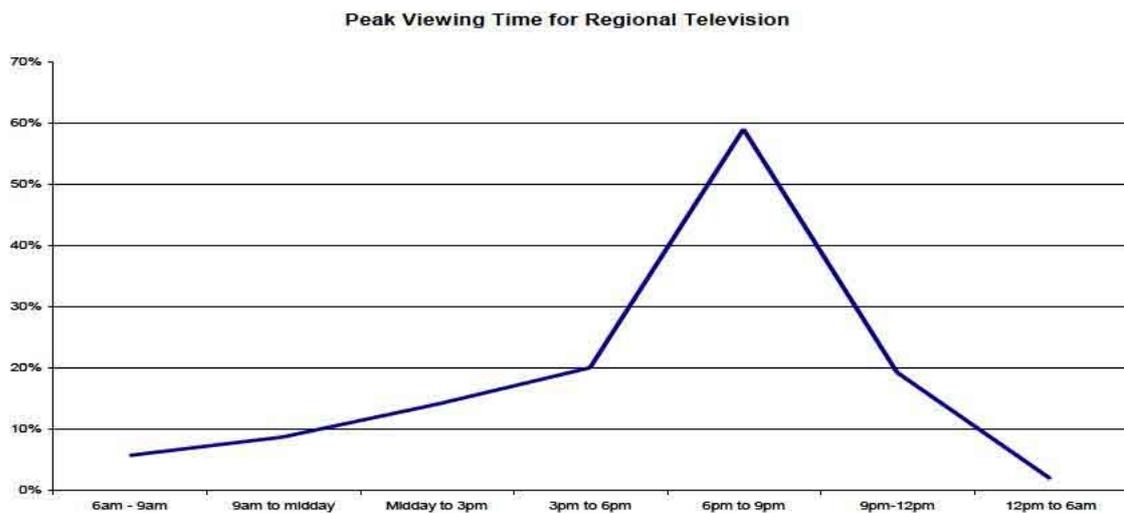
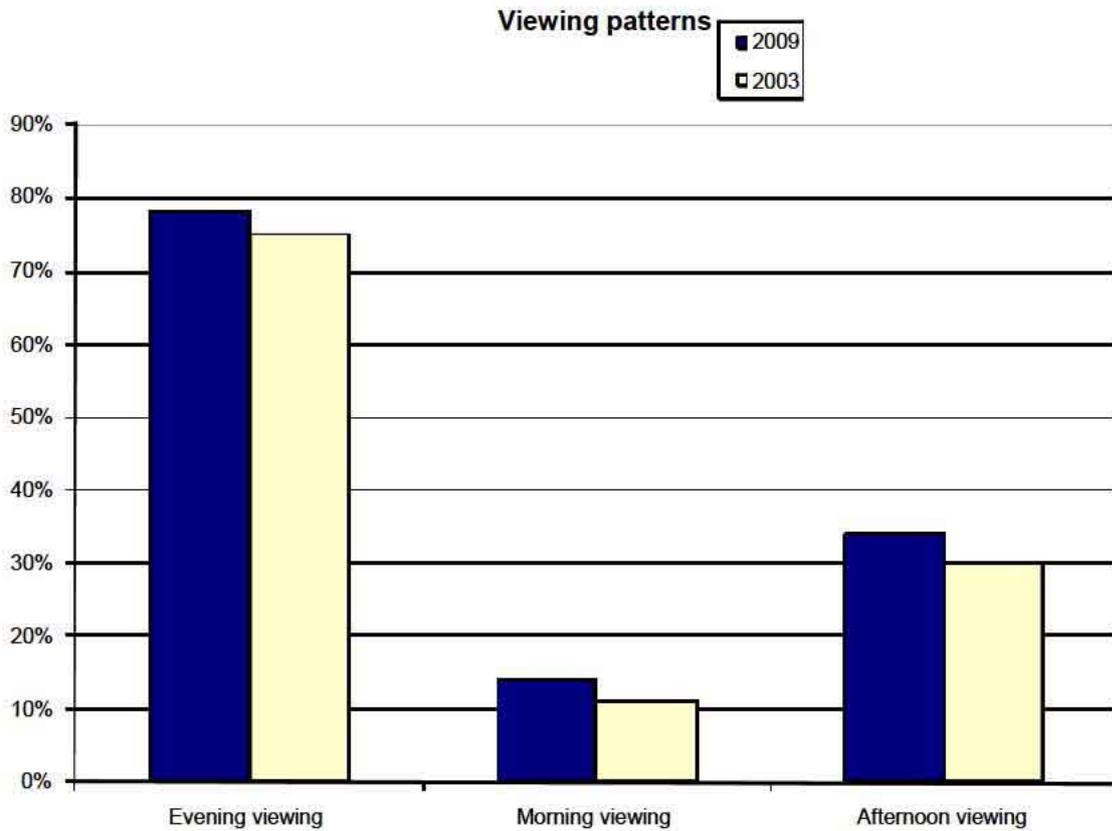
- It is important to keep in mind that only 34% are actually aware of a regional channel, and awareness has not increased since 2003

1.1.3 What Are Their Viewing Patterns?

The majority of regional channel viewers watch on at least a weekly basis.

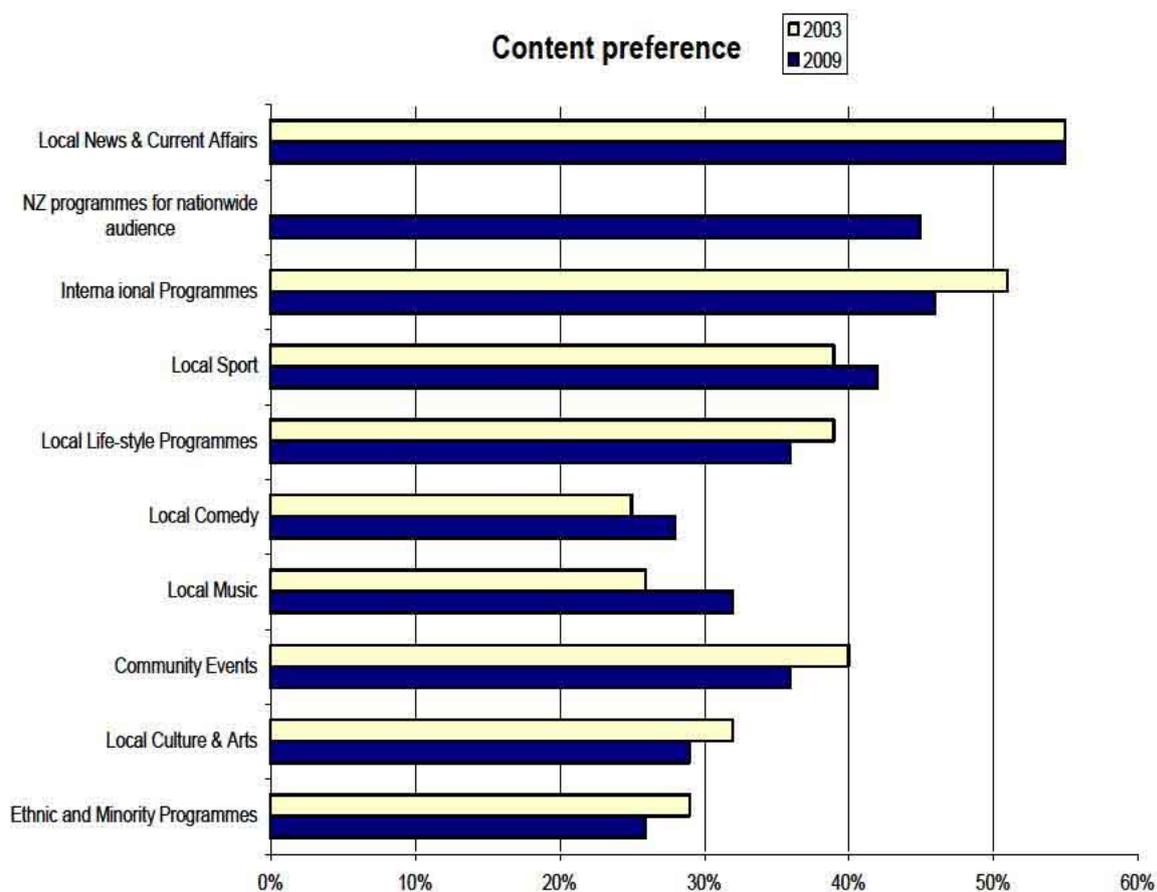


Most people watching a regional channel watch in the evening, and this is consistent with the 2003 findings, as well as mainstream television viewing patterns.



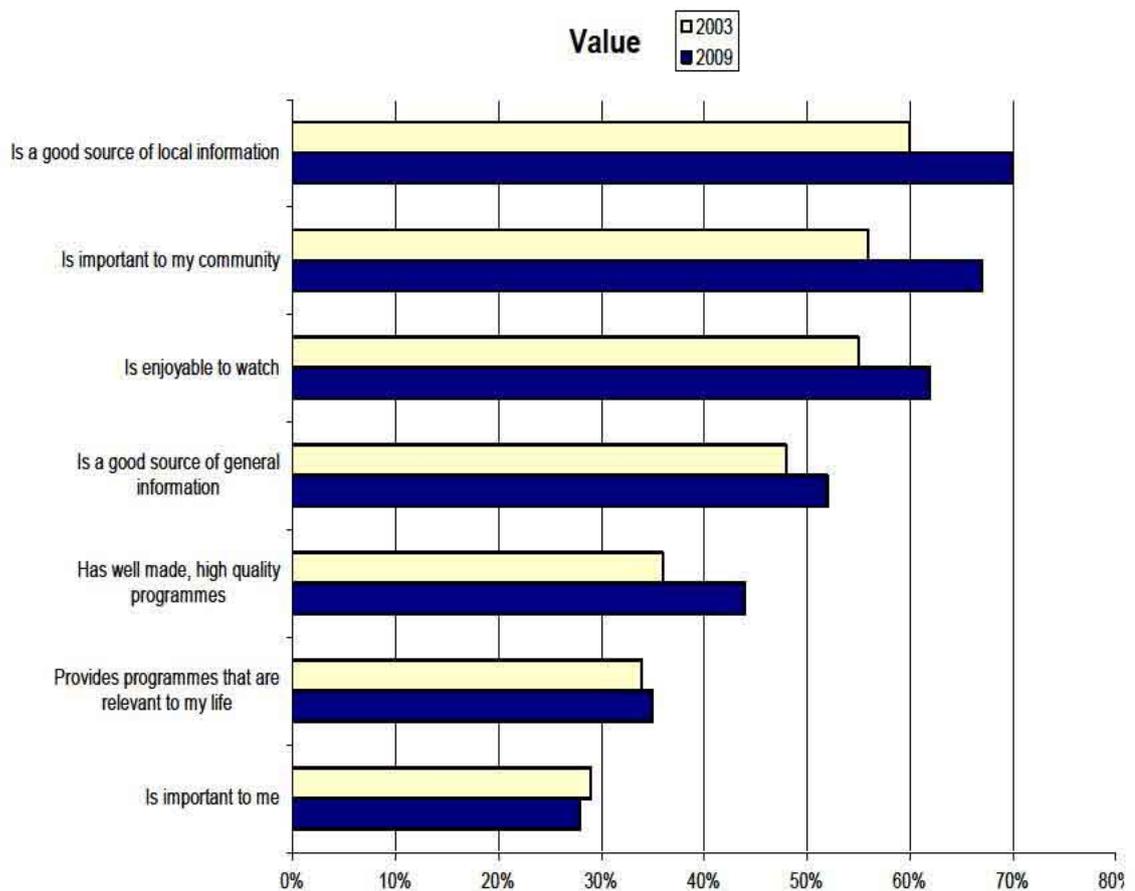
1.1.4 What Content is Most Liked on Regional Channels?

Preferred content on regional channels is consistent with 2003. The regional content is dominated by a few channels such as Triangle TV, Canterbury TV and Central TV, and so these findings do tend reflect their content.



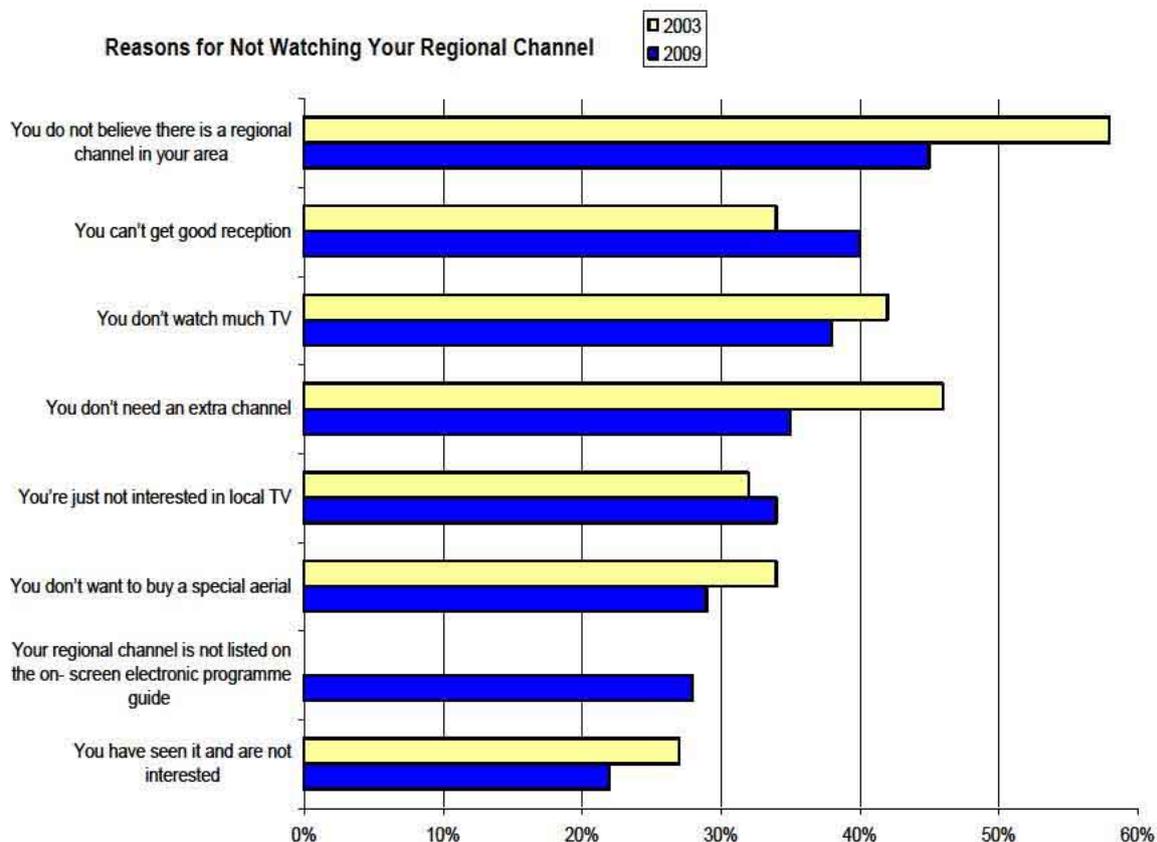
1.1.5 What Value is Attributed to Regional Television?

Over-all more value is attributed to regional television than in 2003, however the value is not 'personalized'. Only a third of New Zealanders watching a regional channel regard the content as being personally relevant or important to them



1.1.6 What Are The Reasons For Not Watching Regional Television?

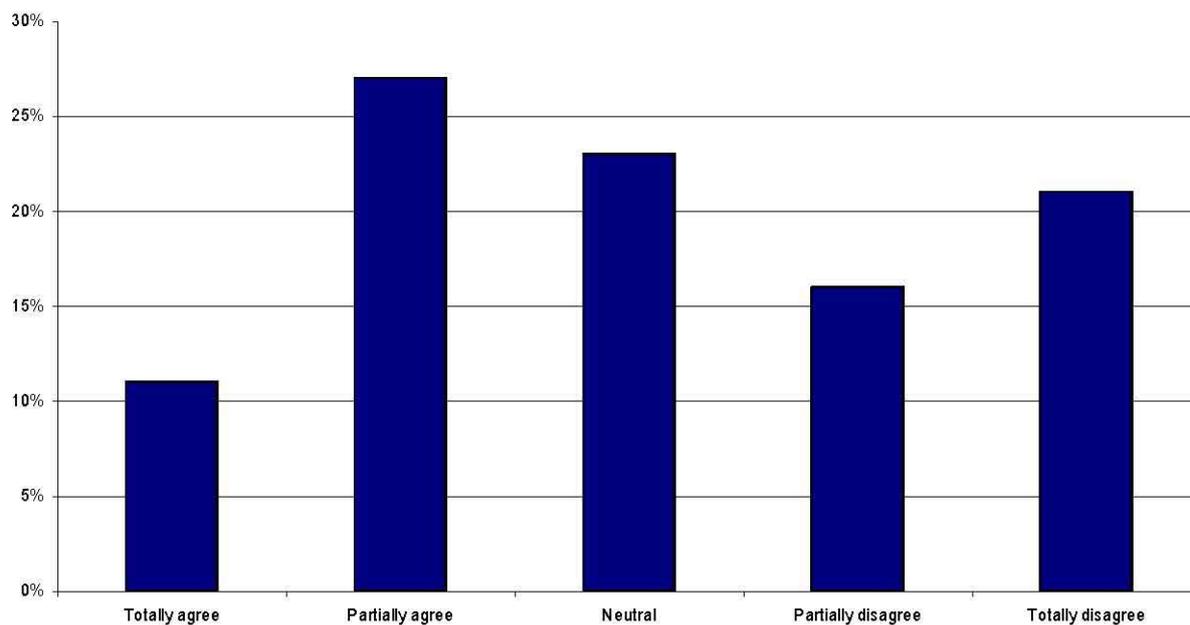
The primary reason for not watching a regional television channel is lack of awareness. In terms of an 'informed decision', out of those that do not watch regional television, only about 20% have actually seen it.



1.1.7 Taxpayers View

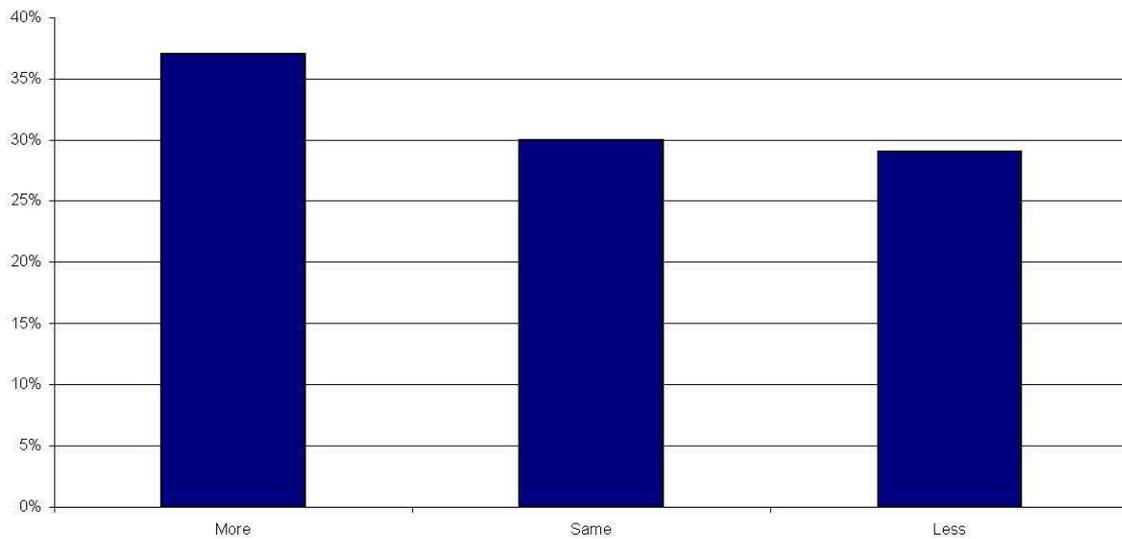
- 37% of New Zealanders agree that Government should contribute taxpayer money to regional channels (despite only 22% watching regional television).
- 37% disagree
- 24% are neutral / undecided
- 2% 'don't know'

“Government should use taxpayer money to help support regional television channels”



The response to this question is an interesting one, with three quarters of New Zealanders saying that Government should spend as much (or more) on regional television as it does on mainstream TV. This response may support qualitative findings in that a 'protest' against mainstream television content is being expressed.

"How much money would you like to see government spend on regional television compared to how much they spend on mainstream New Zealand television?"

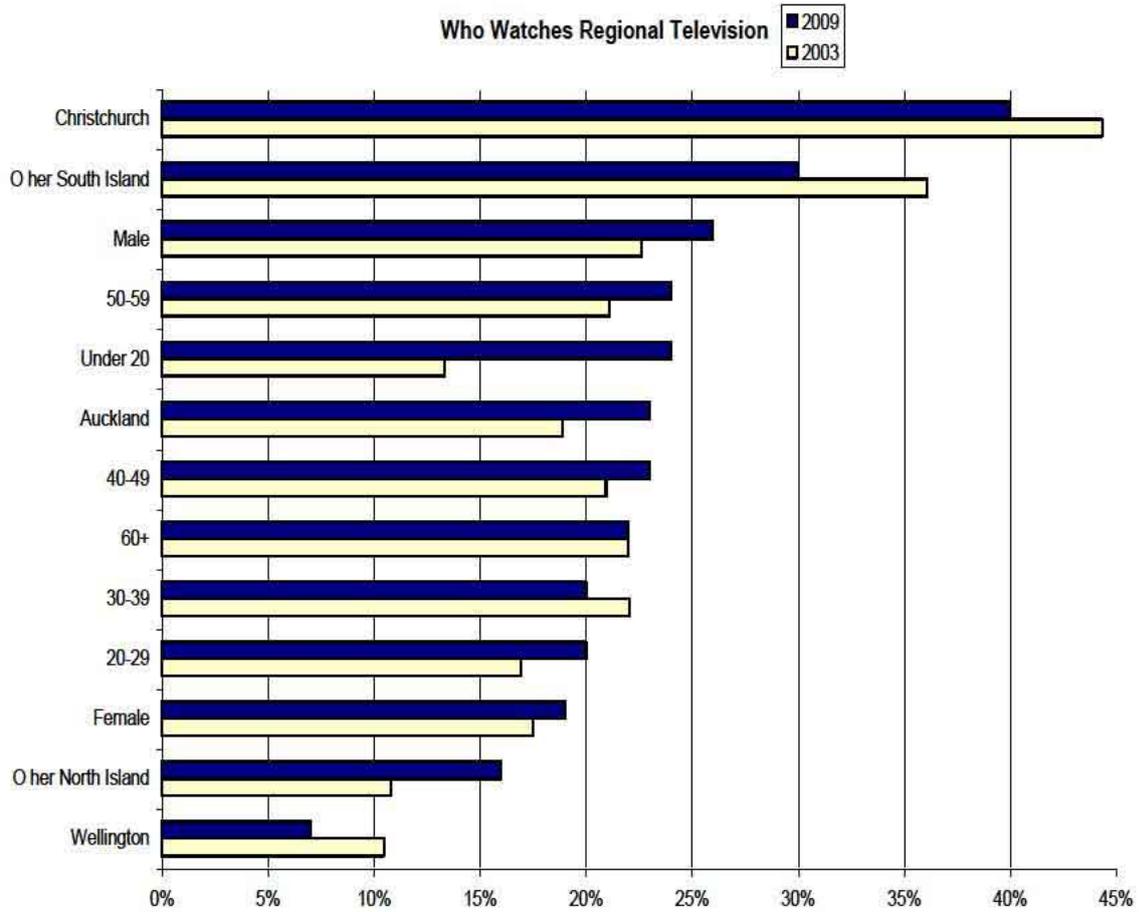


1.2 Demographic Analysis

1.2.1 Who Watches Regional Television the Most?

People living in the South Island are watching regional television the most, however South Islanders are watching less than they were in 2003 whereas viewing in the North Island has increased since 2003

- Males are significantly more likely to watch than females
- Significantly more teenagers are watching than were in 2003 (however this is based on a small sample size)



2. Conclusions

The primary conclusions of this study are:

- 22% of New Zealanders watch a regional channel, and about 10% of all New Zealanders watch a regional channel on a weekly or more basis
- Where New Zealanders are aware of a regional channel they are more likely to watch it than not, 65% of those who are aware watch
- The value attributed to regional television is mostly associated with perceptions of contribution to community good rather than strong personal connection
- The most preferred content is local news and documentaries, however the next two types of most preferred content are not regionally related – these are NZ made programmes, and International news and documentaries
- Regional television is fulfilling an important role in non-main centres by helping to facilitate regional identity and healthy community development
- Regional television is fulfilling an important role in main centres by meeting the needs of minority groups and reflecting New Zealand's diverse ethnic mix
- Regional television fulfils an important 'local marketplace' role in most regions
- The motivations expressed by New Zealanders to watch regional channels are often strongly associated with a rejection of mainstream television content, and the high level of support expressed for government funding of regional channels supports this finding
- Strategies to align regional broadcasters within a digital broadcasting landscape should not assume synergies based just on geographical proximity, but also consider aspects of alignment associated with the demographic mix of the region
- Strategies are needed to ensure that small communities are not overshadowed by larger ones
- Further quantitative research is recommended to establish non main centre viewing levels and compare them with national benchmarks established in both 2003 and 2009.

Executive Summary (i)



Objectives and method

- NZ On Air commissioned Colmar Brunton to gain an indicative understanding of audiences for regional television channels through research in each region. The main themes of the research are:
 - awareness of the regional channel in each area;
 - levels of channel viewership;
 - what programmes are being watched; and
 - perceptions about the channel in each area.
- Colmar Brunton conducted a telephone survey with 2,001 respondents between 7 April 2014 and 3 May 2014. The sample was structured to allow reporting within each region. We only included those living in regional broadcasting areas (those living in areas where it was difficult/impossible to receive their regional TV signal without an aerial were deliberately **excluded** from the survey through a combination of targeting calls in areas known to have UHF reception and excluding people who said they could not receive a signal without an aerial).

Awareness of local channel

- 4 in 10 (41%) are aware of their local channel without prompting, but this increases to just over 7 in 10 (74%) after prompting.
- Those with a UHF aerial have higher awareness (86% compared with 68% of those who do not have a UHF aerial). (This finding applies across the regions).
- With the exception of Kaitaia and Whangarei, awareness is generally higher among those aged 40-69 (8 in 10 of this age group are aware after prompting).
- Prompted awareness of local channels varies by region. Awareness is highest for Invercargill (at 95%) and lowest for Waikato (42%).

Viewership of local channel

- Around a third (34%) watch their local channel (but most only watch it once a month or less often). The report defines 'viewership' as watching the local channel, even if it is watched infrequently (i.e. less than once a month). Viewership is higher among those with UHF aerials (53%).
- The percentage that watch their local channel varies by region (from 59% in Invercargill to 15% in Whangarei). Those with UHF aerials are more likely to watch (for example 44% of respondents in Dunedin have viewed their regional channel, but this increases to 78% of those with UHF aerials living in Dunedin).
- Viewership is higher among those aged 40-49 and those aged 60-69 (4 in 10 of these age groups are viewers).



Executive Summary (ii)



Viewership continued...

- 7 in 10 viewers watch regional TV for less than an hour (when they do tune in). 3 in 10 watch for around an hour or longer (this is particularly the case for females aged 70 and over and people living alone).

Why viewers watch their regional channel

- Viewers mainly watch local news (59% of viewers), local documentaries (42% of viewers), or local current affairs (29%). Only around 1 in 5 watch international programmes or local sport.
- Viewers were asked why they watch their regional channel. The most common answer was 'because of the local content' (32% of viewers) or because something takes their interest (21%). But it is also relatively common to watch regional TV because nothing else is on (16%) or because they are channel surfing (16%).

Quality of the local channel (among viewers)

- Most viewers perceive the overall quality of their regional channel to be 'good' (50%) or 'very good' (38%). In total 44% say 'excellent' or 'very good' (those aged 70+ are more likely to say this). 6% say it is 'excellent' and 6% say it is 'poor'.
- Most viewers who rated content as 'excellent' say this is either because of the informative nature of the programmes (43% of those saying the channel is excellent) or because the channel presents a local viewpoint (39%).
- Most viewers who say quality is 'poor' say that it is either amateurish (31% of those rating quality as 'poor'), low budget (27%) or that there is better content elsewhere (31%).

Awareness and viewership of local news (among viewers)

- Just over half (54%) of those who watch their local channel are aware of the local news programme (after prompting with its name).
- 30% of regional channel viewers who are aware of their local news programme watch it weekly, 11% watch it 2-3 times a month, 45% watch it once a month or less often. 14% never watch it (despite being aware of the name of their local news programme).

Reasons why people do not watch their regional TV channel (among non-viewers or infrequent viewers)

- Most of those who are aware of the channel but do not watch it (or watch it infrequently) say this is because of a lack of interest in the content (21%), or because they don't watch much TV (19%) – but there are also those who know they cannot receive it (18%).
- People who are unaware of the channel or don't watch it very often say that they would watch it more if there was more promotion (13%) or if there was more interesting content (12%).

Objectives



- NZ On Air provides funding to regional television broadcasters for news and information programmes specific to their particular region. No consistent research has been undertaken on regional television audiences for some years because of the change to digital broadcasting (digital switch over, or DSO).
- NZ On Air commissioned Colmar Brunton to gain an indicative understanding of audiences for regional television channels through research in each region. The main themes of the research are:
 - awareness of the regional channel in each area;
 - levels of channel viewership;
 - what programmes are being watched; and
 - perceptions about the channel in each area.



Method (i)



- Colmar Brunton conducted a telephone survey between 7 April 2014 and 3 May 2014. Our interviewers use a Computer Assisted Telephone Interviewing (CATI) script which allows appropriate question filtering and routing.
- 2,001 respondents (aged 15+) were surveyed. We only included those living in regional broadcasting areas (those living in areas where it is difficult/impossible to receive TV without an aerial were deliberately **excluded** from the survey through a combination of targeting calls in areas known to have UHF reception and excluding people who said they could not receive a signal without an aerial). The sample design was intended to capture a broadly representative viewpoint from each broadcaster's local 'footprint'.
- Results are broadly representative of the adult population in each region by age, gender, households size, ethnicity, and location (sampling and weighting was based on 2013 Census data).
- Sample sizes for each region and accompanying maximum margins of error are included in the table below.
- Please note that all differences in this report by subgroup are statistically significant at the 95% confidence level or greater.
- There are several places in the report where two or more results are combined (for example, combining 'every day', 'two or more times a week', and 'once a week' to form a 'weekly' figure). When this occurs the total may be one per cent higher or lower than the sum of each individual part. This is because of rounding (each figure has decimal places which are not shown in the report and this can have an impact on sums, e.g. 48.4% and 48.4% sums to 97%).

Sample sizes and accompanying maximum margins of error per broadcast area

Area	Sample size	Maximum margin of error
Waikato	316	+/- 5.5%
Canterbury	304	+/- 5.6%
Hawke's Bay	204	+/- 6.9%
Nelson	202	+/- 6.9%
Invercargill	202	+/- 6.9%
Dunedin	201	+/- 6.9%
Whangarei	201	+/- 6.9%
Rotorua	193	+/- 7.0%
Kaitaia	178	+/- 7.3%
All those living in the above broadcasting areas	2,001	+/- 2.2%

Method (ii)



- In this report results are generally presented by the *total* (i.e. all respondents living in regional broadcasting areas) or by *region* (all those living within a particular region).

Note about the spread of population across areas

- It should be noted that the results for the total (i.e. 'all respondents living in regional broadcasting areas') are representative of the total population across the combined broadcasting areas by age, gender, ethnicity, household size and location. This means that the results for small population broadcast areas account for a small proportion of the 'total' and vice-versa. The spread of population across the broadcasting regions is presented in the table below.

Spread of adult population across the broadcasting areas

Area	% of the 15+ population
Canterbury	34.1%
Waikato	31.0%
Hawke's Bay	8.4%
Dunedin	8.1%
Nelson	5.9%
Invercargill	4.4%
Whangarei	3.7%
Rotorua	3.6%
Kaitaia	0.7%

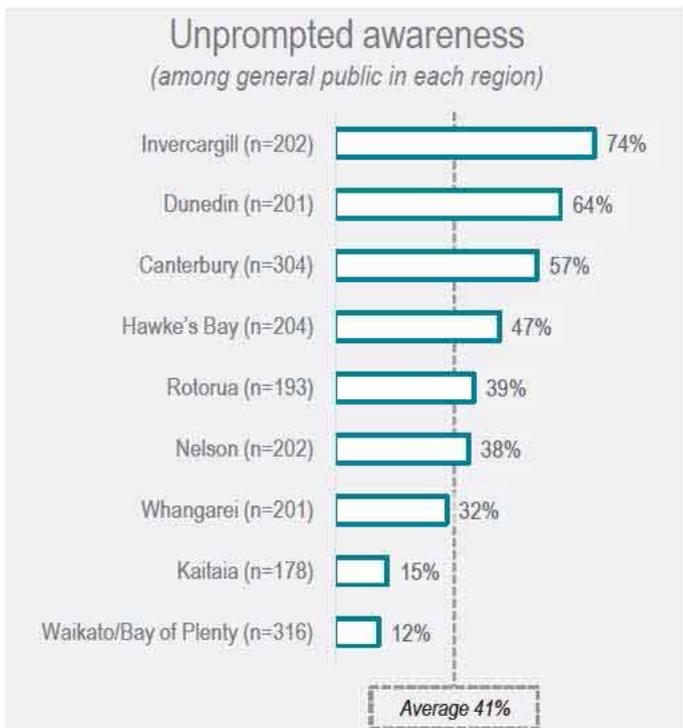
Note about the names of channels

- The interview asked respondents about their own local channel only (not about 'regional channels' in general). (There were also some questions about the local news programme). Text substitution was used in the interview so that respondents understood we were only referring to their local broadcaster. The names of each channel (and local news programmes) are listed below. We do not refer to the channel names in the report (instead we refer to the name for each region, e.g. Waikato or Nelson).

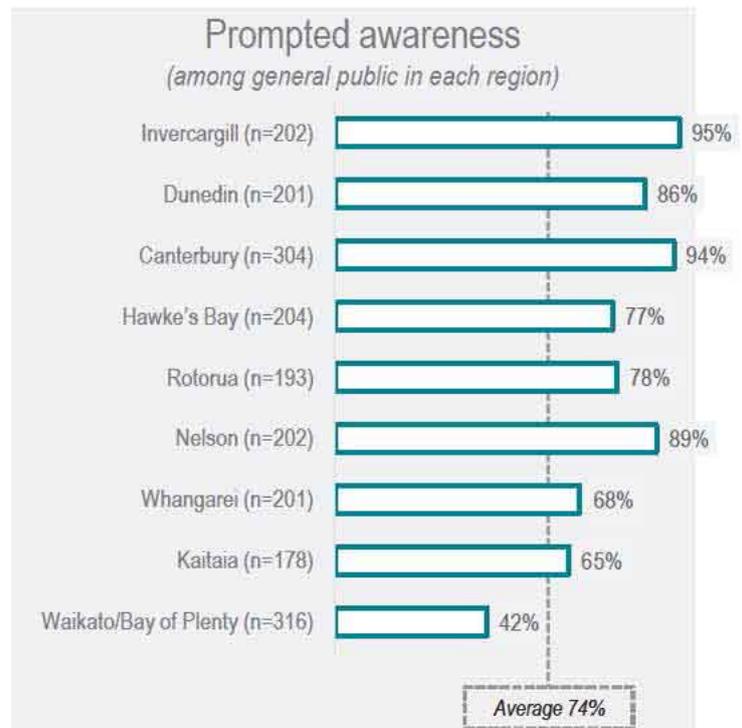
Names of channels and news programmes

Area	Name of local channel	Name of local news programme
Canterbury	CTV / Canterbury Television	CTV News
Waikato	TV Central	Central News
Hawke's Bay	Television Hawke's Bay / TVHB	Chatroom
Dunedin	39 Dunedin Television / Channel 9	39 Dunedin News (this used to be called 9 Local News)
Nelson	Mainland Television	Mainland TV News
Invercargill	Cue TV	South Today
Whangarei	Channel North	Channel North News
Rotorua	TV Rotorua	City News
Kaitaia	Te Hiku Television	Haukainga or Te Hiku News

Awareness of local channels varies by region (highest for Invercargill and lowest for Waikato)



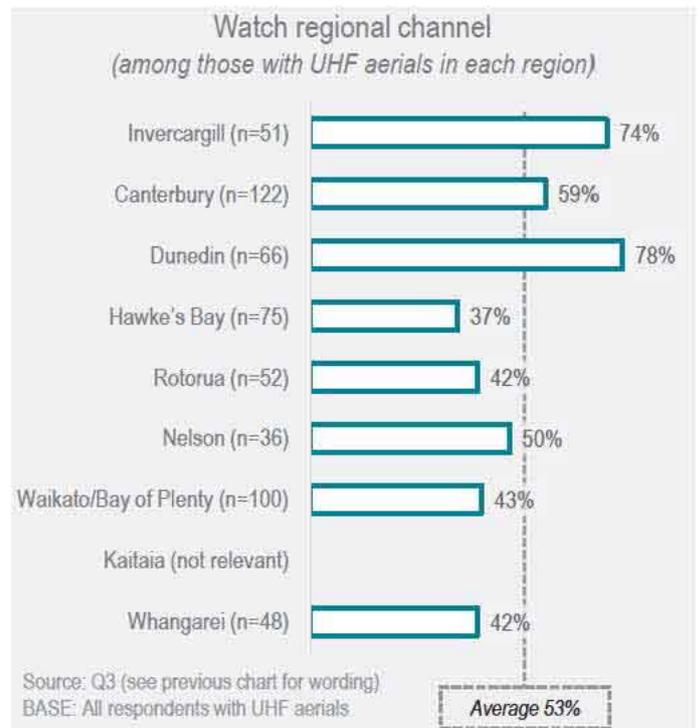
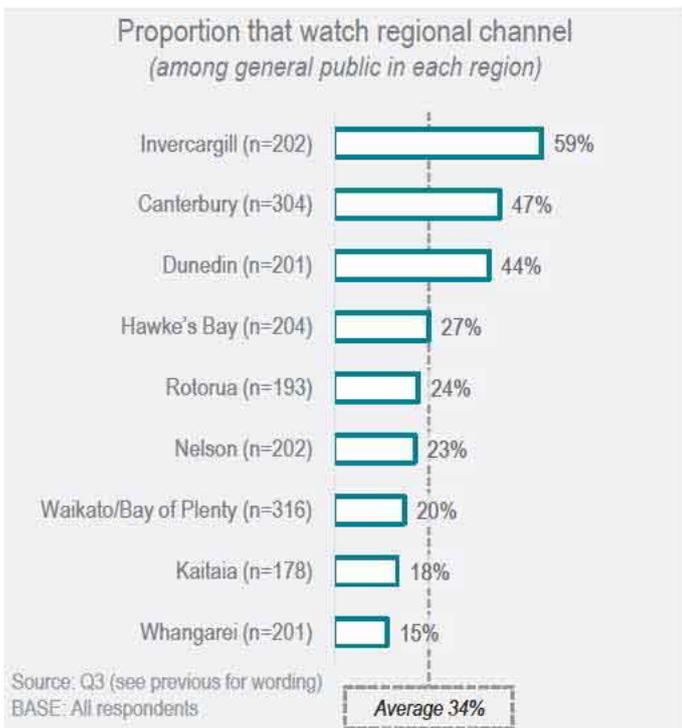
Source: Q1 and Q2. Can you name your local regional television channel? If so, please can you tell me the name of the channel?



Source: Q2B. Just to check, have you heard of... LOCAL CHANNEL... which is your local regional television?

Prompted awareness is significantly higher than average for Invercargill, Dunedin, Canterbury and Nelson, but significantly lower for Kaitaia and Waikato.

The percentage of viewers varies by region (from 59% in Invercargill to 15% in Whangarei). Those with UHF aerials are more likely to be viewers (although caution should be applied to some regional results by UHF aerials due to relatively small base sizes)



The proportion of the local population that have viewed the local channel is higher than average for Invercargill, Canterbury and Dunedin, and lower than average for Rotorua, Nelson, Waikato, Kaitaia, and Whangarei. However, viewership is higher among those who say they have Freeview and a UHF aerial. Base sizes of those 'with UHF aerials' are quite small because not everyone knows the nature of their antennae (refer to "n=" per region on the chart on the right-hand side above). Invercargill and Dunedin have a higher than average proportion of viewership among those UHF aerials, and Hawke's Bay has a lower than average proportion.

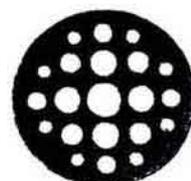
Appendix D: Audited Accounts

- i. Martin, B. (2009). Audit report. Whangārei, New Zealand: Northland TV Charitable Trust.
- ii. Martin, B. (2011). Audit report. Whangārei, New Zealand: Northland TV Charitable Trust.
- iii. Martin, B. (2013). Audit report. Whangārei, New Zealand: Northland TV Charitable Trust.
- iv. Martin, B. (2014). Audit report. Whangārei, New Zealand: Northland TV Charitable Trust.

Northland TV Charitable Trust
Statement of Financial Performance
For the 9 Months Ending 31st March 2009

	2009 \$	2008 \$
REVENUE		
COGS	3,000	5,000
Lottery Board Grant	10,889	10,000
Advertisement Creation	2,327	-
Advertisement Air Time	7,577	-
Programme Sponsorship	11,455	-
Total Income	<u>35,248</u>	<u>15,000</u>
Less Expenses		
Advertising & Promotion	2,387	1,839
Audit Fees	1,314	250
Bank Charges	20	360
Computer Expenses	575	110
Equipment	501	-
General Expenses	62	-
Licences & Registrations	2,076	2,601
Printing, Stamps & Stationery	2,272	1,543
Repairs & Maintenance	1,650	300
Production Costs	552	-
Subscriptions	391	-
Telephone, Tolls & Internet	2,310	277
Travel - National	990	1,252
Wages & Salaries	8,693	880
Total Expenses	<u>23,792</u>	<u>9,411</u>
NET SURPLUS/(DEFICIT)	<u><u>11,455</u></u>	<u><u>5,589</u></u>

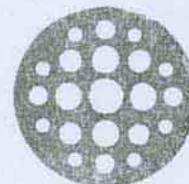
NOTE: This Statement is to be read in conjunction with the Notes to the Financial Statements.



Northland TV Charitable Trust
Statement of Financial Performance
For the Year Ended 31st March 2011

	2011 \$	2010 \$
REVENUE		
Donations	2,929	3,208
Lottery Board Grant	11,000	15,000
Advertisement Creation	1,092	1,078
Advertisement Air Time	16,574	8,182
Community Organisation Grants Scheme	4,000	-
Programme Sponsorship	3,200	4,577
Pub Charity	-	10,000
155 Community House	-	25,350
Ministry of Social Development	53,866	90,092
Production Income	37,499	30,892
Sundry Income	145	-
New Zealand on Air	63,750	-
Te Hau Awhiowhio o Otangarei	10,000	-
Total Income	<u>204,055</u>	<u>188,379</u>
Less Expenses		
Accident Compensation Levy	680	-
Advertising & Promotion	2,731	2,142
Audit Fees	3,505	2,543
Bank Charges	65	125
Computer Expenses	317	615
General Expenses	478	-
Insurance	2,947	-
Licences & Registrations	7,421	5,858
Motor Vehicle Expenses	6,549	-
Printing, Stamps & Stationery	3,364	3,299
Purchases & Equipment	4,271	1,081
Repairs & Maintenance	1,990	553
Production Costs	4,079	2,749
Staff Expenses	5,486	2,839
Telephone, Tolls & Internet	3,317	3,514
Transmission Costs	11,134	15,600
Wages & Salaries	157,983	106,762
Total Expenses	<u>216,316</u>	<u>147,679</u>
Net Surplus (Deficit) Before Depreciation	(12,261)	40,700
Less Depreciation Adjustments		
Depreciation as per Schedule	5,454	1,815
NET SURPLUS/(DEFICIT)	<u>(17,715)</u>	<u>38,885</u>

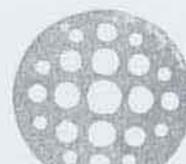
NOTE: This Statement is to be read in conjunction with the Notes to the Financial Statements.



Northland TV Charitable Trust
Statement of Financial Performance
For the Year Ended 31st March 2013

	2013 \$	2012 \$
REVENUE		
Interest Received	-	1
Ministry of Youth Development	-	2,500
Lions Foundation	-	6,000
Department of Internal Affairs	-	1,500
Donations	2,600	3,555
Lottery Board Grant	13,000	12,000
Advertisement Air Time	2,500	4,037
Community Organisation Grants Scheme	1,500	-
Programme Sponsorship	-	4,000
Pub Charity	-	4,978
ASB Community	10,000	39,195
Ministry of Social Development	17,692	-
Production Income	38,590	18,767
Sundry Income	470	2,585
New Zealand on Air	75,077	152,857
Te Hau Awhiowhio o Otangarei	72,939	1,797
Total Income	<u>234,367</u>	<u>253,772</u>
Less Expenses		
Accident Compensation Levy	-	863
Accountancy Fees	2,475	-
Advertising & Promotion	1,253	1,344
Archiving Costs	248	-
Audit Fees	-	1,750
Bank Charges	40	40
Computer Expenses	203	707
Equipment Purchases	3,718	-
General Expenses	30	181
Insurance	5,510	3,076
Licences & Registrations	7,186	7,113
Motor Vehicle Expenses	-	10
Printing, Stamps & Stationery	4,580	3,883
Purchases & Equipment	-	78
Repairs & Maintenance	3,122	744
Production Costs	8,763	3,404
Staff Expenses	278	3,685
Staff Training	405	-
Telephone, Tolls & Internet	2,802	4,682
Transmission Costs	23,339	23,894
Travel & Entertainment	7,769	-
Website Costs	209	-
Wages & Salaries	165,346	101,693
Total Expenses	<u>237,275</u>	<u>157,147</u>
Net Surplus (Deficit) Before Depreciation	<u>(2,908)</u>	<u>96,625</u>

NOTE: This Statement is to be read in conjunction with the Notes to the Financial Statements.



Northland TV Charitable Trust
Statement of Financial Performance
For the Year Ended 31st March 2014

	2014	2013
	\$	\$
REVENUE		
Donations	2,650	2,600
Lottery Board Grant	-	13,000
Advertisement Air Time	-	2,500
Community Organisation Grants Scheme	-	1,500
Pub Charity	2,000	-
ASB Community	-	10,000
Ministry of Social Development	-	17,692
Production Income	112,699	38,590
Sundry Income	304	470
New Zealand on Air	88,700	75,077
Te Hau Awhiowhio o Otangarei	-	72,939
Total Income	<u>206,353</u>	<u>234,368</u>
Less Expenses		
Accident Compensation Levy	844	-
Accountancy Fees	1,263	2,475
Advertising & Promotion	-	1,253
Archiving Costs	-	248
Audit Fees	1,235	-
Bank Charges	40	40
Computer Expenses	-	203
Doubtful Debts Provision	12,000	-
Equipment Purchases	325	3,718
General Expenses	633	30
Insurance	5,523	5,510
Licences & Registrations	437	7,186
Printing, Stamps & Stationery	4,147	4,580
Repairs & Maintenance	741	3,122
Production Costs	24,030	8,763
Staff Expenses	-	278
Staff Training	600	405
Telephone, Tolls & Internet	3,021	2,802
Transmission Costs	19,593	23,339
Travel & Entertainment	9,204	7,769
Website Costs	313	209
Wages & Salaries	134,610	165,346
Total Expenses	<u>218,559</u>	<u>237,276</u>
Net Surplus (Deficit) Before Depreciation	(12,206)	(2,908)

NOTE: This Statement is to be read in conjunction with the Notes to the Financial Statements.

Appendix E: Letter of ethics approval



MEMORANDUM

Auckland University of Technology Ethics Committee (AUTEC)

To: Marilyn Waring
 From: **Madeline Banda** Executive Secretary, AUTEC
 Date: 27 November 2008
 Subject: Ethics Application Number 08/202 **The birth of community television in Whangerei.**

Dear Marilyn

Thank you for providing written evidence as requested. I am pleased to advise that it satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC) at their meeting on 8 September 2008 and that I have approved your ethics application. This delegated approval is made in accordance with section 5.3.2.3 of AUTEC's *Applying for Ethics Approval: Guidelines and Procedures* and is subject to endorsement at AUTEC's meeting on 8 December 2008.

Your ethics application is approved for a period of three years until 27 November 2011.

I advise that as part of the ethics approval process, you are required to submit the following to AUTEC:

- A brief annual progress report using form EA2, which is available online through <http://www.aut.ac.nz/about/ethics>. When necessary this form may also be used to request an extension of the approval at least one month prior to its expiry on 27 November 2011;
- A brief report on the status of the project using form EA3, which is available online through <http://www.aut.ac.nz/about/ethics>. This report is to be submitted either when the approval expires on 27 November 2011 or on completion of the project, whichever comes sooner;

It is a condition of approval that AUTEC is notified of any adverse events or if the research does not commence. AUTEC approval needs to be sought for any alteration to the research, including any alteration of or addition to any documents that are provided to participants. You are reminded that, as applicant, you are responsible for ensuring that research undertaken under this approval occurs within the parameters outlined in the approved application.

Please note that AUTEC grants ethical approval only. If you require management approval from an institution or organisation for your research, then you will need to make the arrangements necessary to obtain this.

When communicating with us about this application, we ask that you use the application number and study title to enable us to provide you with prompt service. Should you have any further enquiries regarding this matter, you are welcome to contact Charles Grinter, Ethics Coordinator, by email at charles.grinter@aut.ac.nz or by telephone on 921 9999 at extension 8860.

On behalf of the AUTEC and myself, I wish you success with your research and look forward to reading about it in your reports.

Yours sincerely

Madeline Banda
Executive Secretary
Auckland University of Technology Ethics Committee

Cc: Carolyn Rae Peters carolp@ihug.co.nz

380

Appendix F: Questionnaires and information on interviews

Adult participant information sheets

Participant Information Sheet



For those involved with the project and producers.

Date Information Sheet Produced:

8 August 2008

Project Title

The Birth of Community Television in Whangārei

An Invitation

My name is Carol Peters and I am undertaking PhD research with AUT about Channel North Television Station. I would like to interview you about the community television station, and what it has meant to you. This would mean being interviewed for about 10 minutes or participating in a ½ hour discussion group. Your part is entirely voluntary and you may withdraw at any time prior to the completion of data collection.

What is the purpose of this research?

The purpose of the research is

- to explore elements that help and hinder community media development across different sectors
- to explore the value that community media development projects actually add to a community
- to investigate public media policy as it affects the developments like the Whangārei community television project, and
- to use community participatory action research as a tool for engagement in the development of a community media project.

How was I chosen for this invitation?

You were invited to participate in this research either because you have been involved in some way in the development of the community television station, or because you are producing television content

What will happen in this research?

I would prefer to film the interviews and transcribe them as well as take notes. It is also intended that these interviews be available for editing into a documentary to be aired on the station. You can decline to make your interview available for this purpose.

A research assistant who has signed a confidentiality agreement can conduct these interviews. During those interviews you would be asked to reflect on the past stories about the community television station and your relationship with its growth. I want to know what is helpful and not helpful about the television station. The course of the interviews would be open to moving towards ideas that you wished to share. You would also be invited to participate in a group discussion of one hour with other participants (who are all people involved with the television station in a similar way). You can decline

any line of questions or choose to take part in some things but not others. Any interview transcriptions will remain your property and eventually be returned to you. The interviews would need to be finished and approved by you, by September 2010.

30 participants will be interviewed either on film or answering questionnaires. They will be people who have been involved in different ways in the television station. There will be six focus groups that will be recorded discussing the project.

The interviews and focus group data will be transcribed by the researcher or an assistant transcriber all of whom will have signed a confidentiality agreement. The data will have names and recognisable data removed. It may not be possible to guarantee anonymity in all situations. You will receive a copy of the transcript for you to check and verify and will be given 3 weeks to do this.

All the data will be organised, analysed and related to literature and findings from other community media projects. A report will be written and submitted to AUT for a proposed PhD thesis. That same report will be available to the trustees and others in Whangārei to inform the development of the television station.

The original data from the interviews and the consent forms will be held by AUT for 6 years and then destroyed.

Those participants who have agreed will have their interviews incorporated in a documentary about the making of the community television station in Whangārei.

What are the discomforts and risks?

You may feel uneasy about sitting in front of a camera or may feel worried about answering some of the questions.

You may also be concerned that your involvement with the project may be affected by your answers or by your willingness to participate.

How will these discomforts and risks be alleviated?

You do not have to answer any questions that you don't want to. You may pass on questions or withdraw at any time before the completion of the collection of the data. Your involvement with the project will not be affected in any way by not answering question or withdrawing from the research. An independent research assistance will conduct the interviews.

If you feel uneasy about sitting in front of a camera, you may choose to fill out a questionnaire. Questionnaires are attached and cover similar questions as those asked of focus groups and filmed interviews.

What are the benefits?

It is intended that this research will help those involved with the television station in its future direction. In that way it may assist all participants by improving the project itself. People wanting to develop community media development projects in their own areas may use it. It will assist the researcher in reflecting on and improving her way of working and in gaining higher qualifications.

How will my privacy be protected?

In the final report all names and details will be changed so that people cannot be identified. If you agree to have some of your interview being part of a documentary, we will negotiate with you what is to be shown.

What are the costs of participating in this research?

We would like to have 1/2 to 1 hour of your time.

What opportunity do I have to consider this invitation?

We would like to know if you want to participate within two weeks.

How do I agree to participate in this research?

Fill in a consent form and send it back to Channel North, P O Box 6096, Otaika, Whangārei

Will I receive feedback on the results of this research?

You will receive a summary of the results of this research and a copy of the documentary film that is produced.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, The Project Supervisor for this research is Dr Marilyn Waring, Professor in Institute of Public Policy, AUTEC, PB 92006, Auckland 1142; 09 921 9661, Marilyn.Waring@aut.ac.nz

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEC, Madeline Banda, madeline.banda@aut.ac.nz, 921 9999 Ext 8044.

Whom do I contact for further information about this research?

Researcher Contact Details:

Carol Peters, One Double Five Community House, 155 Kamo Road, Whangārei

09 437 0185; 021 557 498.

Approved by the Auckland University of Technology Ethics Committee on 27 November 2008, AUTEC Reference number 08/202.

Participant Information Sheet



For hapu representatives, teachers, Northtec students and members of Rotary

Date Information Sheet Produced:

8 August 2008

Project Title

The Birth of Community Television in Whangārei

An Invitation

My name is Carol Peters and I am undertaking PhD research with AUT about Channel North Television Station. I would like to interview you about the community television station, and what it has meant to you. This would mean being interviewed for about 10 minutes or participating in a ½ hour discussion group. Your part is entirely voluntary and you may withdraw at any time prior to the completion of data collection.

What is the purpose of this research?

The purpose of the research is

- to explore elements that help and hinder community media development across different sectors
- to explore the value that community media development projects actually add to a community
- to investigate public media policy as it affects the developments like the Whangārei community television project, and
- to use community participatory action research as a tool for engagement in the development of a community media project.

How was I chosen for this invitation?

You were invited to participate in this research because you have had contact with Channel North and you have been chosen by your peers to participate in this research on the station.

What will happen in this research?

I would prefer to film the interviews and transcribe them as well as take notes. It is also intended that these interviews be available for editing into a documentary to be aired on the station. You can decline to make your interview available for this purpose.

A research assistant who has signed a confidentially agreement can conduct these interviews. During those interviews you would be asked to reflect on the past stories about the community television station and your relationship with its growth. I want to know what is helpful and not helpful about the television station. The course of the interviews would be open to moving towards ideas that you wished to share. You would also be invited to participate in a group discussion of one hour with other participants (who are all people involved with the television station in a similar way). You can decline any line of questions or choose to take part in some things but not others. Any interview transcriptions will remain your property and eventually be returned to you. The interviews would need to be finished and approved by you, by September 2010.

30 participants will be interviewed either on film or answering questionnaires. They will be people who have been involved in different ways in the television station. There will be six focus groups that will be recorded discussing the project.

The interviews and focus group data will be transcribed by the researcher or an assistant transcriber all of whom will have signed a confidentiality agreement. The data will have names and recognisable data removed. It may not be possible to guarantee anonymity in all situations. You will receive a copy of the transcript for you to check and verify and will be given 3 weeks to do this.

All the data will be organised, analysed and related to literature and findings from other community media projects. A report will be written and submitted to AUT for a proposed PhD thesis. That same report will be available to the trustees and others in Whangārei to inform the development of the television station.

The original data from the interviews and the consent forms will be held by AUT for 6 years and then destroyed.

Those participants who have agreed will have their interviews incorporated in a documentary about the making of the community television station in Whangārei.

What are the discomforts and risks?

You may feel uneasy about sitting in front of a camera or may feel worried about answering some of the questions.

You may also be concerned that your involvement with the project may be affected by your answers or by your willingness to participate.

How will these discomforts and risks be alleviated?

You do not have to answer any questions that you don't want to. You may pass on questions or withdraw at any time before the completion of the collection of the data. Your involvement with the project will not be affected in any way by not answering question or withdrawing from the research. An independent research assistance will conduct the interviews.

If you feel uneasy about sitting in front of a camera, you may choose to fill out a questionnaire. Questionnaires are attached and cover similar questions as those asked of focus groups and filmed interviews.

What are the benefits?

It is intended that this research will help those involved with the television station in its future direction. In that way it may assist all participants by improving the project itself. People wanting to develop community media development projects in their own areas may use it. It will assist the researcher in reflecting on and improving her way of working and in gaining higher qualifications.

How will my privacy be protected?

In the final report all names and details will be changed so that people cannot be identified. If you agree to have some of your interview being part of a documentary, we will negotiate with you what is to be shown.

What are the costs of participating in this research?

We would like to have 10 minutes to 1/2 hour of your time.

What opportunity do I have to consider this invitation?

We would like to know if you want to participate within two weeks.

How do I agree to participate in this research?

Fill in a consent form and send it back to Channel North, P O Box 6096, Otaika, Whangārei

Will I receive feedback on the results of this research?

You will receive a summary of the results of this research and a copy of the documentary film that is produced. What do I do if I have concerns about this research?

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, The Project Supervisor for this research is Dr Marilyn Waring, Professor in Institute of Public Policy, AUTEK, PB 92006, Auckland 1142; 09 921 9661, Marilyn.Waring@aut.ac.nz

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Madeline Banda, madeline.banda@aut.ac.nz, 921 9999 Ext 8044.

Whom do I contact for further information about this research?

Researcher Contact Details:

Carol Peters, One Double Five Community House, 155 Kamo Road, Whangārei

09 437 0185; 021 557 498.

Approved by the Auckland University of Technology Ethics Committee on 27 November 2008, AUTEK Reference number 08/202.

Participant Information Sheet



For external stakeholders

Date Information Sheet Produced:

8 August 2008

Project Title

The Birth of Community Television in Whangārei

An Invitation

My name is Carol Peters and I am undertaking PhD research with AUT about Channel North Television Station. I would like to interview you about the community television station, and what it has meant to you. This would mean being interviewed for about 10 minutes or participating in a ½ hour discussion group. Your part is entirely voluntary and you may withdraw at any time prior to the completion of data collection.

What is the purpose of this research?

The purpose of the research is

- to explore elements that help and hinder community media development across different sectors
- to explore the value that community media development projects actually add to a community
- to investigate public media policy as it affects the developments like the Whangārei community television project, and
- to use community participatory action research as a tool for engagement in the development of a community media project.

How was I chosen for this invitation?

You were invited to participate in this research because you are a community leader in Whangārei.

What will happen in this research?

I would prefer to film the interviews and transcribe them as well as take notes. It is also intended that these interviews be available for editing into a documentary to be aired on the station. You can decline to make your interview available for this purpose.

A research assistant who has signed a confidentially agreement can conduct these interviews. During those interviews you would be asked to reflect on the past stories about the community television station and your relationship with its growth. I want to know what is helpful and not helpful about the television station. The course of the interviews would be open to moving towards ideas that you wished to share. You would also be invited to participate in a group discussion of one hour with other participants (who are all people involved with the television station in a similar way). You can decline any line of questions or choose to take part in some things but not others. Any interview transcriptions will remain your property and eventually be returned to you. The interviews would need to be finished and approved by you, by September 2010.

30 participants will be interviewed either on film or answering questionnaires. They will be people who have been involved in different ways in the television station. There will be six focus groups that will be recorded discussing the project.

The interviews and focus group data will be transcribed by the researcher or an assistant transcriber all of whom will have signed a confidentiality agreement. The data will have names and recognisable data removed. It may not be possible to guarantee anonymity in all situations. You will receive a copy of the transcript for you to check and verify and will be given 3 weeks to do this.

All the data will be organised, analysed and related to literature and findings from other community media projects. A report will be written and submitted to AUT for a proposed PhD thesis. That same report will be available to the trustees and others in Whangārei to inform the development of the television station.

The original data from the interviews and the consent forms will be held by AUT for 6 years and then destroyed.

Those participants who have agreed will have their interviews incorporated in a documentary about the making of the community television station in Whangārei.

What are the discomforts and risks?

You may feel worried about answering some of the questions.

How will these discomforts and risks be alleviated?

You do not have to answer any questions that you don't want to. You may pass on questions or withdraw at any time before the completion of the collection of the data.

What are the benefits?

It is intended that this research will help those involved with the television station in its future direction. In that way it may assist all participants by improving the project itself. People wanting to develop community media development projects in their own areas may use it. It will assist the researcher in reflecting on and improving her way of working and in gaining higher qualifications.

What are the costs of participating in this research?

We would like to have 10 minutes to 1/2 hour of your time.

How do I agree to participate in this research?

Fill in a consent form and send it back to Channel North, P O Box 6096, Otaika, Whangārei.

Will I receive feedback on the results of this research?

You will receive a summary of the results of this research. What do I do if I have concerns about this research?

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, The Project Supervisor for this research is Dr Marilyn Waring, Professor in Institute of Public Policy, AUTEK, PB 92006, Auckland 1142; 09 921 9661, Marilyn.Waring@aut.ac.nz

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Madeline Banda, madeline.banda@aut.ac.nz, 921 9999 ext 8044.

Whom do I contact for further information about this research?

Researcher Contact Details:

Carol Peters, One Double Five Community House, 155 Kamo Road, Whangārei

09 437 0185; 021 557 498.

Participant Information Sheet



For viewers of Channel North

Date Information Sheet Produced:

8 August 2008

Project Title

The Birth of Community Television in Whangārei

An Invitation

My name is Carol Peters and I am undertaking PhD research with AUT about Channel North Television Station. I would like to interview you about the community television station, and what it has meant to you. This would mean being interviewed for about 10 minutes or participating in a ½ hour discussion group. Your part is entirely voluntary and you may withdraw at any time prior to the completion of data collection.

What is the purpose of this research?

The purpose of the research is

- to explore elements that help and hinder community media development across different sectors
- to explore the value that community media development projects actually add to a community
- to investigate public media policy as it affects the developments like the Whangārei community television project, and
- to use community participatory action research as a tool for engagement in the development of a community media project.

How was I chosen for this invitation?

You were chosen randomly from the list of local census names.

What will happen in this research?

I would prefer to film the interviews and transcribe them as well as take notes. A research assistant who has signed a confidentiality agreement can conduct these interviews. During those interviews you would be asked to reflect on the past stories about the community television station and your relationship with its growth. I want to know what is helpful and not helpful about the television station. The course of the interviews would be open to moving towards ideas that you wished to share. You would also be invited to participate in a group discussion of one hour with other participants (who are all people involved with the television station in a similar way). You can decline any line of questions or choose to take part in some things but not others. Any interview transcriptions will remain your property and eventually be returned to you. The interviews would need to be finished and approved by you, by September 2010.

30 participants will be interviewed either on film or answering questionnaires. They will be people who have been involved in different ways in the television station. There will be six focus groups that will be recorded discussing the project.

The interviews and focus group data will be transcribed by the researcher or an assistant transcriber all of whom will have signed a confidentiality agreement. The data will have names and recognisable data

removed. It may not be possible to guarantee anonymity in all situations. You will receive a copy of the transcript for you to check and verify and will be given 3 weeks to do this.

All the data will be organised, analysed and related to literature and findings from other community media projects. A report will be written and submitted to AUT for a proposed PhD thesis. That same report will be available to the trustees and others in Whangārei to inform the development of the television station.

The original data from the interviews and the consent forms will be held by AUT for 6 years and then destroyed.

Those participants who have agreed will have their interviews incorporated in a documentary about the making of the community television station in Whangārei.

What are the discomforts and risks?

You may feel uneasy about sitting in front of a camera or may feel worried about answering some of the questions.

You may also be concerned that your involvement with the project may be affected by your answers or by your willingness to participate.

How will these discomforts and risks be alleviated?

You do not have to answer any questions that you don't want to. You may pass on questions or withdraw at any time before the completion of the collection of the data. An independent research assistant will conduct the interviews.

If you feel uneasy about sitting in front of a camera, you may choose to fill out a questionnaire. Questionnaires are attached and cover similar questions as those asked of focus groups and filmed interviews.

What are the benefits?

It is intended that this research will help those involved with the television station in its future direction. In that way it may assist all participants by improving the project itself. People wanting to develop community media development projects in their own areas may use it. It will assist the researcher in reflecting on and improving her way of working and in gaining higher qualifications.

How will my privacy be protected?

In the final report all names and details will be changed so that people cannot be identified. (If you agree to have some of your interview being part of a documentary, we will negotiate with you what is to be shown)

What are the costs of participating in this research?

We would like to have 1/2 to 1 hour of your time.

What opportunity do I have to consider this invitation?

We would like to know if you want to participate within two weeks.

How do I agree to participate in this research?

Fill in a consent form and send it back to Channel North, P O Box 6096, Otaika, Whangārei

Will I receive feedback on the results of this research?

You will receive a summary of the results of this research and a copy of the documentary film that is produced.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, The Project Supervisor for this research is Dr Marilyn Waring, Professor in Institute of Public Policy, AUTECH, PB 92006, Auckland 1142; 09 921 9661, Marilyn.Waring@aut.ac.nz

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTECH, Madeline Banda, madeline.banda@aut.ac.nz, 921 9999 Ext 8044.

Whom do I contact for further information about this research?

Researcher Contact Details:

Carol Peters, One Double Five Community House, 155 Kamo Road, Whangārei

09 437 0185; 021 557 498.

Approved by the Auckland University of Technology Ethics Committee on 27 November 2008, AUTECH Reference number 08/202.

AUT

UNIVERSITY

TE WĀNANGA ARONUI O TAMAKI MAKAU RAU

THE BIRTH OF COMMUNITY TELEVISION IN WHANGĀREI

INFORMATION SHEET AND ASSENT FORM FOR CHILDREN

(Parent/caregivers please read to children)

This form will be kept for a period of 6 years

Hello – my name is Carol Peters

I would like to ask you your ideas about our television station, Channel North. I would like to video tape you in this interview.

I am finding out about Channel North Television – you might like to find out about this as well. I am asking you because you have been making some films for television and I want to know what that was like for you.

You would come over to the television station to talk. You can talk to me and we can get to know each other. You can ask me about my work whenever you want to. Sometimes I might use a tape recorder or camera. Let me know how you feel about this by colouring in one of these words -

Happy *Fine*

Not Sure

Worried

If you are not sure or worried come and talk to me about it or ask one of your teachers or your parents about this.

Please circle **YES** if you would like to take part in making the video.

Please circle **NO** if you do not want to do this

MAYBE

Please circle **MAYBE** if you are not sure. If you cannot decide that is fine because you can come along anytime and tell me or one of your teachers or your parents that you want to join in.

This is my photo



I hope we can do this together. It and you will know who I am because also wear a badge with my name on in your School.

will be great to meet you of my photograph. I will - Carol Peters, when I am

Thank you for completing this form – will you ask your parent/caregiver to sign here

(Signature)

(Date)

If they feel that you understand what the project is about and give this form back to your teacher at school tomorrow please.

Carol Peters

WHAT DO I DO IF I HAVE CONCERNS ABOUT THIS RESEARCH?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, *Carol Peters*, carolp@ihug.co.nz, 09 437 0185, 021 557 498.

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Madeline Banda, madeline.banda@aut.ac.nz, 921 9999 Ext 8044.

Approved by the Auckland University of Technology Ethics Committee on *type the date final ethics approval was granted*, AUTEK Reference number *type the reference number*.



Consent Form

For use when interviews are involved.

Project title: *The Birth of Community Television in Whangārei*

Project Supervisor: *Marilyn Waring*

Researcher: *Carol Peters*

- I have read and understood the information provided about this research project in the Information Sheet dated 3 December 2009
- I have had an opportunity to ask questions and to have them answered.
- I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- I agree to take part in this research.
- I wish to receive a copy of the report from the research (please tick one): Yes No

Participant's signature:

Participant's name:

Participant's contact details (if appropriate):

.....
.....
.....
.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 27 November 2008 AUTEK Reference number *AUTEK 08/202*

Note: The Participant should retain a copy of this form



Consent Form

For use when focus groups are involved.

Project title: *The Birth of Community Television in Whangārei*

Project Supervisor: *Marilyn Waring*

Researcher: *Carol Peters*

- I have read and understood the information provided about this research project in the Information Sheet dated 3 December 2009.
- I have had an opportunity to ask questions and to have them answered.
- I understand that identity of my fellow participants and our discussions in the focus group is confidential to the group and I agree to keep this information confidential.
- I understand that notes will be taken during the focus group and that it may also be videotaped and transcribed provided all within the group agree.
- I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- If I withdraw, I understand that while it may not be possible to destroy all records of the focus group discussion of which I was part, the relevant information about myself including tapes and transcripts, or parts thereof, will not be used.
- I agree to take part in this research.
- I wish to receive a copy of the report from the research (please tick one): Yes No

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

.....
.....
.....
.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 27 November 2008 AUTEK Reference number *AUTEK 08/202*

Note: The Participant should retain a copy of this form.

Parent/Guardian Consent Form



For use in conjunction with either an appropriate Assent Form when legal minors (people under 16 years) are participants in the research or a Consent Form when involving participants aged 16-20 years whose age makes them vulnerable as concerns consent.

Project title: *The Birth of Community Television in Whangārei*

Project Supervisor: *Marilyn Waring*

Researcher: *Carol Peters*

- I have read and understood the information provided about this research project in the Information Sheet dated 3 December 2009.
- I have had an opportunity to ask questions and to have them answered.
- I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- I understand that some interviews may be video recorded for this research and may be edited to be part of a television documentary that is being produced and will be aired on Channel North and that my child/children may be filmed. You can ask for your child/children interviews not to be used in this documentary.
- I understand that I may withdraw my child/children and/or myself or any information that we have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- If my child/children and/or I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- I agree to my child/children taking part in this research.
- I wish to receive a copy of the report from the research (please tick one): Yes No

Child/children's name/s :

.....
.....

Parent/guardian's signature:

Parent/guardian's name:

Parent/guardian's Contact Details (if appropriate):

.....
.....

Date:

**Approved by the Auckland University of Technology Ethics Committee 27 November 2008
AUTEC Reference number **AUTEC 08/202**.**

Note: The Participant will be given a copy of the signed consent form.

Assent Form



For completion by legal minors (people aged under 16 years). This must be accompanied by a Consent Form. When pre-schoolers are involved, please use the special Children's Information Sheet in the Ethics Knowledge Base.

Project title: *The Birth of Community Television in Whangārei*

Project Supervisor: *Marilyn Waring*

Researcher: *Carol Peters*

- I have read and understood the sheet telling me what will happen in this study and why it is important.
- I have been able to ask questions and to have them answered.
- I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- I understand that some interviews may be video recorded for this research and may be edited to be part of a television documentary that is being produced and will be aired on Channel North and that I may be filmed. You can ask for your interviews not to be used in this documentary.
- I understand that while the information is being collected, I can stop being part of this study whenever I want and that it is perfectly ok for me to do this.
- If I stop being part of the study, I understand that all information about me, including the recordings or any part of them that include me, will be destroyed.
- I agree to take part in this research.

Participant's signature:

Participant's name:

Participant Contact Details (if appropriate):
.....

Date:

**Approved by the Auckland University of Technology Ethics Committee 27 November 2008
AUTEC Reference number **AUTEC 08/202****

Note: The Participant should retain a copy of this form.

Schedule of indicative questions for focus groups of hapu representatives and other people involved with the television station



(These are set of indicative questions to stimulate discussion for the focus groups and not intended to constrain topics. At the beginning of the focus group session, the research assistant will negotiate with the group whether these questions are suitable and / or if others need to be included. The focus group may choose as many or as few questions as they like)

What is your relationship with the community television project?

Why did you get involved or contribute?

What was your first impression of the project?

What was it that got you more involved? (if you did)

Did the community television project change with your involvement? If so, how?

What specific parts of the community television are you interested in?

Did being involved in the community television project influence your own life? If so, how?

Have things changed over time with the community television? If so what caused this change?

What do you value most about the community television project?

Are there any changes you would like to see at this stage?

How might these changes come about?

What are some of the difficulties that you have experienced while being involved with this project?

How do you think the community television project could get people more involved in their community or talking together?

How can the community television project develop jobs and a media industry in Whangārei?

What new potential do you see for the TV station in the use of new technologies?

How can the community television project help understanding between Maori and Pakeha in Whangārei?

How can the community television project help education in our schools and Northtec?

How should Local and Central Government act in relation to regional community television?

Have you any other comments or suggestions?

Schedule of questions topics for a focus group of Manaia View students



(These are set of indicative questions to stimulate discussion for the focus groups and not intended to constrain topics. At the beginning of the focus group session, the research assistant will negotiate with the group whether these questions are suitable and / or if others need to be included. The focus group may choose as many or as few questions as they like)

Have you made films or helped out with Channel North?

What got you involved?

What specific parts of Channel North are you interested in?

What is best about Channel North?

Are there any changes you would like to see at Channel North?

How might these changes happen?

How do you think the community television project could get people more involved in their community or talking together?

What new potential do you see for the TV station in the use of new technologies?

How can the community television project help understanding between Maori and Pakeha in Whangārei?

How can the community television project help education in our schools?

Have you any other comments or suggestions

Schedule of indicative questions for a focus group of teachers at Manaia View



(These are set of indicative questions to stimulate discussion for the focus groups and not intended to constrain topics. At the beginning of the focus group session, the research assistant will negotiate with the group whether these questions are suitable and / or if others need to be included. The focus group may choose as many or as few questions as they like)

What specific parts of the community television are you interested in?

What do you value most about the community television project?

Are there any changes you would like to see at this stage?

How might this change come about?

What are some of the difficulties that you have experienced while being involved with this project?

How do you think the community television project could get people more involved in their community or talking together?

What new potential do you see for the TV station in the use of new technologies?

How can the community television project develop jobs and a media industry in Whangārei?

What new potential do you see for the TV station in the use of new technologies?

How can the community television project help understanding between Maori and Pakeha in Whangārei?

How can the community television project help education in our schools and Northtec?

How should Local and Central Government act in relation to regional community television?

Have you any other comments or suggestions?

Schedule of indicative questions for a focus group of Northtec Students



(These are set of indicative questions to stimulate discussion for the focus groups and not intended to constrain topics. At the beginning of the focus group session, the research assistant will negotiate with the group whether these questions are suitable and / or if others need to be included. The focus group may choose as many or as few questions as they like)

What is your relationship with the community television project?

Why did you get involved or contribute?

What was your first impression of the project?

What was it that got you more involved? (if you did)

Did the community television project change with your involvement? If so, how?

What specific parts of the community television are you interested in?

Did being involved in the community television project influence your own life? If so, how?

Have things changed over time with the community television? If so what caused this change?

What do you value most about the community television project?

Are there any changes you would like to see at this stage?

How might these changes come about?

What are some of the difficulties that you have experienced while being involved with this project?

How do you think the community television project could get people more involved in their community or talking together?

How can the community television project develop jobs and a media industry in Whangārei?

What new potential do you see for the TV station in the use of new technologies?

How can the community television project help understanding between Maori and Pakeha in Whangārei?

How can the community television project help education in our schools and Northtec?

How should Local and Central Government act in relation to regional community television?

Have you any other comments or suggestions?

Schedule of indicative questions for a focus group of sponsor businesses



(These are set of indicative questions to stimulate discussion for the focus groups and not intended to constrain topics. At the beginning of the focus group session, the research assistant will negotiate with the group whether these questions are suitable and / or if others need to be included. The focus group may choose as many or as few questions as they like)

What do you value most about Channel North?

Are there any changes you would like to see at this stage?

How might these changes come about?

How can the community television project help support business in Whangārei?

How do you think the community television project could get people more involved in their community or talking together?

How can the community television project help understanding between Maori and Pakeha in Whangārei?

How should Local and Central Government act in relation to regional community television?

Have you any other comments or suggestions?

Confidentiality Agreement



Project title: *The Birth of Community Television in Whangārei*

Project Supervisor: **Marilyn Waring**

Researcher: **Carol Peters**

- I understand that all the material I will be asked to transcribe is confidential.
- I understand that the contents of the tapes or recordings can only be discussed with the researchers.
- I will not keep any copies of the transcripts nor allow third parties access to them.

Transcriber's signature:

Transcriber's name:

Transcriber's Contact Details (if appropriate):
.....
.....

Date:

Project Supervisor's Contact Details (if appropriate):

Professor: Institute of Public Policy.....
Auckland University of Technology
Mailbox A 22.....
PB 92006.....
Auckland 1142 New Zealand
Ph. 64 9 921 9661
Fax 64 9 921 9706

Marilyn.Waring@aut.ac.nz

Approved by the Auckland University of Technology Ethics Committee on *type the date on which the final approval was granted* AUTEK Reference number *type the AUTEK reference number*

Note: The Transcriber should retain a copy of this form.

Confidentiality Agreement



For someone typing data, e.g. notes of interviews.

Project title: *The Birth of Community Television in Whangārei*

Project Supervisor: **Marilyn Waring**

Researcher: **Carol Peters**

- I understand that all the material I will be asked to type is confidential.
- I understand that the contents of the notes or recordings can only be discussed with the researchers.
- I will not keep any copies of the transcripts nor allow third parties access to them.

Typist's signature:

Typist's name:

Typist's Contact Details (if appropriate):

.....

.....

Date:

Project Supervisor's Contact Details (if appropriate):

Professor: Institute of Public Policy.....

Auckland University of Technology

Mailbox A 22.....

PB 92006.....

Auckland 1142 New Zealand
Ph. 64 9 921 9661
Fax 64 9 921 9706
Marilyn.Waring@aut.ac.nz

Approved by the Auckland University of Technology Ethics Committee on *type the date on which the final approval was granted* AUTEK Reference number *type the AUTEK reference number*

Note: The Typist should retain a copy of this form.

Confidentiality Agreement



For an intermediary or research assistant.

Project title: *The Birth of Community Television in Whangārei*

Project Supervisor: **Marilyn Waring**

Researcher: **Carol Peters**

- I understand that all the material I will be asked to record is confidential.
- I understand that the contents of the Consent Forms, tapes, or interview notes can only be discussed with the researchers.
- I will not keep any copies of the information nor allow third parties access to them.

Intermediary's
.....

signature:

Intermediary's name:
.....

Intermediary's Contact Details (if appropriate):
.....
.....

Date:

Project Supervisor's Contact Details (if appropriate):

Professor: Institute of Public Policy.....
Auckland University of Technology
Mailbox A 22, PB 92006.....
Auckland 1142 New Zealand
Ph. 64 9 921 9661, Fax 64 9 921 9706
Marilyn.Waring@aut.ac.nz

Approved by the Auckland University of Technology Ethics Committee on *type the date on which the final approval was granted* AUTEK Reference number *type the AUTEK reference number*

Note: The Intermediary should retain a copy of this form.

Follow up opening questions asked of Channel North workers in November 2014 and February 2015

- 1) Who do you make connecting with who are current or potential users of the station? Users of the station are defined as partner organisations, local iwi, community organisations, clients, volunteers, students and other producers.
- 2) Who do you carry out the planning and management of Channel North and its projects? Planning and management of Channel North and its projects are defined as together with other workers considering the acquisition, organisation and use of resources (staff, funding, and equipment) and strategic development so that Channel North can achieve its goals.
- 3) Who do you carry out the development of policy with? Policy development is defined as together with other workers discussing and formulating kaupapa.
- 4) What has been your work over the years?
- 5) Could you please explain how the television station developed technically?
- 6) How do you keep up with technical changes?
- 7) How do you maintain connections between Channel North, film-makers and artists and coordinate their use of equipment?
- 8) What problems have you experienced at Channel North?
- 9) What are the challenges for you in your workplace?
- 10) How could Channel North improve?

Follow up opening questions asked of external stakeholders in October and November 2014

- 1) Does Channel North contribute to Whangārei and the aims of your organisation?
- 2) In what way could Channel North improve its worth to Whangārei or your organisation?
- 3) Have you any complaints about Channel North?

Digital Futures

Regional Television in Northland

**Submission to the Digital Futures Discussion Document
by Channel North Television,
Whangarei, New Zealand**

**To the Ministry of Culture and Heritage
And Ministry of Economic Development**

30th September 2009



**Prepared by
Tim Telfer, Alex Mason, Tim Howard and Carol Peters**

Summary

As Channel North Television does not fall under the current Digital Terrestrial Transmission (DTT) 'footprint,' it would appear that, at the time of Digital Switch Over (DSO), Channel North would have to cease to broadcast.

We propose that the government fund the extension of DTT throughout New Zealand to include the Northland region.

Channel North Television is very widely involved within our community (see appendix 1). We provide a unique opportunity for community groups to own and experience to create their own stories and messages. Our station offers the ability for Northland people - young and old; Maori, Pakeha or Tauiwi - to create and view their own stories. We are available to everyone: to local filmmakers to showcase their content, to local community groups filming their own events, to local businesses promoting their business, to students in local schools and at Northland Polytechnic. We are also out within our community every day filming local events, stories, and heroes. The Digital Switchover may mean that we will no longer be able to provide this service to our community. We now understand, through our own experience of establishing and running Channel North Television, the potential of Regional television to contribute significantly to the development of a robust creative industry in our regional centre, Whangarei, and to some degree beyond.

We believe that the best option for our continued broadcast is the extension of the DTT coverage to include Northland. If Digital Terrestrial were not available in our area, our community would not have the range of local content available. This is because the satellite only has limited room for channels, which are either full or at near full capacity, and the remaining bandwidth useable for broadcasting is prohibitively expensive. DTT coverage should include at least 87% of the population and include regional centres such as Whangarei where enthusiasm for local TV is high. This should be achieved well before the Analogue Broadcast option is turned off at Digital Switchover.

There is a range of other options available but they are not suitable to our situation.

Satellite Broadcast

Satellite only has limited room for channels, which are either at full or near full capacity, and remaining bandwidth useable for broadcasting is prohibitively expensive.

If we went to aggregation, the majority of our content would be excluded from a national broadcaster. This is because, although the majority of our content is of intense interest to our audience because it is about them, it may not all be relevant to a national audience. As a local provider, we can be more inclusive of local content than a national broadcaster can, and we can provide more opportunities for more local content to local people.

Stand alone terrestrial or VHF broadcast

Creating a stand-alone system is expensive to set up and will create a system which is not compatible with the existing Freeview Electronic Programme Guide (EPG), with the result that viewer pickup will be minimal. Where there is no other DTT or VHF service, costly special equipment will need to be bought and installed for each receiving TV set.

Internet Broadcast

We believe that currently the internet infrastructure can not support a robust internet TV system. This is because throughput will eat up end users' data cap too quickly. More broadly, it will clog up an already overloaded system, which is currently too slow to support even a standard definition service.

If DTT extension is seen by government not to be a priority, then we urge that the planned fibre network rollout in Northland be implemented prior to the DSO, so that the network would be sufficiently upgraded to provide our (and other) services through a suitable internet framework and a cable TV network with government support.

Responses to Discussion Document questions

Question 23: Are any international approaches applicable to New Zealand?

The New Zealand Government should consider policy on rural people's rights to terrestrial broadcast (rights such as those adopted in Japan); and specific funding for rural areas and other 'must carry' obligations, as adopted in USA.

Channel North supports the rights of “all viewers who receive terrestrial broadcasts ... to view broadcasts as they did during the analogue era after terrestrial broadcast shifts to digital operations” Refer to (Yuji)¹. Japan’s Information and Communication Council of the Ministry of Internal Affairs and Communications have adopted such a policy.

Government funding for rural areas, as was done in the USA, could mean that Channel North would be able to apply to that fund to extend the DTT footprint in Northland.

Provided DTT is extended to Northland, we also believe that at least one of the DTT licence holders should have a ‘must carry’ obligation. This ‘must carry’ should be for at least one regional broadcaster holding a non-commercial license in each region. Canada, Europe and USA have such policies.

Question 24: Would geographic expansion of the terrestrial coverage provide a solution to you as a broadcaster or other interested party?

Yes, expansion of the terrestrial coverage to cover our area is the preferred solution for Channel North because it is the only transmission option that we would be able to fund. DTT coverage should include at least 87% of the population and include regional centres such as Whangarei where enthusiasm for local TV is high. This is especially so where these areas are not being adequately serviced by the ‘national’ commercial broadcasters. This should be achieved well before the Digital Switchover (DSO) so that there is a smooth transition for Channel North Television and other regional broadcasters to DTT broadcasting. The ‘Digital Dividend’ (the potential money earned by the government in its ability to sell spectrum that is freed up in the reduced spectrum requirement of digital transmission) could cover the cost of DTT extension to all regional centres and supplement regional broadcasting.

Questions 25 and 26: What difficulties or opportunities do you perceive for your regional service in gaining access to transmission capacity on digital licences held by another party? Could you envisage cooperating with other regional broadcasters to share a digital licence?

To gain access to a licence held by another party would incur a cost, with a profit margin attached by the licence holder. We operate on a not-for-profit basis (with any charges we make for some of our services being put back into the running of the whole operation) and we believe that our ability to broadcast should reflect such. Our station will collaborate on satellite transmission, particularly with other similarly based ‘not-for-profit’ enterprises, but this would be in addition to terrestrial broadcast, not a replacement for it.

Question 27: What other options are there for providing licence capacity for regional broadcasting?

We do not see any other viable licence capacity options for regional broadcasting as being appropriate to our situation.

Question 28: Is satellite transmission a feasible option for regional broadcasting?

Satellite transmission is feasible for Northland in that it would reach the ‘hard-to-reach’ rural areas that terrestrial broadcasting finds difficulty in reaching. However, it would need to be extensively subsidised. The cost of transmission could not be borne by such as our community station and in the rural areas of Northland.

Question 29: Would content aggregation be a feasible option for you as a broadcaster? Would you consider either terrestrial, satellite or hybrid platform as being feasible and economically viable?

Channel North Television currently broadcasts approximately 56 hours of local content each week. Content aggregation (only screening our content on another body’s television transmission) would not allow us the same opportunity. We support content aggregation as a supplementary broadcast mechanism on the satellite platform, but not as a replacement for extended DTT broadcast.

Question 30: Given the difficulties associated with stand-alone transmission in a digital environment, how could such an option work for regional broadcasters?

In theory, Channel North Television could develop stand-alone transmission. Provided we could broadcast off the same site as a Freeview-accredited DTT high site this would not be a problem. That said, if there were no other DTT providers in our area, the incentive to tune into our high site would be minimal.

¹ Yuji, S. *The Analogue Switch-Off and Total Digital Coverage* Japan

Getting listed on the Freeview Electronic Programme Guide is a high priority for Channel North Television. We note that Australia has made Electronic Programme Guide listing available to regional and community broadcasters at no cost. We would welcome this as policy applied in New Zealand.

31: Should the “must carry” obligations on the current licences be re-negotiated to either expand the provision, or ensure it continues beyond DSO?

The implementing of ‘must carry’ community station obligations on commercial and government satellite and digital terrestrial platforms would enhance access to local content and local involvement of all New Zealanders. Regional TV is important to the nation and needs more encouragement than it currently receives. The USA ‘must carry’ model could well be applied, as one vehicle for encouraging regional television.

Question 32: Are current arrangements for access to either the Freeview or SKY platforms satisfactory? If not, what other provisions do you see as appropriate?

The current arrangements are unsatisfactory. The costs of accessing these platforms are beyond the means of most community television stations. The government could subsidize access to satellite transmission for not-for-profit community stations.

Question 33: Are there any other measures in relation to transmission or to broadcasting platforms [including EPG arrangements] that should be considered?

The Electronic Programming Guide should provide links to regional and community television stations at no cost.

Question 34: Is broadband a feasible delivery option for regional services?

At present, delivery of television by broadband in New Zealand is not a viable option because of the cost to the consumer, the speed of connection, and the cap on consumer use. Channel North Television is a charitable trust dedicated to supporting those with not much money and, as such, supports the rights of people to receive free information about their own community and issues that impinge on their lives. Also internet subscription fees and the purchase of a computer and subsequent training would render our service unattainable by some of our viewers. We presently operate on a ‘free-to-air’ basis. The cost incurred by the ‘viewer’ through internet bandwidth usage would make it a ‘pay’ service, which would compromise any broader principles of community access.

Question 35: How would you manage the potential time gap between DSO and the full rollout of ultra-fast broadband and/or regional broadband infrastructure?

As the digital switchover is timed as proposed for 2012-15 and the ultra-fast broadband will not be fully rolled out until at least 6 years later, the use of internet to deliver television is not feasible in Northland. For the reasons given above, we could not manage that gap, nor would internet television be an ideal to be awaited.

Question 36: How will you make an assessment of the optimal time to commence digital simulcast of your analogue service?

Channel North Television is currently unable to plan for transition, as DTT or any other system is unavailable to us at present. If a DTT service was to be provided to Northlanders, we believe that the simulcast should begin as soon as possible to make a smooth transaction for our viewers.

Question 37: How does the regional television service contribute to the communities in your area? How might this contribution or role of the broadcaster change post DSO?

Channel North Television contributes widely to the communities in the Mid-North in sport, health, arts, education and community wellbeing. (See Appendix 1) One specific example of our contribution is in our creation of a film archive and a televised oral history of people in our area including kaumatua/kuia, veterans and people with special skills. The television station itself provides a unique way for people in our area to see themselves as engaged in our communities, and for conveying standards and examples of the way we are back to each other. Provided our station was able to continue transmission post DSO, we envisage that our contribution would continue to be towards similar community enrichment.

Question 38: How do regional broadcasters currently generate income or other support for their operations? In your view, which business models are likely to be successful post DSO?

Channel North Television generates an alternative income as a production house recording community stories. These are sold at a low cost as DVDs. After digital switchover, this model of production house and training, alongside transmission, will still be a good model of operation (this is a specific application of internationally well-known Community Economic Development / Social Enterprise practice).

Question 39: If limited government support were available to assist regional broadcasters with the transition to digital transmission what would be the priority?

If there was limited support available, we would prefer the government to support the extension of DTT coverage to include Northland and legislate to include a 'must carry' obligation for licence holders to support community-based and not-for-profit regional television.

In the current context, our survival is hinged on the extension of DTT to the Northland region. This would have costs, but would give broad benefits; compared to the 'digital dividend' projections, the cost would be relatively small.

Conclusion

The extension of DTT coverage will benefit our station, it will benefit poorer people who will be unable to purchase equipment to receive satellite, and it will benefit all Northlanders who deserve to have access to television. It will also be of benefit to the larger national television stations in the delivery of their content.

Appendix 1: Service areas

Channel North Television transmission from Mount Parihaka mast reaches over 47,000 households in the greater Whangarei area. The station transmits for 24 hours a day. Local programmes screen between 1pm – 11.00 pm. At other times the station rebroadcasts Stratos, a nation-wide satellite service broadcasting current events, news and documentaries, and other international and national satellite programming. People watch Channel North Television particularly to see local events, local faces and local stories made by local people, especially people they know. We see that involvement in our local community is the key to improving and simulating the media industry in our area.

Arts and media

In Northland there is a large population of very talented artists, musicians, and filmmakers. Channel North Television sees this sector as one of Northland's key areas of talent - but this talent is highly under-utilised. A large proportion of the talent in this area are working subsidiary jobs or on the benefit, and when they do find work it is in the major centres. The result is that this amazing pool of talent shifts away, leaving Northland the poorer. One of our goals is to stimulate this sector by promoting opportunities for engagement therein. We are working towards creating a sustainable arts and media industry able to provide employment to our shining stars, so that Northland can be enriched by their continued presence in our region.

We produce a show called 'Colin's Mates' that is produced and broadcast weekly on Channel North Television. 'Colin's Mates' showcases community artists by relaxed styled interviews with Colin Toomer. Colin has been a well-known supporter of the arts for over 50 years. Colin has a considerable involvement in music and is actively involved with several bands.

Some of the groups we are working with in the arts sector, in a range of contexts beyond the above show, include:

- Arts Promotion Trust
- Northtec Arts Department
- Local Art Galleries

We provide opportunities for young – and not-so-young - filmmakers and other artists to produce and showcase their work.

Community enterprise

Channel North Television is a community economic project that has the potential to improve employment and arts activity in Whangarei and the Mid-North.

We believe that the small business in Northland needs support. We aim our advertising at a level that is affordable for small and medium businesses, allowing them to compete on a level playing field in a very competitive market. By providing a level playing field so that these businesses can compete with the 'big fish,' we help the sustainability of these small businesses, which means employment for those who work for them.

Groups we are working with in the enterprise and related sectors include:

- Northpower
- Ministry of Social Development
- Rotary
- Local Business

In providing largely voluntary and training work opportunities for filmmakers and others we are providing direct and indirect support for local employment, as well.

Health

Channel North Television wishes to use the channel as a vehicle for the promotion of healthy living.

Working with Sport Northland, Channel North Television is producing local video footage for the '10,000 Steps Northland' campaign to promote physical health. The campaign includes a 'getting active' segment that shows activities that all viewers can participate in to strengthen and improve their well-being.

We are talking with the DHB and the Manaia PHO with the view of promoting healthy lifestyles. We are also working with a local dietitian to create a lifestyle program promoting exercise for health, stress management, diet, home gardening, financial management, and environmental health to be aired on our channel and to be used as a positive promotional tool.

Groups we are working with in the health sector include:

- Sport Northland
- District Health Board
- Manaia Primary Health Organisation
- Local health practitioners and health clinics

Heritage

Channel North Television actively films, screens and archives programmes that preserve our culture. We are working to ensure that our mokopuna can have recorded films about the taonga or treasures of the past in our area.

Working with Ngati Hine FM, Channel North Television creates news in Te Reo, which contributes to the preservation of Maori language and promotes Maori issues to our audience.

We are working with the Whangarei Museum to create the 'Northland Today' show. 'Northland Today' is a relaxed magazine style interview show hosted by Vince Cocurullo, a local city district councillor. We discuss issues involving Whangarei and promote local events, as well as interview people who make an impact on our community.

Some of the groups we are currently working with in the heritage sector include

- Ngati Hine FM
- Whangarei Museum

Environment

One of Channel North Television's main kaupapa is to support and promote all aspects of positive environmental initiatives and help raise awareness of environmental issues.

We have been working closely with the Northland Regional Council and local community groups about various environmental issues. For example, this follows the process from initial liaising with the Regional Council's communications officer regarding current public awareness events, right through to broadcasting coverage of those events on our television station. We provide them with copies of the productions for archival purposes so that these environmental messages can be accessed by future generations.

Some of the groups we are working with in the environment sector are:

- Northern Regional Council
- Save Our Harbour
- Bird Recovery Centre
- Zion Wildlife Park
- Whitebait Connection
- Harbour Day

Social development

Channel North Television believes that keeping the community informed is the key to helping people overcome the difficulties in their lives.

Currently we are working with 155 Law centre in developing a "You And The Law" programme to inform the community of their rights and responsibilities under the law. This programme will be designed to be understandable to everyone to provide greater access to legal information.

We have worked with Northcare in producing a documentary with their "at risk" kids. The focus of the documentary was "What's Hot and What's Not in Whangarei" from the view of the kids. It dealt with the social issues that the young people have to deal with in their every day life, for their voices to be heard, and for adults to better understand their world.

We are working with SKIP to promote messages that encourage better choices in parenting. These messages include values such as positive parenting and spending time with your kids.

We are also working with Hospice to promote community messages and Age Concern to provide community engagement with the elderly.

Some of the groups we are working with in the social development sector

- 155 law center
- Northcare
- SKIP
- North Haven Hospice

- Age Concern counseling
- Parent and family

Our broad connections within the community helps provide social cohesion to our community, and a sense of participation and inclusion.

Sport and recreation

Channel North Television sees promoting health and fitness as a vital part of creating a healthy and positive community. Working with Sport Northland, we are producing an hour-long sports show called 'Top Sport'. This project with Sport Northland helps promote engagement in local sport and is currently involved with 62 sports clubs. Groups we are working with in the sport and recreation sector include

- Sport Northland
- Get to Go Challenge
- Whangarei BMX Club
- Allens Kids Triathlon
- Horahora Rugby Club
- Onerahi Kids Bowls
- Twin Coast Mizone Challenge 2008
- Northforce Striker Soccer
- Northforce Womens Soccer
- Golf Challenge
- Bay of Plenty rugby club
- Northland rugby club
- Whangarei Hockey
- Whangarei Croquet club
- Whangarei Twilight Hockey competition
- Whangarei Women's Netball
- Whangarei Squash Club
- Girls Satellite Soccer
- Hip Hop Dance competition
- Whangarei 4x4 Club
- Whangarei Netball Club
- Whangarei 10 Pin Bowling club
- Whangarei Badminton Association
- Whangarei secondary school Miniball Basketball challenge
- Whangarei Marathon
- Mount Tiger Archery Club
- Ballistic Blondes Skydiving
- Whangarei Karate Club
- Northland Boccia
- High School Handball
- Whangarei Cricket Club
- Northland Baseball club
- Mayoral Bike Challenge
- High School Volleyball
- The Zone Charity Cricket
- Charity Golf Tournament
- Mates In Bowls
- Whangarei Beach to Basin Fun Run & walk
- IPW Wrestling
- Twilight Soccer club
- Cycling Workshop
- Rodeo Nationals
- Scholastic Surfing Championships
- Scottish Highland Dancing
- Soul Adventurers
- Kamo Petanque club
- High School Athletics
- Body Combat aerobics
- Surf Lifesaving Ruakaka
- Northland Young Women's Waka Ama club
- Mizone Twin Coast Cycle Challenge
- Northland High School Volleyball
- Parihaka Mountain Biking Club
- High Schools Regional Triathlon
- Bike Mania
- ASB High Schools Rugby 7's
- Wheelchair Basketball
- Whangarei Walking Tracks
- Whangarei Go Kart Club
- Whangarei Stock Cars and Quad Bike
- Streetball 3 on 3 Basketball
- Whangarei Veterans Table Tennis

Learning and education

Channel North Television has a very strong educational focus, with each of the primary partners having a stake in the education sector. 155 Community House manages the 155 Kura, which has a strong focus on helping kids that do not fit into the current educational system. Northtec, Northland's regional polytechnic institute, based in Whangarei, focuses on getting our young people ready for the wide world in their industry of choice as well as providing opportunities for lifelong learning. Manaia View School, a local primary school, has a strong focus on education not being something that you do just at school; their philosophy is that education is something that you do as a family, as a community.

In partnership with Manaia View School, Channel North Television is producing an hour-long kids' show called Pukeko Echo. The Pukeko Echo Project is working with the Ministry of Education and has collaborators from nine schools in Northland; more schools are in the process of joining.

We are also working with Northtec, giving their media class real world experience in the media industry and showcasing their work. These projects help us bring learning and positive messages to the homes of our students; having a live audience for their learning outcomes and real life involvement gives them a sense of achievement and pride in their work.

The film process is an excellent learning tool for both our school children and our Northtec students. It teaches the importance of roles and teamwork, encourages planning and organisational skills, promotes literacy through the scriptwriting process, people and interaction skills through acting, technical skills and creativity through filming, computer skills through editing and post production, and lastly presentation skills.

The current collaborators of Pukeko Echo are Manaia View School, Ruakaka Primary School, Kamo Primary School, Glenbervie School, Parua Bay School, Kokopu School, Onerahi School, Kamo Intermediate, and Whangarei Primary School. Each school has up to 400 students. Other schools have indicated a keenness in participating in Pukeko Echo. Its screening an hour each weekday (including repeats) attracts plenty of interest.

Some of the groups we are working with in the education sector are:

- 155 Kura
- Northtec
- Manaia View School
- Ruakaka Primary School
- Glenbervie School
- Parua Bay School
- Kokopu School
- Onerahi School
- Kamo Intermediate
- Kamo Primary School
- Whangarei Primary School

Appendix H: Timeline of international, national and local changes in relation to Channel North

Date	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	
International changes					Beginning of Global Financial Crisis				European crisis deepens— austerity and resistance.				
Digital switch-over.			... Netherlands.				...USA.		...Canada.		...United Kingdom. ...Australia & NZ.		
	Facebook launched.	South Korea begins 3G mobile TV.	YouTube launched. Twitter launched.	Apple iPhone.	Android phone released. Apple App store opened.	Blackberry App store opened.			Smartphones begin using broadband 4G.		TV Apps developing.		
National changes	Labour-led Govt 3 rd term				National-led Govt 1 st term				National-led Govt 2 nd term		National-led Govt 3 rd term		
	Maori TV launched. 1st 48 hr film festival.	King Kong & Narnia films made in NZ and released.		Tararua-TV launched.	Taranaki-TV closed.	Family-TV closed. TVNZ reduced staff. TVNZ 7 launched. South Canterbury Finance collapse.	Alt-TV closed.	Stratos closed. TVNZ charter abolished. Christchurch earthquake Canterbury-TV disaster. CNorth chairs RTB.	Channel TVNZ 7 closed. Choice TV launched.	VHF off. Triangle/FACETV moved to SKY.	Tararua-TV closed. CUE-TV closed. Central-TV closed. TV-Rotorua closed.		Info-Rotorua
New Zealand Policy changes Related to community TV	Broadcasting Amendment Act.	Charities Act. NZ-on-Air fund RTB.	Regional Broadcasting Framework. Min Culture—Digital TV strategy.	Charitable Trust Amendment Act.	NZ-on-Air change RTB Funding. Start-up funding abolished.	Community Max youth employment scheme. Min. of Culture Increases RTB funding.	Fibre optic priority to schools..	NZ-on-Air funds RTB's move to digital. Whānau ora established.	Charities Commission function moved to DIA.	Digital-switchover. Non-commercial spectrum licences extinguished.		NZ-on-Air invites wide applications for RTB funding. Called 'special interest fund'.	
Changes in Northland and Whangārei	Digital divide discussed in Nthld Com. Economic Dev.Think-tank.		NorthTec digital media certificate established	Northland unemployment 4.5% NorthTec Flax-roots established with CNorth.	9.1% NorthTec media diploma certificate established. Sewerage and harbour debate.	9.0% Rebel gang establish locally. Ngāpuhi Treaty claims hearings begin. CHART arts project. Nthld opened for mining permits.	8.7% HNZ stock reduced. NorthTec documentary degree courses begun. Ultra-fast broadband.	8.3% Australia exodus gains momentum.	9.9% Council elections. Permits Issued for oil drilling.	8.6% (6.1% was NZ average) Hundertwasser debates. Whangārei fibre completed.	Northland by-election.		
Channel North progress	Film-making at 155 Community House.	Locals make first 48 hour film. NAFF festival. Manaia View School joined project. Studio negotiated at school.	NTVCT (CNorth) formed. NorthTec joined. Ngāti Hine FM joined. TV Equipment funded. Tape-based cameras purchased. Council mast use agreed.	UHF 40 licence awarded.	Transmitter installed Studio built. Station launched. 1 st Manager employed. Research planned.	2 nd Manager employed. Invoicing set up. 8 young people employed on Com Max. Refused funding by NZ-on-Air.	First NZ on Air funding received. Challenging documentaries. Fibre-optic cable installed.	Digital terrestrial built and transmitting on UHF 35. Internet TV launched. Whānau ora partnership. CNorth receives business award. 1 st digital cameras purchased.	3 rd Manager employed. CNorth & Maori TV films undertaken.	Emergency Dept TV. UHF 40 switched off.	Full day live streaming from Waitangi. Audio-visual displays at Kiwi North and other venues.	First mobile Apps produced by CNorth.	
My thesis journey					Provisional Admission. European Com TV visits. Ethics approval.	C North interviews. Literature first draft.	C North interviews. Literature review.	1 year leave. My mother, Brenda, became ill & died.	RTB interviews. Transcription. NVivo analysis. Literature review.	Refined literature section.	First full draft. More interviews of participants and external stakeholders.	Thesis revised and updated. Video filmed. Final edit.	
	Research period.												