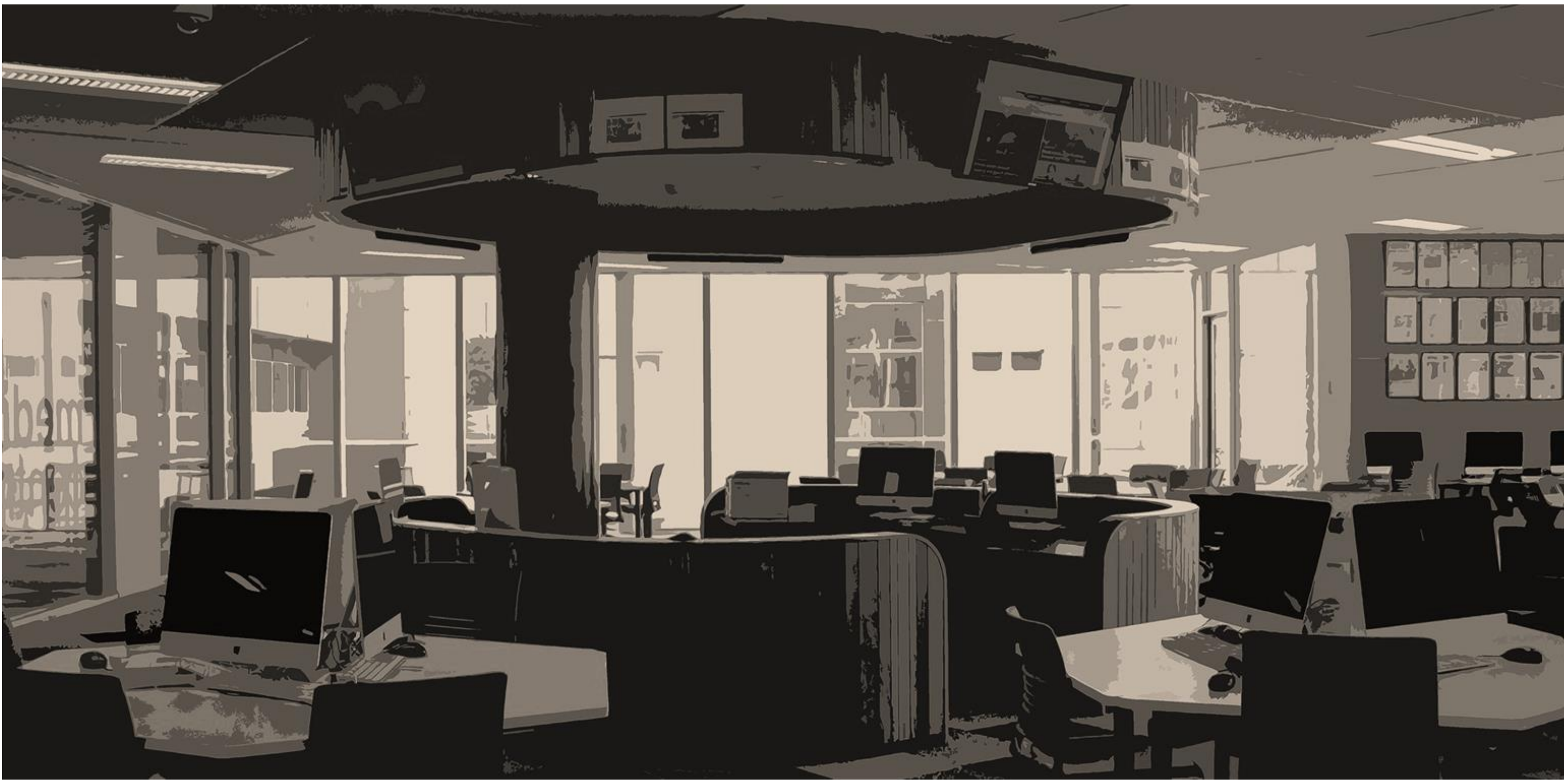
Aotearoa New Zealand Media Ownership 2022

AUT research centre for Journalism,
Media and Democracy (JMAD)



AUT RESEARCH CENTRE FOR JOURNALISM, MEDIA & DEMOCRACY
AOTEAROA

About This Report

This report is part of JMAD's ongoing series on Aotearoa New Zealand media ownership. Since 2011, the AUT research centre for Journalism, Media and Democracy (JMAD) has published reports that document and analyse developments within Aotearoa New Zealand media. These incorporate media ownership, market structures and key events during each year. The reports are freely available via the JMAD research centre: https://www.jmadresearch.com

Copyediting: Dr Jane Scott, Rachel Peters
Editing: Professor Wayne Hope
Coordination: Rachel Peters

Contributors

Dr Sarah Baker
Dr Peter Hoar
Professor Wayne Hope
Dr Rufus McEwan
Dr Atakohu Middleton
Dr Tara Ross
Dr Greg Treadwell
Dr Saing Te
Rachel Peters

Recommended citation:

Hope, W., Baker, S., Hoar, P., McEwan, R., Middleton, A., Te, S., Treadwell, G., Ross, T., & Peters, R. (2022). *JMAD Aotearoa New Zealand media ownership report 2022*. AUT Research Centre for Journalism Media and Democracy. https://www.jmadresearch.com/new-zealand-media-ownership

Contents

Tables

Figures

Summary of Key Findings

This 12th Aotearoa New Zealand Media Ownership report finds that, in 2022, the primary media ownership sectors—shareholder and private equity, smaller private independent companies and Crown-owned broadcasters—remain stable. All media sectors were involved in, or affected by, two contentious developments: unfolding bargaining deals with Meta/Facebook and Google; and the legislative process of combining RNZ and TVNZ into a new entity—Aotearoa New Zealand Public Media (ANZPM). These developments are set to play out further in 2023.

Aotearoa New Zealand Media Ownership: related events

- TVNZ and RNZ merger begins to take legislative form.
- News publishers and media organisations sign individual deals with Google and Meta/Facebook.
- Minister of Broadcasting Willie Jackson suggests a nationally inclusive bargaining code for media organisations and social media corporations (Meta/Facebook, Google).

Introduction

Wayne Hope

In late 2022, the basic pattern of national media ownership remains: shareholder- and private equity-owned corporations, smaller private independent companies and Crown-owned broadcasters. The former sector, dominated by New Zealand Media and Entertainment (NZME), Sky, Spark Sport, MediaWorks, and Warner Brothers/Discovery, has been shaped by the forces of transnationalisation, financialisation, and conglomeration. Overall, these entities are owned by financial institutions (listed and unlisted), a telecommunications corporate with multinational institutional shareholders, and a telecommunications/media entertainment behemoth with global holdings. Within the national media ecology, corporate players encroach upon the private-independent sector. In December 2021, for example, NZME acquired *BusinessDesk*, including its news operation, for an initial cash payment of $3.5 million (New Zealand Herald, 2021b).

Within the Crown-owned broadcasting sector, fundamental change is occurring. On March 10, 2022, then Minister of Broadcasting Kris Faafoi announced that RNZ and TVNZ would be folded into a new public media organisation. Manatū Taonga-Ministry for Culture and Heritage set out the expected establishment process. For the rest of 2022, the new entity would take embryonic form phase by phase. The drafting of legislation, including the charter, would precede select committee consideration (RNZ, 2022a). At the time of writing, the Bill had passed its first reading. Select committee proceedings are to be publicised early in 2023 before the second and third readings.

Much has happened since the March 10 announcement. Here, I can only highlight salient events and contentious issues. On March 13, Kris Faafoi resigned from Cabinet and Parliament. Minister for Māori Development Willie Jackson gained the broadcasting portfolio and proceeded to oversee the RNZ-TVNZ merger process (Ardern, 2022). On June 23, the announcement of draft legislation named the proposed entity Aotearoa New Zealand Public Media (ANZPM). From March 1, 2023, RNZ and TVNZ would become subsidiaries of the new organisation. An initial RNZ report noted that "under a government mixed-funding model, services which are advertising-free will remain so and profit will be reinvested" (RNZ, 2022b). Since then, the difficulties and complexities of arranging such a model have unfolded.

From the 980 or so submissions to the select committee, a general pattern of contention emerges. From a corporate media perspective, ANZPM is an unwelcome intrusion. Its capacity to cross-promote content across multiple platforms would contract commercial media audiences and users. And, the ring-fencing of NZ On Air money to support ANZPM content was seen to reduce the funding potentially available to private media organisations. Two rhetorical tropes encapsulate these concerns: market distortion and government-media authoritarianism. The first assumes that audience-user engagement with commercial media is the standard and that non-commercial media are anomalous. This overlooks the fact that corporate media players have wielded significant market power across multiple media domains—radio, television, streaming, web-digital and print-online. The second trope assumes that public media organisations are subject to arbitrary government power. Indeed, the very distinction between state and public is elided from public consideration. Some media coverage has reinforced the elision. A *Listener* feature on the merger back in 14–18 December 2021 carried the front-page heading "Media monster: The plan to radically transform our public TV and radio".

The opposing perspective in the select committee submissions positioned ANZPM as a public media entity designed to counter the commercial power of the largest private media organisations and social media corporations. In this context, one major concern is that the Bill and charter, as drafted thus far, do not weigh or address the balance between commercial and public media objectives within ANZPM (Thompson, 2022d).

Alphabet/Google and Meta/Facebook draw advertising revenue away from the large media corporates and smaller media companies. Those with significant news operations see their news content purloined and recycled without compensation. Over the last two years, remedial countermeasures have taken shape. The 2021 JMAD media ownership report outlined the advancement of Australia's News Media and Digital Platforms Mandatory Bargaining Bill. In 2022, similar codes were mooted, planned, or legislatively established, with varying degrees of success, in Canada, the U.S., India, Brazil, the U.K. and the European Union. In Aotearoa New Zealand, engagement between the two sides has been piecemeal and furtive. On November 25, the News Publishers' Association (NPA) filed an application with the Commerce Commission to collectively negotiate with Google and Meta/Facebook for compensatory payment (Bridgeman, 2021). RNZ and TVNZ declared that they should also have bargaining rights. However, the NPA application excluded state-owned media organisations as well as TV3 owners Warner Bros. Discovery (Pullar-Strecker, 2021c). On April 13, 2022, it was announced that NZME had signed an agreement with Meta/Facebook to support digital transformation projects over the next year (Anthony, 2022). On August 8, the Commerce Commission announced its preliminary decision that the NPA should be able to collectively bargain with Google and Facebook (Anderson, 2022). On August 24, Google launched its News Showcase, with NZME outlets, RNZ, *Scoop* and *Newsroom* as debut partners and contributors (RNZ, 2022c). However, the new arrangement excluded Warner Bros. Discovery, TVNZ, Allied Press and Stuff Ltd and its titles. Three days later, NPA General Manager Brook Cameron opined that Google was "offering seemingly low-value agreements to a select few" (Pullar-Strecker, 2022g).

On August 22, Minister of Broadcasting Willie Jackson openly criticised Google and Meta/Facebook's reluctance to strike more deals with news organisations and suggested that a national-regulatory framework for a bargaining code could be introduced (Pullar-Strecker, 2022b). The prerequisites for such an initiative have been specified by Rod Sims, former chairman of the Australian Competition and Consumer Commission (ACCC). On September 18, speaking to Colin Peacock on RNZ's *Mediawatch* (2022b), he stated that legislation must require Meta/Facebook and Google to bargain with all eligible media players inclusively. If they could not reach an agreement, arbitration would then follow. Here, I would add that a legislatively backed bargaining code would provide a much-needed resource opportunity for ANZPM and public media outlets speaking for Māori, Pasifika, and other social minorities.

1: Media Ownership in the Global Context

Wayne Hope

Concentrations of ownership stretch, increasingly, across media entertainment, news media, social media, gaming, streaming, and communications. During 2022, the largest mega deals involved multimedia tech corporations and the gaming sector. On January 18, Microsoft acquired Activision Blizzard for US$68.7 billion (Spangler, 2022). On April 25, corporate billionaire Elon Musk bought out Twitter Inc. for US$44 billion. The board's unanimous support for the acquisition was confirmed on October 27 (Jin & Oguh, 2022). Musk's social media foray reflects the billionaire's desire to advance political influence by buying up major media communication brands (Neate, 2022). Previous examples include Jeff Bezos' ownership of *The Washington Post* since September 2013 and Patrick Soon-Shiong's purchase of the *Los Angeles Times* in July 2018. Microsoft's largest-ever acquisition illustrates the powerful multi-market reach of tech corporations relative to media-entertainment and news media corporations. The following sections explore this theme further.

News media and social media

As previous reports indicate, Alphabet/Google and Meta/Facebook draw advertising revenue away from news media companies while relaying their content to online users (see 2020 JMAD report [pp. 79–82] and 2021 JMAD report [pp. 6–7]). This parasitical relationship contracts newsrooms and undermines the practice of journalism. In response, news publishers in several countries have sought remuneration for the use of their news content. To this end, the collective right to negotiate with social media corporations has been advanced in the European Union, the United States, Canada, India, Brazil, and Australia. In the latter case, the News Media and Digital Platforms Mandatory Bargaining Code Bill was passed by the Federal Parliament in February 2021. An initial deal between Google and NewsCorp in Australia and the U.S. was criticised for not including other news media companies and regional news publishers (Brevini, 2021). One could, nevertheless, argue that the worldwide social media-news media standoff was weakening. The principle and precedent of collective negotiation between the two sides had been internationally established.

During 2022, in Australia, eligibility for Bargaining Code revenue was extended. On May 31, the Minderoo Foundation's Frontier Technology Initiative announced that

Google funds would cover 24 further news outlets. They included multicultural, LGBTQ+, outer-urban, regional, and arts organisations (Minderoo Foundation, 2022). This occurred because the ACCC had provided an exemption allowing collective bargaining by any outlet with less than AU$10 million in annual revenue (Schiffrin, 2022a). On September 1, Anya Schiffrin, journalist and Columbia University researcher, argued that Australia's Bargaining Code was inspiring similar laws in other countries (Schiffrin, 2022b). In the U.K., on May 10, a draft Digital Markets, Competition and Consumer Bill was announced in the Queen's Speech concerning the government's policy and legislative agenda. This was expected to become law in 2024. Chief Executive of the News Media Association Owen Meredith declared that "we are pleased the government has recognised the imbalance of bargaining power between news publishers and digital platforms and is taking this important step forward to enhance competition in the digital ecosystem" (Turvill, 2022a). Two months later, on July 13, Tom Morrison-Bell, Google's government affairs and public policy manager, was reported as saying that paying news publishers for their content to appear in search results would undermine trust in their service. He also claimed that trust in established media was declining and that search engines were seen as the most trusted media source (Maher, 2022).

On July 10, *The Times of India* reported that their government was looking to make Alphabet/Google, Meta/Facebook, Microsoft, Apple, Twitter, and Amazon pay domestic newspapers and digital news publishers a share of revenue for using their original content. Minister of IT and Electronics Rajeev Chandrasckhar stated that "the news publishers have no negotiating leverage at all, and this needs to be tackled legislatively". The Digital News Publishers Association and the Indian Newspaper Society alleged that Google had abused its dominant position in news aggregation to impose unfair conditions on news publishers. As reported, both groups approached the Competition Commission of India, which ordered an inquiry against Google over the allegation (The Times of India, 2022).

Similar initiatives within the US Congress were both advanced and weakened. As reported on August 9, the Journalism, Competition and Preservation Bill, designed to give news organisations some bargaining leverage over tech corporations, was diluted by Republicans. They inserted an amendment excluding news organisations with over 1,500 employees from the Bill's protection (Sisco & Bordelon, 2022). On September 22, the Journalism, Competition and Preservation Act was passed, finally, by a 15-7 vote in the Senate Judiciary Committee. The right to collectively negotiate with social media corporations was accorded to news publishers with fewer than 1,500 full-time employees (Kobuchar, 2022).

On September 13 came the news that a European law firm, Geradin Partners, had announced plans to file a EUR25 billion lawsuit against Google on behalf of news publishers in the U.K. and the European Union. Damien Geradin noted that the former claim sought lost revenue compensation for the sale of advertising space on websites. A Dutch law firm associated with Geradin stressed that it was important to take action "not only to make sure that the damages of the publishers are fully compensated, but also to make sure that Google's anti-competitive conduct is prevented for the future" (Turvill, 2022b). In Canada, by November 2022, the Online News Act had reached the committee stages. The second parliamentary reading was completed on May 31. On October 7, a report from the Office of the Parliamentary Budget Officer (PBO) estimated that passage of the act could force Google and Facebook to pay out CA$329.2 billion annually to news publishers (Turvill, 2022c). On October 27, however, the PBO questioned the accessibility of this revenue. Most of it would go to the Canadian Broadcasting Corporation (CBC), Bell Canada, Rogers Communications Inc., Corus Entertainment, and other broadcasters. Newspapers nationwide would receive less than 25% of the total sum available (Geist, 2022).

Social media corporations do not enter bargaining code negotiations with news publishers willingly. In Brazil, during April, President Jair Bolsonaro and congressional allies postponed debate on an omnibus Bill designed to establish moderation and transparency requirements for internet platforms and payment for news content. Their efforts complemented Google and Meta/Facebook's aggressive lobbying campaign against the legislation (Mello, 2022).

US Newspapers, financial ownership and news deserts

The 2021 JMAD report cited a *Financial Times* research feature which traced the financialisation of US press ownership and the consequent reduction of news journalism (Nicolaou & Fontonella-Khan, 2021). From 2006 to 2021, almost 2,200 titles wound up. In the 15 months to June 2021, more than 70 local newsrooms closed (Nicolaou & Fontonella-Khan, 2021). On June 29, 2022, a report on the state of local news from Northwestern University's Medill School of Journalism-Media Integrated Marketing Communications revealed that between the pre-pandemic months of late

2019 and the end of May 2022, more than 360 newspapers closed. Approximately 7% of all counties nationwide had no local newspaper (Abernathy, 2022). Principal author Penelope Abernathy remarked that "invariably the economically struggling, traditionally underserved communities that need local journalism the most are the very places where it is most difficult to sustain print or digital news organisations" (Karter, 2022).

The report identifies two groups of news publishers. Firstly, the mega-chains are owned by, or indebted to, large hedge funds, private equity groups or other investment firms. With low interest rates and cash flow from other operations, they have acquired, on-sold, closed and/or downsized hundreds of newspapers. By June 2022, the surviving mega-chains, Gannett, Media News Group/Tribune, and Lee Enterprises, owned more than 800 papers, including a third of all dailies. Each of them had closed titles over recent years. From 2020 to mid-2022, Gannett papers declined from 613 to 487. Over the same period, the Media News Group/Tribune shed 17 papers (from 207 to 190) and Lee Enterprises 18 (170 to 152). Secondly, large regional chains had purchased dozens of newspapers on-sold by the mega-chains along with family-owned enterprises in smaller markets. In June 2022, regional chains comprised six of the ten largest news publisher owners. The commercial logic of ownership concentration and news journalism decline is summarised thus,

> Once they've purchased papers, both national and regional chains employ a dual a strategy that involves consolidating business and editorial functions—such as sales, editing and accounting—while outsourcing printing and delivery of the paper. They often replace publishers and editors at local papers with regional publishers and editors—and then merge the small weeklies with other weeklies in the area or with a larger daily, often in another county (Abernathy, 2022).

Behind this restructuring process is Alden Global Capital, the second-largest US newspaper owner by circulation. In May 2021, their purchase of The Tribune newspaper chain hollowed out newsrooms and forced experienced journalists to leave (see 2021 JMAD report). However, in December 2021, an attempt to acquire newspaper chain Lee Enterprises failed. Their board chair, Mary Junck, stated that "the Alden proposal grossly undervalues Lee and fails to recognise the strengths of our business today as the fastest growing digital subscription platform in local media and our compelling future prospects" (Funk, 2021). In January 2022, Alden Global Capital put forward two representatives to run for Lee Enterprises' board of directors.

At this point, 6% of Lee's stock was owned by Alden and affiliates. On January 27, they harshly attacked Lee Enterprises and its business practices. On March 10, at a shareholders' vote, Alden's candidates were defeated, and Lee Enterprise incumbents were re-elected to their board seats (Hiorns, 2022). On May 5, after surviving the hostile takeover attempt, Lee's board executives announced a US$45 million cost reduction in the print side of their business (Jett, 2022).

Global news media companies

As mentioned, concentrations of ownership cut across all communications sectors. Table 1 identifies the largest media corporations with significant news media holdings in multiple formats—digital (online news content), print (newspapers and magazines), and broadcasting (television, radio). Ranking order is based on market capitalisation (unit share price multiplied by total number of outstanding shares) (Seth, 2022a).

Table 1: Media corporations ranked on market capitalisation

Rank	Media Corporation	Market Cap US$
1.	Comcast	200 billion
2.	Thomson Reuters	48.5 billion
3.	Warner Bros. Discovery	45.2 billion
4.	Paramount Global	22.1 billion
5.	Naspers	21.8 billion
6.	FOX Corp	19.1 billion
7.	News Corp	10.4 billion
8.	IACI/Interactive Corp (IAC)	7.8 billion
9.	Nexstar Media Group	7.1 billion
10.	The New York Times Company	5.8 billion

On October 15, Rupert Murdoch announced plans to reunite News Corp and 21st Century Fox, nine years after their separation in May-June 2013. Fox sold most of its film and television assets to Disney for US$71 billion in March 2019. The unacquired assets were spun off as Fox Corporation (a publicly traded mass media company comprising the Fox Television Network) (Malik & Chmielewski, 2022). On November 20, however, investor and minority shareholder Irenic Capital Management publicised a letter written to News Corp opposing the newly mooted merger. They suggested instead that Dow Jones' media properties be spun off. Previously, Irenic had urged

News Corp to split its online real estate listing unit from print businesses such as *The Wall Street Journal*, *Harper Collins,* and the *New York Post* (Hirsch, 2022).

Mega deals across communication sectors

The US$8.45 billion merger of Amazon and MGM in May 2021 (see 2021 JMAD report) was confirmed by both parties nine months later. The US Federal Trade Commission had elected not to block or compromise the deal, and the European Commission elected not to pose competition concerns in Europe (Goldsmith, 2022). In May 2021, AT&T announced plans to combine its Warner Media division with Discovery, a communications-television company. The deal would provide AT&T with US$4.3 billion in cash and debt securities plus a 71% shareholding in the combined business. Discovery would assume control of the remaining 29% stake (see 2021 JMAD report). On April 8, 2022, both firms announced that the merger was complete (Reuters, 2022). If the communications domain is expanded to include information technologies, a wider pattern of mega deals emerges. Alongside Microsoft's acquisition of Activision Blizzard and Elon Musk's buy-out of Twitter, the following deals are indicative. On January 31, 2022, Vista Equity Partners acquired Citrix Inc., a cloud computing, virtual reality company for US$16.5 billion. Two weeks later, AMD, a US semi-conductor company, paid US$28.3 billion for Xilinx, also a semi-conductor company. On April 1, Microsoft took over Nuance Communications, a US artificial intelligence, cloud computing, and software technology company for US$19.7 billion. On May 26, Broadcom, a designer, manufacturer, and global supplier of semi-conductor and software infrastructure products, acquired VM Ware, a cloud computing, virtual reality company for US$61 billion (Patel, 2022).

The preceding deals, taken together, exemplify an ownership concentration trend throughout the information technology and digital communication sectors. Correspondingly, tech corporations are marginalising and/or colonising the non-news offerings of media corporations. According to Investopedia, one of the largest corporations in the latter category actually includes Apple (Seth, 2022b). And the ten most popular subscription streaming services as of September 2022 include Amazon Prime Video, Amazon Music, Apple Music, and YouTube Music (owned by Google) (All Top Everything, 2022). At the same time, tech corporations have appropriated media-sport content. In May 2021, Fox relinquished its "Thursday Night" NFL (football) coverage to Amazon Prime Video in an 11-year deal reportedly worth US$1 billion annually. The debut, broadcast on September 20, 2022, attracted a record number of new subscribers according to an Amazon executive (Palmer, 2022). On June 17, it was reported that Apple had signed a two-year deal worth US$250 million annually to cover US major league soccer. The growing popularity of these games allows Apple to generate revenue for their streaming services (Levy, 2022). Overall, tech corporations, through their streaming services, are appropriating major segments of US television sports content (which also attracts global audiences).

2. Aotearoa New Zealand Media Ownership: Categories and Shareholdings

Saing Te

General media ownership patterns

In 2022, the general makeup of media ownership in Aotearoa New Zealand remains unchanged. There are Crown-owned media entities, shareholder-owned entities, and independent and privately held media companies operating (Table 2). The three state-owned broadcasters are Māori Television Service (MTS), RNZ, and TVNZ. MTS is funded by the government to advance Māori language and culture. RNZ is the sole public-interest broadcaster in New Zealand. It is commercial-free and receives funding through NZ On Air and Manatū Taonga-Ministry for Culture and Heritage. TVNZ is a free-to-air broadcaster. It is commercially driven and accountable to the government.

In 2022, TVNZ welcomed a new chief executive officer, Simon Power, who took over from Kevin Kenrick. For the 2022 financial year, the state broadcaster's total revenue was $341.7 million (FY2021: $340.0 million) and net profit after tax (NPAT) was $7.9 million (FY2021: $59.2 million). As such, TVNZ did not pay a dividend to the government. Of its revenue figure, advertising accounted for $321.0 million (94%), which was down $1.3 million from the previous year. Its other revenue streams include programme funding, production facilities, programme sales, and multi-feed services. Andy Coupe, the chair of the board, noted that TVNZ had been experiencing year-on-year growth in digital revenue (22%), which suggests that audiences are migrating from traditional broadcast viewing to digital streaming. There were also changes to the TVNZ board. Meg Matthews and Aliesha Staples now serve as directors (TVNZ, 2022). From March 1, 2023, TVNZ and RNZ will be merged and an autonomous Crown entity, Aotearoa New Zealand Public Media, will be established.

There are four trading media and entertainment companies operating in Aotearoa New Zealand: NZME, Sky, Spark Sport (Spark), and Warner Bros. Discovery (formerly Discovery). NZME specialises in radio, digital, and print. It is a dual-listed company, appearing on the New Zealand stock exchange (NZX) and the Australian stock exchange (ASX). Sky broadcasts sport and entertainment and is listed on the NZX. The company's main competitor is Spark Sports, which is owned by the telecommunication and digital service giant, Spark. Spark is also a dual-listed company, appearing on the NZX and ASX. Warner Bros. Discovery is an American-based global media and entertainment company. It is accessible in 220 nations and territories. These four listed companies are accountable to their shareholders.

MediaWorks is a foreign-owned radio and outdoor advertising business. Its two owners are the American investment management firm Oaktree Capital Management (Oaktree) and Australian private equity firm, Quadrant Private Equity (Quadrant). Media organisations outside of the four companies are primarily owned by an individual, a group, or trusts. In general, independent outlets gain revenue from advertising, subscriptions, sponsorships, license fees, donations and memberships. In this report, the focus is on eight independents: Allied Press Ltd, *Asia Pacific Report*, *Crux*, *National Business Review* (NBR), *Newsroom*, *Scoop*, *Stuff*, and *The Spinoff* (for more information see the Print and Online section).

Table 2: Aotearoa New Zealand media ownership: Categories, funding, and assets

Company	Funding	Notable assets
Crowned-owned entities		
RNZ	State	RNZ National, RNZ Concert, RNZ Pacific, AM Network, RNZ News
TVNZ	Advertising	TV ONE, TV2, OnDemand, onenews.co.nz, Re:
Māori Television Service	State	Māori Television, Te Reo, Te Ao Māori News
Independently owned media companies		
Allied Press (family-owned)	Advertising, subscriptions	The Otago Daily Times
Asia Pacific Report	n/a	asiapacificreport.nz
Crux (Crux Publishing Ltd)	Donations (one-off, monthly, annually)	Crux
National Business Review (publisher owned)	Subscriptions	NBR
Newsroom (editor owned)	Advertising, memberships, donations, sponsorships	Newsroom, Newsroom Pro
Scoop (Scoop Publishing Limited)	Donations, subscriptions	Scoop.co.nz, Scoop Pro
Stuff (owned by an individual and staff)	Advertising, subscriptions, donations	stuff.co.nz, The Dominion Post, The Press, Sunday Star-Times, Neighbourly, Ensemble, NZ Gardener, NZ House & Garden
The Spinoff (publisher/worker owned)	Donations, memberships, advertising, Sponsorships	The Spinoff
Private equity-owned media company		
MediaWorks	Advertising	The Breeze, The Rock, More FM, The Sound, Magic, rova
Shareholder-owned media companies		
Warner Bros. Discovery	Advertising, programme sales	Three, ThreeNow, Bravo, Discovery, 7 Days, Newshub, The Project, AM, The Nation
NZME	Advertising, subscriptions	The New Zealand Herald, nzherald.co.nz, BusinessDesk, Newstalk ZB, ZM, The Hits, iHeartRadio
Sky TV	Subscriptions, advertising	Sky Box, Sky Go, Sky Sport, Neon
Spark Sport (owned by Spark)	Advertising, subscriptions	Spark Sport

Shareholding stakes in Aotearoa New Zealand media companies

The following pages detail the market activities of NZME, Sky, Warner Bros. Discovery, and MediaWorks.

New Zealand Media and Entertainment

On January 17, 2022, NZME finished its acquisition of *BusinessDesk*. It has also acquired Radio Wanaka and its associated frequencies. On March 25, 2022, the company announced that it had signed a letter of intent with Google, laying out the key terms for sharing NZME news content with Google's News Showcase (and its other products and projects). Correspondingly, NZME notified the News Publishers' Association of New Zealand (NPA) and the New Zealand Commerce Commission that it would no longer participate in the collective bargaining with Google (unless the parties could not reach a final agreement). The partnership with Google was confirmed on June 22, 2022 (NZME, 2022a). At around the same time as the negotiations were taking place, NZME (2022b) was involved in commercial discussions with Meta (formerly named Facebook), which centred upon the multinational technology conglomerate's support of NZME's projects over the following year. The agreement was finalised on April 13, 2022. Meta (2022) has also signed commercial agreements with *The Spinoff* and *Newsroom*.

On June 29, 2022, NZME (2022c) announced that it had more than 155,000 digital subscriptions, including those who received *New Zealand Herald* premium access as part of their print subscription. Of that figure, 100,000 were paid digital subscriptions. NZME's financial results for the half-year ended June 30, 2022, showed that NPAT was $8.5 million, an increase of 37% compared to the same period in 2021. Chair Barbara Chapman stated, "[f]ollowing the strong operating performance and capital position of the company, the NZME Board declared a fully imputed interim dividend of 3.0 cents per share" (NZME, 2022d). A few days later, NZME (2022e) publicised that it was "celebrating the biggest brand audience in its 158-year history, with more than 2.26 million Kiwis engaging with its print and digital content each week".

Earlier, on June 3, 2022, NZME had appointed Chris Rudd as General Manager Australia–Customer Solutions. This suggests that NZME is expanding its presence in the Australian market. The company's board of directors is unchanged (Table 3). It is chaired by Barbara Chapman, serving alongside her as directors are Carol Campbell, David Gibson, Sussan Turner, and Guy Horrocks. On December 31, 2021, three directors had shares in the company: Chapman had 73,000, Campbell 150,000, and Gibson 50,000 (NZME, 2022f).

Table 3: NZME board members (as of December 31, 2021)

Director	Position	Company
Barbara Chapman	Independent chair and shareholder	NZME
	Chair	Genesis Energy Limited
	Deputy chair	The New Zealand Initiative
	Patron	New Zealand Rainbow Tick Excellence Awards
	Director	Fletcher Building Limited
	Director	Bank of New Zealand
Carol Campbell	Independent director and shareholder	NZME
	Director	T&G Global Limited
	Director	Asset Plus Limited
	Director	NZ Post Limited
	Director	Chubb Insurance New Zealand Limited
	Director	Kiwibank Limited
David Gibson	Independent director and shareholder	NZME
	Director and shareholder	DG Advisory Limited
	Director and shareholder	Sidehustle Ecommerce Limited
	Director	Rangatira Limited
	Director	Biostrategy Holdings Limited
	Director	Trustpower Limited
	Director	Goodman (NZ) Limited
Sussan Turner	Independent director	NZME
	Director and shareholder	Aspire2 Group Limited
	Pro-chancellor	Auckland University of Technology
	Shareholder	Organic Initiative Limited
Guy Horrocks	Independent director	NZME
	Shareholder	Solve Data, Inc.

Source: NZME (2022f). *New Zealand Media and Entertainment annual report for the year ended December 31, 2021*. NZX. http://nzx-prod-s7fsd7f98s.s3-website-ap-southeast-2.amazonaws.com/attachments/NZM/387755/365209.pdf

As of February 18, 2022, Citicorp Nominee Pty Limited, which represents the holdings of shareholders with custodial accounts, was the top shareholder of NZME with 19.60% (NZME, 2022f). As of January 7, 2022, four financial institutions own 42.40% of NZME's shares (Table 4). This is down from the December 31, 2020, total of 45.74% (NZME, 2020). Osmium Partners LLC (Osmium) emerged as the largest substantial shareholder, and Renaissance Smaller Companies Pty Ltd (Renaissance) no longer appeared on the substantial shareholders' list. On October 28, 2022, NZME's shares were listed at $1.14, and the 52-week range was between $1.09 and $1.79 (Figure 1).

Table 4: NZME substantial shareholders

Substantial shareholders	As of January 7, 2022		As of December 31, 2020	
	Number of shares held	% of shares held	Number of shares held	% of shares held
Auscap Asset Management Ltd	18,976,962	9.61	25,620,000	12.97
Forager Funds Management Pty Ltd.			16,488,767	8.35
Osmium Partners LLC	33,013,889	16.71	27,739,284	14.04
Spheria Asset Management Pty Ltd	17,844,175	9.03	20,498,325	10.38
UBS Securities Australia Ltd (Collateral Acc)	13,928,980	7.05		
Total	83,764,006	42.40	90,346,376	45.74

Sources: NZME (2021a). *New Zealand Media and Entertainment annual report for the year ended December 31, 2020*. NZX. http://nzx-prod-s7fsd7f98s.s3-website-ap-southeast-2.amazonaws.com/attachments/NZM/368074/341017.pdf. NZME. (2022f). *New Zealand Media and Entertainment annual report for the year ended December 31, 2021*. NZX. http://nzx-prod-s7fsd7f98s.s3-website-ap-southeast-2.amazonaws.com/attachments/NZM/387755/365209.pdf

Figure 1: NZME stock performance graph October 2021–October 2022

Source: NZME (2022g). *NZM price history*. NZX. https://www.nzx.com/instruments/NZM

Sky Network Television

For the period under review, there were changes to the media organisation's executive leadership team. Tom Gordon joined the team on December 15, 2021, as their chief financial officer and, early in 2022, Antony Welton became the chief operations and people officer (Sky New Zealand, 2021a). It was also announced on March 22, 2022, that Mark Buckman had been appointed to the board, replacing Geraldine McBride who would later step down after nine years of service. The other members of the board are Philip Bowman (Chair), Joan Withers, Keith Smith, and Mike Darcey.

On June 6, 2022, the *Australian Financial Review* reported that Sky was in exclusive talks with Oaktree Capital to acquire MediaWorks (Macdonald et al., 2022). The following day, the company addressed the media speculation, stating that "it is currently in exclusive negotiations with MediaWorks shareholders regarding a potential acquisition of MediaWorks' radio and out of home advertising business" and that "the likelihood of a transaction proceeding is still highly uncertain with discussions and due diligence ongoing and incomplete" (Sky New Zealand, 2022a). The market responded to the news of the proposed deal with apprehension; the company's shares closed down 7.2% on June 7, 2022, and fell to 11% the following day (Pullar-Strecker, 2022b, 2022c). It was also reported that analysts expected the purchase to cost Sky a large sum. *MorningStar* analyst Brian Han estimated that it could cost between $150 million to $200 million, while *Forsyth Barr* estimated the figure could exceed $220 million (Pullar-Strecker, 2022c). Shortly afterwards, on June 15, 2022, the company announced that it would no longer look to acquire MediaWorks and would remain committed to delivering regular dividend payments to shareholders (Sky New Zealand, 2022b).

In the annual report for the 2022 financial year, Sky's total revenue was $736.1 million (2021: $711.2 million) and NPAT was $62.2 million (which included the gain on sale from their properties). The return to revenue growth saw the board announce a dividend of 7.3 cents per share to be paid in late September. The number of Sky customers also increased by 4% to reach 990,761, of which 529,521 and 436,388 were from Sky Box and streaming services (e.g., NEON and Sky Sport Now), respectively (Sky New Zealand, 2022c). On October 28, 2022, Sky shares were trading at $2.20, which was an increase of 15.72% over 52 weeks. The range for the year was a high of $2.93 and a low of $1.66 (Figure 2).

Figure 2: Sky stock performance graph October 2021–October 2022

Sources: Sky. SKT price history. NZX. https://www.nzx.com/instruments/SKT

As of June 30, 2022, two financial institutions and one Crown entity owned 23.20% of Sky's shares (Table 5). This is down from the previous total of 33.00%. Jupiter Asset Management Ltd and its related corporate bodies remained the largest substantial product holder and Osmium Partners, LLC emerged as a substantial shareholder. UBS Group AG and its related corporate bodies, Black Crane Asia Pacific Opportunities Fund and FMR LLC (Fidelity Institutional Asset Management), no longer appeared in the substantial product holders' list.

Table 5: Sky substantial product holders

Substantial product holders	As of June 30 2022		As of July 16 2021	
	Number of shares held	% of shares held	Number of shares held	% of shares held
Jupiter Asset Management Ltd and its related bodies corporate	15,802,241	9.04%	158,022,414	9.04%
Accident Compensation Corporation	14,584,144	8.349%	145,942,382	8.357%
Osmium Partners, LLC	10,144,702	5.807%		
UBS Group AG and its related corporate bodies			93,369,859	5.35%
Black Crane Asia Pacific Opportunities Fund			89,496,785	5.12%
FMR LLC			89,676,881	5.134%
Total	40,531,087	23.20%	576,508,321	33.00%

Source: Sky New Zealand (2021b). *Annual report for the 2021 financial year*. https://www.sky.co.nz/documents/117005/348102/Sky+Annual+Report+2021.pdf/786733db-96d2-8b3d-6b56-dd0564da529c?t=1629839862853; Sky New Zealand (2022c). *Annual report for the 2022 financial year*. https://www.sky.co.nz/documents/117005/7221229/2022+Annual+Report.pdf/44c60184-bb48-00d2-00e0-ea6a1994ce81?t=1661380513469

Warner Bros. Discovery

On April 8, 2022, the merger of AT&T's WarnerMedia unit and Discovery Inc was completed, resulting in the company Warner Bros. Discovery. Its portfolio includes Discovery Channel, Discovery+, Warner Bros. Entertainment, CNN, HBO, HBO Max and Cartoon as well as a number of franchises such as Batman, Harry Potter, and the 90 Day Fiancé (Reuters, 2022). Then, on the next trading day (April 11), the newly formed company traded on the Nasdaq under the ticker symbol "WBD".

Earlier, on April 7, chief executive officer of Warner Bros. Discovery, David Zaslav, announced the new leadership team. Of note, Gerhard Zeiler was appointed as the President, International, which gives him responsibility for the company's businesses abroad (Maas, 2022). Shortly afterwards, it was reported that James Gibbons would be the president and managing director of Australia and New Zealand, and Japan. He would report to Zeiler and relocate from London sometime in early 2023 to be based in Asia (Ravindran, 2022).

The Warner Bros. Discovery's board is made up of 13 directors (Table 6). Six independent directors were designated by Discovery, Inc. and seven by AT&T Inc. Samuel A. Di Piazza is the board chair and was designated by AT&T. The company's financial results for the quarter ending June 30, 2022, showed total reported revenues of US$9,827 million, a net loss of US$3,418 million, and a total reported adjusted earnings before interest, taxes, depreciation, and amortization (EBITDA) of US$1,664 million (Warner Bros. Discovery, 2022b).

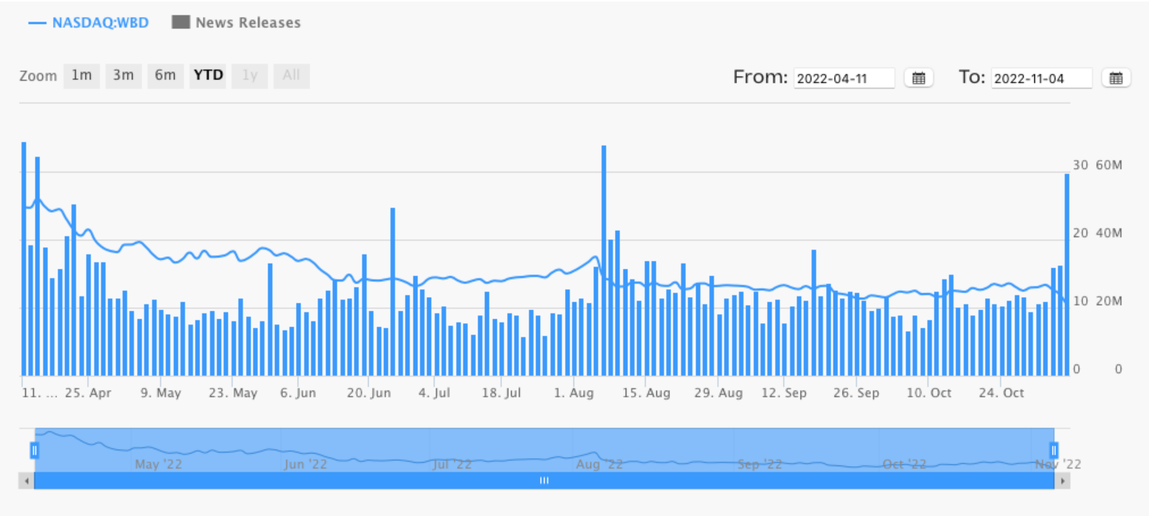
Table 6: Warner Bros. Discovery board of directors

Directors	Position
Samuel A. Di Piazza, Jr	Chairman
David Zaslav	President and CEO
Robert R. Bennett	Independent Director
Li Haslett Chen	Independent Director
Richard W. Fisher	Independent Director
Paul A. Gould	Independent Director
Debra L. Lee	Independent Director
John Malone	Independent Director
Fazal Merchant	Independent Director
Steven A. Miron	Independent Director
Steven O. Newhouse	Independent Director
Paula A. Price	Independent Director
Geoffrey Y. Yang	Independent Director

Source: Warner Bros. Discovery (2022a). *Leadership*. https://wbd.com/leadership/

Recently, the *Los Angeles Times* reported that the company had provided the Securities & Exchange Commission with a summary of results for the third quarter of 2022 and noted that, "the estimated cash expenditures from the organisation restructuring, facility consolidation activities and other contract termination costs will be in the range of approximately $1.0–$1.5 billion" (James, 2022). Warner Bros. Discovery also stated, "[s]ince April, the company has let hundreds of employees go through multiple rounds of layoffs. In August, about 70 people were cut from its crown jewel, HBO—14% of its staff. Earlier [in October], more than 80 workers were let go from Warner Bros. TV studio. Cuts are expected at the film studio [in November]". By the end of 2024, Warner Bros. Discovery is expected to have incurred between US$3.2 billion and US$4.3 billion in pre-tax restructuring charges related to the merger process (Spangler, 2022). On November 3, 2022, the company reported on its third-quarter earnings and revealed that its revenue fell short of expectations, totalling US$9.82 billion (vs US$10.36 billion) (Rizzo, 2022). As a result of the announcements, the company's shares fell by 5.6% to US$11.97 during the regular trading session, and after hours, fell a further 5% (Rizzo, 2022). Shares for the company closed on November 4, 2022, at US$10.43. The 52-week range was a low of US$10.20 and a high of US$31.55 (Warner Bros. Discovery, 2022c).

Figure 3: Warner Bros. Discovery Stock Performance April 2021–November 2022



Sources: Warner Bros. Discovery (2022c). *Stock quote and chart*. https://ir.wbd.com/stock-information/stock-quote-and-chart/default.aspx

MediaWorks

As mentioned earlier, the radio and outdoor platform company is owned by the American investment management firm Oaktree Capital Management (Oaktree) and Australian private equity firm, Quadrant Private Equity (Quadrant). The former has a majority 60% shareholding in MediaWorks, and the latter holds 40%. On June 7, 2022, RNZ (2022e) reported that for the financial year ending December 31, 2021, MediaWorks reported revenue of $204 million, $266.7 million in net assets, and a net loss of $2.8 million. At present, the leadership team at MediaWorks remains unchanged with Cam Wallace as the chief executive officer and Wayne Stevenson as chair of the board. Stevenson was appointed to the position in February 2022, having been acting as interim chair since August 2021 (StopPress Team, 2022). The directors on the board remain unchanged. They are Jonas Mitzsschke (a senior vice-president in Oaktree's Opportunities group in London), Jonathan Pearce (Quadrant managing partner and QMS Group chairman), Louise Bond, and Nagaja Sanatkumar (MediaWorks, 2022a).

Earlier, on June 4, 2022, Matt Nippert (2022) of the *New Zealand Herald* reported that back in October 2021, Wallace had signed an incentive deal to find a buyer for the business. If he was able to find a buyer, he would be entitled to "1.5 percent of any sale price excess above $175 million and the ability to buy 1.5 percent of shares in the company for $300,000 – as presently being worth $2.2 million". Shortly afterwards, on June 7, *Stuff* wrote that MediaWorks' majority owner, Oaktree, "has been assumed to be keen to exit the New Zealand media market completely after a loss-making foray into the TV market here prior to the Discovery transaction" (Pullar-Strecker, 2022b).

3. Television Broadcasting

Sarah Baker and Rachel Peters

With the proposed restructuring of TVNZ and RNZ, broadcasting may see a reincorporation of public service principles in the future. Audience numbers for linear television programming continue to fall while global streaming video on demand services maintain their popularity. The television broadcasting industry is still projected to continue its long-term decline over the next five years, though this should be slower than over the previous five years. In 2022, the market value of the television broadcasting industry in New Zealand is $1.4bn, showing a decline of 4.8% per year between 2017 and 2022. This figure is expected to decline further in coming years (IBISWorld, 2022).

Thompson (2019) noted that public media policy in New Zealand has undergone significant changes under various governments over the last few decades, and there have been additional complexities in trying to advance public service media in the digital multi-platform environment. In March 2022, Thompson highlighted his concern that "aligning the commercial television arm and future online services—for example, the integration of the RNZ and TVNZ news operations—entails potentially contradictory priorities, even under the broad directives of a public charter" (Thompson, 2022a). Each entity currently operates on a different financial and management framework, and thus their merging will pose problems.

Looking at the television market more broadly, streaming platforms are now having to find new ways to generate income as economic pressures mount. To maintain revenue streaming providers such as Netflix are trialling advertising on certain platforms for the first time (Palmer, 2022). There is also no doubt that streaming audiences have experienced huge growth since late 2019. For example, during the pandemic, the recently established Disney+ subscriptions grew. This trend has continued with the service attracting 1.25 million viewers in 2022, an increase of 481,000 subscriptions from the previous year. Similarly, Amazon Prime has also seen a huge increase in subscriptions and has jumped 56.6% to 460,000 viewers (Keall, 2022a).

Content and consumption trends

Television is watched by approximately 3.0 million New Zealanders each week. The average person spends 1 hour 50 minutes viewing television per day. Live Television viewing has remained steady, it constitutes 88% of total live viewership. News, Documentaries and Reality/Drama dominated the top ten programmes for the second quarter of 2022. The growth in New Zealand Broadcaster Video on Demand platforms continues with over 1.6 million New Zealanders reached each week. The growth in viewership has occurred across a range of demographics (Think TV, 2022).

Data from Roy Morgan (2022a) shows that over 2.9 million New Zealanders aged 14 + now watch subscription television over an average four-week period. This represents a 34% increase in such viewers from 2021. Disney+ is watched by 1,246,000 people in an average four-week block a rise of 481,000 from 2021. Netflix still remains the most popular service and is watched by 2,256,000 people in an average four-week period (An increase of 102,000 viewers since 2021). Sky has 1,386,000 viewers which is an increase of 0.4% on 2021, and this figure includes Sky TV, the Neon platform, and also Sky Sport Now which used to be called Fan Pass. In 2022 Amazon Prime Video has 460,000 viewers which is an increase of 166,000. In total 629,000 New Zealanders now view at least one of the available streaming services and viewership has increased by 57,000 (Roy Morgan, 2022a).

TVNZ-RNZ merger

In February 2022, Cabinet made the call to combine TVNZ and RNZ into a new public media entity with a distinctive charter. After the announcement, concerns about the merger were expressed by Better Public Broadcasting, they suggested that strong rules would be needed to maintain RNZ's public media ethos. The Taxpayer Union lobby group called for the government to better explain the thinking behind the merger proposal. Another concern is that the new entity could push more strongly into the online news space currently dominated by privately owned media businesses Stuff Ltd and NZME, with potential negative implications for media plurality. Former New Zealand First Minister, Tracy Martin, is leading the TVNZ/RNZ media reforms and has defended the Government despite the fact that they have not put forward a cost-benefit analysis on the mega merger.

In May, the government announced that the merger was "Built on the best of TVNZ and Radio NZ, it will better meet the challenges of technology changes and global competition. Budget 2022 provides new funding of $327 million over three years for the entity. This is for the three years from 2023 when the entity will be operating, through to 2026" (Faafoi, 2022).

National's broadcasting and media spokesperson Melissa Lee asked the Minister for Broadcasting and Media, Willie Jackson, to confirm if the "$370 million merger of RNZ and TVNZ has had no regulatory impact statement or cost-benefit analysis". His response was brief: "I'll come back to the member on that". In October, Martin told Rebecca Wright on Newshub Nation that the Treasury did not see the need for a cost regulatory statement because it had been covered in the business plan (Swift, 2022).

The Bill creating the new media entity recently completed the select committee stage. The organisation will be known as Aotearoa New Zealand Public Media (ANZPM). The new organisation will be officially established on March 1, 2023, and its funding and mandate will begin in July 2023 (Coughlan, 2022). In September, Duncan Greive (2022a) noted that the Aotearoa New Zealand Public Media will take over the ownership of TVNZ and RNZ and be given over $100 million in the form of an annual funding boost, on the condition that it meets the needs of audiences and communities. Specifically, they are referring to younger and more diverse audiences that both organisations struggle to serve. He notes too, that the submissions have expressed support for the merger, some had raised fears that the new entity would be able to reconcile commercial pressures with public media principles.

The plan for government fund top ups is what has put the rest of the media into a spin, as the new entity could use these resources to exploit new areas of the market that commercial outlets depend on. Further, ANZPN could attract staff from the private media sector. Potentially, the new entity could make or commission more popular programmes and buy the rights to sporting events. There have also been tensions between the broadcasting minister Willie Jackson and TVNZ. He has insisted that TVNZ get on board with the new entity and its priorities (Greive, 2022a).

Forecasts by officials reveal that the new public media entity will "witness the loss of a third of TVNZ's existing commercial revenue, equating to about $100 million a year, within five years" (Coughlan, 2022). Lost revenue from the shortfall in advertising is to be supplemented by funding from the Crown. Melissa Lee, the

National Party broadcasting spokeswoman, said that "the Government was wilfully destroying TVNZ's commercial model and forcing the taxpayer to pick up the tab" (as cited in Coughlan, 2022).

The government has responded by stating that the drop in revenue would be occurring anyway and is a result of the changing advertising landscape. Broadcasting Minister Willie Jackson said that the current falling advertising revenue is one of the reasons for the merger, and that TVNZ's fully commercial model is unsustainable going forward. The aim is to have the new entity running by the middle of 2023. The cost of branding is calculated to be $3million, with the Government expected to spend $6million on contractors working for the public media mega merger. The transition cost allocated is $38.3 million in total. The Ministry of Culture and Heritage has spent $4.3 million on the 'Strong Public Media' transition so far (Pennington, 2022).

In November 2022 TVNZ sits at a juncture between the TVNZ that was and the entity that will take shape in the future. CEO Simon Power has stated that:

> While the details are still being determined by working groups that include TVNZ representatives, the provision for mixed funding to underpin the new entity is very clear: commercial income and government funding will both be needed" (as cited in Venuto, 2022a).

While accepting the reality of TVNZ's new incarnation Power has criticised the Aotearoa Public Media Bill (Venuto, 2022b).

Television and streaming: Key players

TVNZ

TVNZ is New Zealand's state-owned commercially funded broadcaster which the government is about to merge with RNZ. Its channels include TVNZ 1, TVNZ 2, Duke, and the online streaming platform TVNZ OnDemand, which has been rebranded in 2022 to TVNZ+. The top 20 television shows broadcast across the networks in 2022 all aired on TVNZ 1. TVNZ's OnDemand successful rebrand to TVNZ+ "repositioned the platform for inevitable and increased competition from global streaming giants in the years ahead" (TVNZ, 2022).

TVNZ reported operational earnings (EBITDAF) of $26.1 million for the financial year ending June 30, 2022. The net profit after tax (NPAT) of $7.9 million for the period was down by $51.3 million from the year before (TVNZ, 2022). The total revenue of $341.7 million was up $1.7 million on the financial year 2021, while advertising revenue was $1.3 million lower for the same period. There was a reported 22% growth on digital revenue showing that audiences continue to migrate from broadcast viewing to digital streaming.

Analysis of the total operating costs show a $62.3 million increase on the previous year, to $315.6 million. Content costs have increased by 33.6% to $189.5 million over the same period. TVNZ acknowledges that the 2021 financial year was a record financial year, explaining that this was due to a lack of available content, together with cost constraints that were put into place to preserve funds. In 2022, however, there has been a return to pre-pandemic levels of expenditure which has impacted the financial record.

In June 2022, TVNZ announced a new era for television, with TVNZ's CEO Simon Power announcing the new content partnerships with global networks Paramount, Sony, and NBC. In addition, a new dating show was announced as well as a new-look streaming service on TVNZ+. The broadcasters deal with Sony Pictures will see over 100 films released on TVNZ including *Spider-Man: No Way Home* and older favourites, such as *Ghostbusters*, the *Karate Kid*, and the Charlie's Angels franchise. With the deal comes several new international shows for the TVNZ platform, such as *Monarch*, *Without Sin*, and *A Spy Among Friends,* and other popular programmes like *Community,* and *Hannibal*. On Monday June 13, TVNZ+ was officially launched (New Zealand Herald, 2022c).

Croot (2022), suggests that against the backdrop of the soon to be merged public broadcasting entity, TVNZ faces a growing international content crisis. They can no longer screen long running audience favourites like *Grey's Anatomy*, *The Simpsons,* and *Dr Who,* as Disney+ has added these programmes to its own streaming service (Croot, 2022). Prime Video has programmes like *Rings of Power,* to attract audiences, while Netflix continues to stream popular programmes like *The Watcher,* which provides a competitive obstacle for TVNZ.

Sky TV

Sky TV is Aotearoa New Zealand's only subscription-based pay-television company. It was founded in the late 1980s and has since expanded into offering the digital services, Sky Go, Neon and Sky Sport Now, alongside its satellite Sky Box service. Sky Go streams a selection of Sky TV’s linear channels to Sky Box customers. Neon offers on-demand television and movies, and Sky Sport Now offers digital sports streaming packages.

In December 2021, Sky TV sold its land and headquarter buildings in Mt Wellington for $56 million to the Goodman Property Trust. As part of the agreement Sky is leasing back the land and the Studio One Headquarters building for ten years. The property sale reflects Sky TV’s desire to downsize its Mt Wellington footprint and increase its presence in Auckland’s CBD. Additionally, the sale raised capital that could be invested in other areas of its business (Pullar-Strecker, 2021d).

In June 2022, Sky confirmed that it was in talks to acquire Media Works who have holdings in the radio sector and outdoor advertising. The proposal was received negatively in the stock market, with shares falling 6.82% in early trading. Discussions about the acquisition were quickly terminated (Pullar-Strecker, 2022d).

In 2022, Sky TV made a 41% rise in net profit compared to 2021 and boosted its revenue growth for the first time in 6 years. It recorded a net profit of $62.2 million, and its total number of customers (a combination of Sky Box and streaming customers) was 990,761. Sky TV also announced that it would resume paying a dividend of 7.3 cents per share. Sky CEO Sophie Moloney attributed its improved financial position to cuts in discretionary spending across many areas, as well as the sale of the Mt Wellington property which resulted in a $14 million one-off gain (Pullar-Strecker, 2022f) While the number of Sky Box subscribers fell by 4.5%, there was a 14% rise in people streaming from Neon and a 53% rise in those using Sky Sport Now. In 2021, Sky TV launched its broadband service. In 2022, take-up numbers were publicised for the first time, “close to 18,000 customers” were counted (Pullar-Strecker, 2022f).

In 2021, Sky TV revealed the images for its new Sky TV box that it was launching in place of boxes (or decoders) which were more than a decade old. These new boxes were expected to be available by mid-2022. Then the date was then pushed back until October 2022, then until the end of the year (Keall, 2022b). These boxes will offer a hybrid service of both satellite coverage and access to apps via broadband. Additionally, there is a cheaper online-only option called “the pod”. This will initially be offered to Vodafone TV customers, as the company which currently provides access to Sky TV as well apps and free-to-air TV, is ending its service in November.

Sky TV has indicated that the cohort of 18-to-34-year-old customers and potential customers, who are online and use on-demand services is a source for future growth. Moloney has also indicated that it would like to expand its free-to-air business, indicating that it may stream more content for free using an advertising-funded model (Keall, 2022b).

Warner Bros. Discovery

Other channels in the local market are Warner Bros. Discovery, who run channels Three and Bravo, the streaming service ThreeNow, as well as the multi-platform news and current affairs service Newshub. They also run Three+1, Bravo+1, Eden, and Rush. The company brought these assets from MediaWorks in July 2020. In 2022, Warner Bros. Discovery launched a new-look morning show and a host of new programming to compete with TVNZ (New Zealand Herald, 2022f).

Warner Bros. Discovery had a merger ratings peak in 2022 with almost half a million New Zealanders watching the grand finale of *Dancing with the Star*s, and another half a million watching the first episode of the new look season of *MasterChef New Zealand* (which premiered after the *Dancing with the Stars* finale). The *MasterChef* premiere secured a 30% audience share of the key 24-54 target audience. The use of international formats made for local audiences continued in 2022 and:

> The network's use of existing international formats seems to be resonating with Kiwi viewers tuning in to watch homegrown versions of much-loved reality shows first seen overseas, while TVNZ continues to focus on unique content for their offering (New Zealnd Herald, 2022b).

For 2023, Warner Bros. Discovery has unveiled lighter entertainment programmes such as, *Paddy Gower Has Issues*. This is said to promise "long-form factual content showcasing in-depth journalism and probing interviews" (Reitsma, 2022). In addition, a new series hosted by Vinnie Jones, will see teams test their physical and mental ability evading elite tracker forces in extreme environments in the South Island. There will also be a New Zealand version of *Couples Therapy,* with diverse couples filmed in a documentary setting. Warner Bros. Discovery has announced the 2023 release of FAST channels, which are Free Ad Supported Streaming Television (funded by adverts), on the networks online streaming service Three Now. In this context, they say, “[t]he 24/7 channels represent ‘a whole new emerging class of video streaming’ and will offer viewers a customised streaming experience” (Reitsma, 2022). On demand and streaming platforms thus continue to compete with each other and are trying to find new ways to secure audiences and maintain profits.

Table 7 shows the pricing charges for streaming services in New Zealand. In 2022, the streaming and on-demand services came up with various pricing plans to secure audience numbers and increase revenue. Interestingly, where the value that streaming services had in previous years was based on the fact that they did not have advertising, now audiences have to pay for the premium version of these services to maintain advertising-free status, or to get the best version of streaming.

Table 7: Pricing of Aotearoa New Zealand’s streaming and on-demand services

Company	Pricing Per Month
Acorn	$7.99
Apple +	$12.99 per month, Apple One $27.95
Amazon Prime Video	$8.00
Disney+	$12.99 a month or $129.99 a year
Netflix	$12.99 to $24.99 a month
Neon	Basic $12.99 a month, Standard $17.99 per month, Annual $179.99 or $14.99 a month,
Play Stuff	Free
Sky Sport Now	$39.99 a month
Spark Sport	$24.99 a month, Spark Customers $19.99 a month
3 Now	Free
TVNZ On Demand/ TVNZ+	Free
YouTube Premium	Individual 17.99 per month, Family 22.99 per month, Student $8.99 per month
Sky Go	Included in Sky Subscription (cast varies upon plan)
Freeview on Demand	Free
AnimeLab/now called Funimation	Premium plan is $5.99 or $59.99 annually, Premium Plus, $7.99 or $79.99 annually, Premium Plus Ultra, $99.99
Shudder	$7.99 a month
DAZN	$14.99 a month
AMC+	$9.99 a month

Netflix and Disney

In 2022, Disney overtook Netflix in the overall global streaming market with 221.1 million subscriptions to Netflix’s 220.6 million accounts. This figure, however, includes

Disney+ as well as Hulu and ESPN numbers. However, Netflix is one brand, so this is not a straightforward like-for-like comparison. Netflix has increased its membership by 14.4 million subscribers, which was more than the initial forecast of 10 million. Much of the success of the streaming video on demand service depends upon the Average Revenue Per User (ARPU). The higher the ARPU, the more money the subscriber spends. The ARPU in the US and Canada was US $6.27 per customer per month compared to Netflix's US $15.95 for the same calendar period. Disney has a lower subscription price to Netflix and the difference in price is more glaring in India and Southeast Asia where Disney is making US $1.20 per month compared to Netflix US $8.83 in APC.

The ad-supported option will be launched by Disney+ globally in 2023. In New Zealand, Disney+ is priced at $12.99 a month, though it had launched at $9.99, before raising the price in February 2021 when it added Star, a sub brand to the platform. The platform contains more adult-oriented programmes and often contains content from the Hulu platform. Netflix will also introduce an ad-supported subscription tier from 2023. "The push into advertising is part of Netflix's aim to reorient itself for leaner times", after Netflix lost two-thirds of its market value since November (Nicolaou & Waters, 2022). The co-chief executive and co-founder, Reed Hastings, had always rejected the idea of ad-supported membership. However, the drop in subscription numbers revealed in April 2022 means that Netflix has had to act to stop its subscription decline. With this, Netflix intends to also crack down on the common subscription practice of password sharing. Netflix is therefore trialling the crackdown in two areas. These are Latin America, where customers are charged extra for sharing their details outside of the residence and the American market (which is suffering like others from the impact of competition and worsening economic conditions).

Sky Sport

Sky TV's sports channel started as Sky Sports 1 in 1990 and has significantly expanded its sports offerings since then. Sky offers sports channels via the Sky Box, and also through its online platform Sky Sport Now which has been growing its streaming numbers. It offers a weekly package for $19.90, a monthly package for $39.99, and an annual package for $399.99. Sky Sport has a wide range of sports available including Premier League, The All Blacks, Rugby International Matches, National Provincial Championship, Farah Palmer Cup, Super Rugby, National Rugby League, Supercars, ANZ Premiership Netball, Silver Ferns, International T20, Pay-per-view UFC and boxing, PGA and LPGA tours, The Breakers and Sals NBL.

In February 2022, English Premier League football, previously available on Spark Sport, signed a six-year broadcasting partnership with Sky TV starting from the 2022/2023 season. Additionally, in October 2022, Sky secured the major World Rugby rights from 2023 to 2029, including major competitions and men's and women's world cups. Sky TV also sold off its loss-making RugbyPass rugby news service to World Rugby who believe they can position it to a more international audience (Mcilraith, 2022).

The Sky Sport Now app was updated in August 2022 to improve its quality and introduce new features. Some customers experienced issues with picture quality, buffering and freezing due to the upgrade (Taunton, 2022).

Spark Sport

Spark Sport, launched in 2019, provides live and on-demand access to sport via digital streaming. It is a platform owned by New Zealand's telecommunication company, Spark. The sports and highlights it has available include coverage of Blackcaps (cricket), White Ferns (cricket), Women's Superleague (football), UEFA Champions League (football), Formula 1, Rugby World Cup 2021, Rugby League World Cup 2021, Women's Tennis Association Tour, US Open (tennis), NBA, WNBA, NFL, UFC, Ladies European Tour (golf), PGA Australia (golf) Suncorp Super Netball, and FIH Pro League (hockey).

When Sky TV won the rights to the Premier League in February 2022, Keall (2022c) reported that Spark had been absorbing losses on its media and entertainment content and queried its long-term commitment to sport (Keall, 2022c). Yet, in May 2022, Spark Sport secured the rights to broadcast the UEFA European Football Championship from 2024 to 2028, this was interpreted as evidence that Spark Sport was committing to their streaming business long-term (Pullar-Strecker, 2022a). In June 2022, Spark Sport also won the rights to the US Open tennis championship for three years beginning in August 2022.

Spark has never released specific financial information on Spark Sport's performance. It is categorised within the "other" category of financial information in general. The “other” category had a total revenue figure of $61 million for the first half of the 2022 financial year. Overall, Spark’s revenue is approximately $4 billion, so Spark Sport is not a large part of its corporate performance (Keall, 2022d). Spark Sport has had some issues with buffering during the Black Caps coverage, particularly with those who use it with Chromecast.[1]

[1] Stuff sports reporters (2022) reported on customer dissatisfaction during a Black Caps test match against Bangladesh in January 2022. Spark responded to this by offering coverage that was split into three sessions to stream on top of its full-day stream.

4. Radio and Audio Media

Rufus McEwan and Peter Hoar

The story of New Zealand radio has long been typified by the commercial sector's virtual duopoly and RNZ, the dedicated public service broadcaster. Although other notable operations, such as Māori radio and student radio, complete the industry landscape, the aforementioned sectors account for the overwhelming majority of audience attention in Aotearoa and continued to do so in 2022. This year, declines in radio listenership were possibly offset by the growth of digital audiences and partial revenue recovery from the impacts of the Covid-19 pandemic. However, the announcement and impending arrival of a new public media entity have raised significant concerns from the commercial sector and public media advocates alike, captured here through analysis of public submissions. The proposed merger, featuring RNZ, may yet provide a significant disruption for the future of New Zealand radio.

Radio listenership in 2022

For the first time in several years, possibly as far back as 2015[2], radio audiences appeared to decline across all sectors. The overall decrease in listeners is proportionally minor but notable since, as a medium, the recent trend for New Zealand radio has been consistent listener growth. In the most recent survey results ("ratings"), the total number of weekly radio listeners was 3,663,500 – 71,400 fewer than for the same survey period from the previous year (GfK, 2021, 2022a). The latest figure, however, still represents 80.5% of the New Zealand population aged 10+, indicating that radio is still popular with New Zealand audiences.

Compared to the previous year, listeners to the public service radio stations *RNZ National* and *RNZ Concert* lost approximately 18,700 listeners for a combined 2022 total of 675,000, although in the first survey of the year the combined total had been as high as 745,600 listeners (GfK, 2022a, 2022b). In the commercial radio sector, the most recent "Total New Zealand" survey showed audiences had declined by 64,300 from the same survey in the previous year to a total of 3,409,200 listeners (GfK, 2022c). Meanwhile, the division of station share between the two major

---

[2] Survey reports show that the radio audience for New Zealand's major markets had been growing year on year since 2015 (see McEwan & Mollgaard, 2021).

operators was virtually unchanged while MediaWorks and NZME accounted for 53.7% and 36.9% of the audience, respectively (GfK, 2022c). The distribution of listeners amongst individual stations was also very similar to the previous year's results. NZME brand *Newstalk ZB* was once again the highest nationwide, capturing over 700,000 weekly listeners. MediaWorks stations accounted for the second through sixth highest ratings in the survey, and seven of the top ten (see Table 8).

Table 8: Total NZ commercial radio – Survey report 3 2022

Rank	Station	Audience Share %	Weekly Reach (000s)
1	Newstalk ZB (NZME)	14.7	700.2
2	*Breeze* (MW)	10.2	595.8
3	The Rock (MW)	8.0	446.8
4	More FM (MW)	7.8	593.4
5	The Sound (MW)	7.6	397.3
6	Magic (MW)	6.5	273.7
7	*ZM* (NZME)	5.4	533.3
8	*Coast* (NZME)	5.2	349.5
9	The Edge (MW)	4.9	580.4
10	Mai FM (MW)	4.7	447.4

The ratings performance of *Newstalk ZB* can largely be attributed to the high ratings of the breakfast programme presented by broadcaster Mike Hosking. It recorded over 20% station share—more than double the share of any other commercial station (GfK, 2022c). *Newsroom* co-editor Tim Murphy reported on Hosking's success in relation to an earlier survey in 2022, stating that "[o]ne industry figure familiar with radio audience data over the years said: "[Paul] Holmes never got anywhere near it" (Murphy, 2022).

At the end of 2021, MediaWorks announced its intention to renew competition for talk radio audiences through a new station, *Today FM*, with its lead presenter, political correspondent Tova O'Brien. *The Spinoff* editor, Toby Manhire, was optimistic about the challenge O'Brien and the new station could present to Hosking and *Newstalk ZB* (Manhire, 2021). O'Brien was also featured in headlines regarding commercial radio during 2022 when she was subjected to, and challenged by, a restraint of trade clause following her departure from *Newshub* (now owned by Discovery). This effectively delayed the launch date of the new station (see Gay, 2022; New Zealand Herald, 2022a). However, the launch of *Today FM* has not immediately translated into ratings success. The station only achieved 1.7% of total New Zealand commercial radio market share in the most recent survey results—a stark contrast to the high result for *Newstalk ZB*.

Online and podcast audiences

There has been a decline in the total number of radio listeners between the September survey results of 2021 and 2022 (according to survey three of four for the year, and the most recent at the time of writing). In some cases, however, significant growth could be identified for online audiences and podcast listening. The latter trend was evident for podcasts produced and/or distributed by radio organisations. Consistent with last year's trends, numerical declines in RNZ's broadcast radio audience were offset by gains in digital or online audience members. For its digital platforms, RNZ reported, "a 32% audience increase (15+) in March 2022 compared to the same month last year" (RNZ, 2022f). There were specific increases in website traffic, app usage, and content streaming.

Commercial radio organisations were also expanding their total audience through podcasting. The Triton Digital New Zealand Podcast Ranker was launched in September 2021 in cooperation with the Radio Broadcasters Association (RBA), which represents most commercial radio organisations in New Zealand (StopPress, 2021). The ranker provides monthly results for participating podcast publishers. The most recent results from September 2022 show NZME/iHeartRadio/ARN as the "top network" in New Zealand with 795,359 monthly listeners, a 10.8% increase since September 2021 (Triton, 2022a). MediaWorks, identified as rova, was the fourth-highest-ranked network. Although it has substantially fewer listeners than NZME's network, its most recent result of 117,226 monthly listeners represents a 36.9% increase from the same month last year (Triton, 2022a).

In October, NZME announced that it had reached the milestone of 50 million podcast downloads for the previous year and average downloads of over 4 million podcasts a month (NZME, 2022h). The scale of this audience attention is not easily comparable to radio ratings, as NZME's podcast output combines podcasts produced in-house with external content distributed through the iHeartRadio platform. However, NZME produced podcasts that are direct extensions of existing radio programmes, including

The Mike Hosking Breakfast, *Fletch, Vaughan and Haley on ZM*, and *The Matt & Jerry Show* (Hauraki), account for five of the top ten ranked podcasts (Triton, 2022b).

The gains in digital audiences, whether through website traffic or podcast listeners and downloads, should be considered alongside recent declining trends in broadcast radio listenership. Although much smaller proportionately when compared with broadcast listening, the year-on-year growth in digital audiences is still significant and represents new ways audiences are engaging with established radio broadcast organisations. However, for the commercial sector especially, the complexity of translating digital audiences into financial gains emphasises the residual importance of conventional broadcasting platforms.

Advertising revenue

In 2022, financial reporting for the previous year appeared to show a substantial recovery in advertising revenue from the initial impacts of the Covid-19 pandemic. Total radio advertising revenue in 2021 was $264m ($257m of broadcast revenue and $7m of digital radio revenue) (Advertising Standards Authority [ASA], 2022). This total figure was an increase of $26m from the previous year, but not quite as high as the 2019 total of $281m. Meanwhile, digital radio revenue increased from $4m in 2019 to $5m in 2020 (ASA, 2020, 2021). Despite the partial recovery of radio advertising revenue, the radio industry's share of total advertising revenue in 2022 had fallen to 8.3%—down from 9.7% in the previous year. Television and newspapers had lost similar share, whereas digital/interactive advertising continued to grow. It now accounts for over half of advertising revenue in New Zealand. To some extent, these patterns underline the digital priorities within radio organisations. NZME reported, in regard to their interim financial results, that they had:

> Seen strong growth in digital audio revenue through our digital audio platform iHeartRadio, up 56 percent this half compared to the previous corresponding period. This further demonstrates the positive impact our digital transformation and diversification of our audio platforms is having on revenue growth (NZME, 2022i, p.4).

Radio reactions to a new public media entity

Most of the discourse around RNZ over the last year has concerned the forthcoming merger with TVNZ. This is probably the largest upheaval in Aotearoa's public broadcasting landscape since the dissolution of the Broadcasting Corporation of New Zealand in 1975 and the deregulatory media policy agenda of the 1980s (Day, 2000). Under the somewhat inelegant moniker of Aotearoa New Zealand Public Media (ANZPM), the country's latest version of public broadcast media will be formally established on March 1, 2023. Current Minister of Broadcasting Willie Jackson, who is shepherding the legislation through Parliament, has described this transformation as "vital for the future of media in New Zealand" (Jackson, 2022a). However, many people have reservations about exactly what problems this new media entity is going to solve (Wilson, 2022).

The ANZPM announcement has generated much discussion and controversy, which in itself shows how important RNZ is for the people of Aotearoa New Zealand. The 988 submissions made to the select committee from a wide variety of organisations and individuals reflect this importance and show a rich range of reactions to the proposed entity (New Zealand Parliament – Paremata Aotearoa, 2022). A complete account of such material and the complexities of the proposed merger are beyond the scope of this radio report. However, there are several main issues central to the idea of public broadcasting that recur in discussions. They highlight what is at stake in this revolution by statute of Aotearoa's broadcasting ecology.

Concerns from the commercial sector

Reactions to the new public media entity from the commercial sector have largely been centred on the supposed challenges a large, multi-faceted and fiscally supported outfit would present to the market share and operation of private organisations. As Moir (2022) reported in March, amidst uncertainty regarding the impact that the new entity would have on the existing media ecosystem, Cabinet ministers identified some constraints and initiatives that would be necessary to maintain a "healthy media sector" (Moir, 2022). These constraints and initiatives include the entity's ability to act as a dominant commissioning platform for NZ On Air public funding thereby limiting others' access to the same funding.

Citing the concerns of existing media operators, Young (2022) described the view that legislation for ANZPM "could give birth to an 800-pound gorilla that will leverage its combined resources and with little regard for commercial imperatives, steal audience and precious ad dollars away." Furthermore, the ring-fencing of approximately $85m of NZ On Air funding to support the new entity (Rawling, 2022) was interpreted by Young (2022) as an effective cut on the public funds that can presently be contested for by private operators. An increase in public funding allocation to the newly merged entity could also be interpreted as a corrective effort in the context of the substantial limitations RNZ faced during an eight-year funding freeze under the previous National Government (Pullar-Strecker, 2017).

In their public submissions on the ANZPM legislation, MediaWorks and NZME raised a number of shared concerns. At the centre of these is the prospect of new and increased competition from the new entity, just as both organisations continue to navigate the disruptive impact of digital media giants like Google and Meta. The MediaWorks submission places emphasis on the "market power" ANZPM will hold, enabling it to "suppress current market players and prevent new entrants to market, which it can do with impunity because of its Govt. ownership and no requirement on it to make a commercial return" (MediaWorks, 2022b, p.2). The NZME submission goes somewhat further in explaining their view that the ANZPM initiative, by combining RNZ and TVNZ, would serve to "undermine external plurality by reducing the number of different media sources available across different platforms" and "internal plurality" – by consolidating "internal voices" in two presently separate newsrooms (NZME, 2022j, p.8).

These specific claims against the merger of RNZ and TVNZ are complex; both organisations are themselves long-standing products of media conglomeration and consolidation, and for approximately two decades they have wielded significant market power as the radio industry's virtual duopoly (as well as acquiring significant holdings in other media sectors during this period). Since the 2021 JMAD media ownership report, both MediaWorks and NZME have acquired additional radio stations. This increases their overall market share and, by extension, further reduces the number of independent radio operations in Aotearoa.[3] An additional concern contained in the NZME submission is the threat of a multi-platform media entity to cross-promote content on its various channels, effectively "distorting competition" (NZME, 2022j, p.5). But again, the ability to operate convergent media brands, across platforms, has

[3] MediaWorks acquired Humm FM, an Indian-community-targeted station, in December 2021 (StopPress, 2021b) and NZME acquired Radio Wānaka and the frequencies it operates on, early in 2022 (NZME, 2022k).

been demonstrated by commercial radio organisations over the past decade (e.g., *Newstalk ZB* presenters providing columns for the *New Zealand Herald*).

The views of the commercial sector are best encapsulated by concern about the "sustainability" of private media in competition with a larger, financially supported public media entity. Submissions by MediaWorks, NZME, and the RBA place emphasis on controls to curb the anticipated challenge presented by ANZPM. This could involve a cap on revenue and regulations determining how ANZPM should compete in commercial markets. One specific area of focus, as represented in the RBA submission, is that ANZPM should "be monitored to ensure it only takes audiences from those unserved rather than cannibalizing the commercial market that is already serving the majority of listeners well" (RBA, 2022, p.4). There is an inherent presumption in this statement that audiences of various demographics do not want a mix of commercial and public media to be made available, which speaks to the longer-term strategy and reality of niche-targeted media in Aotearoa New Zealand since deregulation began in the late 1980s.

In the clearest statement of intent to sustain the commercial radio market as it presently operates, both commercial radio organisations call for a ten-year extension to commercial radio licences (due to expire in 2031). The purpose here is to offset some of the anticipated challenges of the new public media entity. This proposal, to effectively sidestep an attempt at free-market dynamics introduced over 30 years ago, would appear to undermine the stated concerns with "media plurality" and marginalise opportunities for "new entrants to market" by further entrenching the virtual duopoly's control of the radio broadcasting market.

The concern of public media advocates

For public media advocates, a major concern with respect to the merger is the mismatch between RNZ's public service ethos and TVNZ's commercially driven worldview. This concern occurs in many forms throughout the discussion about the merger. RNZ's submission to the select committee opens with a statement supporting the ANZPM Bill but also declares that "it be made explicit … that the new entity is public good one" and that any commercial revenue will be used only to support that end (RNZ, 2022e). Revenue is traditionally not the goal or purpose of public broadcasting. Advertising and commercialisation in general are seen as undermining the fundamental premises on which it is founded (Hendy, 2017). While the government is describing ANZPM as a non-profit organisation, this is not explicitly stated in the Bill as it stands. Many commentators and submissions call for this principle to be spelled out so that it stands at the heart of the ANZPM in contradistinction to any commercialisation of the organisation (Thompson, 2022b). As media planner Antony Young suggested "This dichotomy of commercial and cultural objectives is almost impossible to reconcile on a day-to-day basis" (Young, 2022). The success or otherwise of marrying RNZ's public funding to TVNZ's commercial income may well depend on a clear charter, and this is also a major concern for many.

Another issue concerns the overall functions, purposes, and cultural roles of the ANZPM as a public media entity. The ethos of RNZ is set by its charter, which (among other things) states explicitly that the organisation must "provide its services in a commercial-free manner" (RNZ, 2022g). TVNZ has no such provision or guidance, and the development and implementation of a charter such as RNZ's may be very difficult (given the commercial outlook and practices TVNZ will bring to the merger) (Thompson, 2022c). Many commentators have noted that the proposed charter in the ANZPM Bill does not stringently preclude all forms of commercialism as is the case for RNZ. There are other weaknesses in terms of alignment with Te Tiriti and services to the wider South Pacific area, to name just a few (Koi Tū, 2022) But the charter is about more than simply keeping public media free from advertising, sponsorship, commercial interests, and pressures (let alone political influence). It also outlines the activities of the public media entity.

Concerns have been raised that the ANZPM charter as it stands does not provide space for cultural activities of all kinds. One notable omission pointed out by many submitters working in the arts is that RNZ Concert is not mentioned once in the Bill (APO, 2022; NZSO, 2022). This is of note given the 2020 attempt by management to "restructure" RNZ Concert. New Zealand composer Gillian Whitehead was not alone in her submission when she wrote "At no point does the Charter make reference to the arts, music or the performing arts" (Whitehead, 2022). Given RNZ's important role as a platform for the discussion, dissemination, and archiving of the arts in Aotearoa, it is a concern to many that this aspect has not yet been clearly addressed given that the ANZPM is due to launch in matter of months—on March 1, 2023.

Reactions to the ANZPM shows how important RNZ is to New Zealanders, and this has been reflected in the GfK survey ratings over the last year. As mentioned previously, for Aotearoa's radio listening in general, overall numbers have dropped over the last year, but market share for RNZ was up by 0.4% overall and 3.3% for Concert in particular (RNZ, 2022f). RNZ continues to attract and engage large audiences. Perhaps even more importantly for a public media entity, RNZ remains the most trusted source of news in New Zealand (although trust levels have declined from 2021) (Myllylahti & Treadwell, 2022).

RNZ's fall in audience numbers is not unusual. Radio and television broadcasters in Aotearoa (and worldwide) are seeing audience numbers decline as people turn to digital platforms of various kinds for their information and entertainment. This is one of the main forces driving the establishment of the ANZPM. It is hoped that the new entity will engage not only with more people but with younger people. This would reflect the diversity of the people who live in Aotearoa. The idea is that ANZPM will provide an attractive range of platforms across a range of media far beyond the traditional radio and television formats which are themselves undergoing significant declines in audience numbers. The idea is that the future of public media lies with digital platforms engaging consumers whose media comes through their phones rather than the wireless or the goggle box. ANZPM is intended to be the harbinger of this future media, but many remain sceptical about its potential.

One example of such a digital platform was launched in 2021, but its model is more along those of William Randolph Hearst's newspaper empire even though it is an entirely internet-based digital product. The Platform launched in May 2022 under the editorship of journalist Sean Plunket as an online streaming talkback news station coming out of studios in Wellington and Otago. Its website hosts podcasts, videos, and articles. It is bankrolled by millionaire Wayne Wright Jr., who became concerned about "the all too cosy relationship between the government and the media" during the 2020 lockdown and "the direction of the country" (Greive, 2022b). Plunket believes public funding for journalism is conditional on being in accordance with the Treaty of Waitangi and that this limits freedom of speech (Peacock, 2022a). Hence, The Platform, which is funded by the Wright family, donations, and selling merchandise. The Platform's mission is articulated on its homepage, with a clear tone and purpose:

> New Zealand's only independent media site giving you unbiased coverage commentary and opinion and the chance to have your say on the issues that affect you. You are one of many people turning to The Platform for an untarnished view of events in New Zealand free of government funding and political interference. With your support we

> can beat the hatred and division fuelled by taxpayer funded media and woke culture warriors who want to stifle debate and suffocate democracy (Plunket, 2022).

The Platform might be seen as a case of back to the future with its digital platform but a part of the Victorian era in its funding structure and ideological tenor.

5. Print and Online

Greg Treadwell

The print-and-online media sector was dramatically disrupted by the Covid-19 pandemic and its consequent complexities in 2020 and 2021. These years saw the almost total collapse of already languishing advertising markets and the drying up of revenues. Print and online have, nevertheless, found firmer market footings in 2022 as the engine room of the economy recovers.

Indeed, major player NZME, publisher of the *New Zealand Herald* and owner of multiple radio brands, including flagship *Newstalk ZB*, continued to make significant revenue gains and saw, for the first time, digital revenue match that from print (NZME, 2022l). Meanwhile, Stuff Ltd, the other giant in the market, made a profit in its first year of independent ownership under former chief executive and Fairfax journalist Sinead Boucher (Pullar-Strecker, 2021b), who took over the company in May 2020.

Independent news media continue to be proportionately significant in the New Zealand market, a trend identified by the 2020 JMAD media ownership report. This is in large part down to the 2020 sale of Stuff into local ownership by Nine Entertainment Ltd. However, smaller players are now also well established in the media ecosystem through a variety of business models. They include free access, sponsorship, premium subscriptions, and hard paywalls. These entities often punch above their weight in terms of impact (e.g., Voyager Media Awards, 2022).

The Government's 2021 injection of $55 million over three years to support a range of New Zealand news organisations through its Public Interest Journalism Fund (PIJF) kickstarted a number of print-and-online initiatives that are ongoing (Pullar-Strecker, 2020a). Prominent among these have been a boost to court reporting through the NZ On Air-funded Open Justice initiative and Te Rito, a collaboration between NZME, Newshub, Māori Television, and the Pacific Media Network to boost the diversity of New Zealand newsrooms and so the diversity of the news itself (Peacock, 2021a).

In 2022, post-pandemic shifts in the labour market and the return of international travel have seen newsrooms, like many other New Zealand workplaces (Morrison, 2022), struggle to find staff to fill empty positions (Schultz, 2022). This year, Stuff Ltd restructured its regional newsrooms after 12 months of no job cuts in 2021.

New Zealand magazines, meanwhile, continue to rebuild readership under new ownership since the walkout of German media giant Bauer Media Ltd in 2020. Many of their formal titles were bought by an Australian private-equity firm and others returned to independent ownership.

Together, NZME and Stuff continued to struggle for dominance in print-and-online national news markets in New Zealand, surviving multiple brand and ownership changes over decades. The *New Zealand Herald* was owned by APN News and Media Ltd until it became NZME in 2014. Independent Newspapers Ltd (owned in large part by News Corporation Australia Ltd), Fairfax Media Ltd, and finally Nine Entertainment Ltd previously owned what these days is the privately owned and independent Stuff Ltd.

New Zealand Herald

As predicted (see 2021 JMAD report), NZME Ltd, owner of the *New Zealand Herald,* announced strong half-year results in its 2022 consolidated interim financial statements (NZME, 2022l), with earnings of $28.5 million. Its half-year profit was $8.5 million, up 37% in the first half of 2021. In February 2021, NZME reported a full-year statutory net profit of $14 million, up 45% after shedding 200 workers in April 2020. It later cited such "difficult but necessary decisions" as necessary for protecting the organisation from the worst of the pandemic (RNZ, 2020).

In June 2022, NZME announced that more than 100,000 New Zealanders were paying for a *New Zealand Herald* premium or *BusinessDesk* digital subscription (New Zealand Herald, 2022d). NZME's total digital revenue was up 24% in the same period in 2021. This significant leap was attributed to the success of the company's self-declared "digital transformation" (p. 4). Digital subscriptions overtook print subscriptions and in revenue terms, digital matched print for the first time. The company's agreement to supply content to Google News Showcase was announced mid-year (New Zealand Herald, 2022e). The tech giant's new news platform will reportedly allow news publishers more control over the content users see.

Meanwhile, advertising levels were at pre-pandemic levels and both revenue and profit in the first half of 2022 were up on the corresponding 2021 period, notwithstanding pandemic-related supply-chain issues, rising inflation and labour shortages (NZME, 2022k). For the first half of 2022, the company's earnings before interest, tax, depreciation and amortisation increased by 3% on the previous corresponding period to $28.1 million. Net profit after tax for the same period was $8.5 million, up 37% in the first half of 2021. Over the first half of the year, the company bought $5.3 million of its own shares, as part of a $30 million capital-return initiative, which is now half complete. NZME paid a special dividend of 5c a share on July 12, 2022.

NZME, whose main brands are the *New Zealand Herald, Weekend Herald, Herald on Sunday* and Newstalk ZB, is a publicly owned company listed on both the New Zealand (NZX) and Australian (ASX) stock markets. In its regional print stable, its main titles are *The Northern Advocate, The Rotorua Daily Post, The Bay of Plenty Times, The Whanganui Chronicle* and *The Northland Age*.

Figures from Nielsen Research in the second half of 2022 show that the *New Zealand Herald* had "the biggest brand audience in its 158-year history—with more than 2.26 million Kiwis engaging with its print and digital content each week" (New Zealand Herald, 2021a). The newspaper had then reached 598,000 readers per issue on average, while the *Weekend Herald* and *Herald on Sunday* reached 740,000 and 346,000, respectively.

In 2021, NZME announced the acquisition of business-news site *BusinessDesk*, online job advertising platform YUDU, property portal OneRoof and motoring website Driven. It also sold its GrabOne business to Global Marketplace New Zealand Limited for $17.5 million (NZME, 2021b). Early in 2022, NZME completed its $5 million purchase of *BusinessDesk*, an independent business-news site operating since 2008, when it began as a "newswire" (Smellie, 2021). The sale came after sustained growth at *BusinessDesk* (P. Smellie, personal communication, October 2, 2020). Managing editor Patrick Smellie told readers the publication would remain separate but would have "the power of NZX-listed NZME" behind it (2021). *BusinessDesk* had been an independent business, economics, and politics news service with a subscriber model based on a hard paywall supplemented with advertising and sponsored content.

In October 2021, NZME was allocated almost $3 million from the PIJF's $29 million second funding round for Open Justice-Te Pātiti. The project created positions for 15 journalists reporting on justice and the courts. Their work ends up in 11 publications (Peacock, 2021b).

Stuff

As mentioned, in 2020, chief executive and former journalist Sinead Boucher paid a nominal $1 for Stuff, complete with the nation's biggest news website, nine metropolitan and regional newspapers, and more than 30 community titles. Stuff's owners Nine Entertainment Ltd were keen to divest New Zealand media investments after a potential sale to NZME had faltered. Boucher's purchase is widely considered to have "saved New Zealand's largest newspaper publisher and online news site from uncertainty at best, closure at worst" (Hope, 2020). Now privately owned, Stuff Ltd continues to hold its place as New Zealand's largest news media company. In 2022, Boucher followed through on earlier suggestions of increased staff ownership and gave 10% of the company's value to staff. While direct share ownership by staff members is still likely in the future, Boucher said she initially opted for an immediate and simpler option to start with (Pullar-Strecker, 2021a). A trust, Puna Rawa, was established, with 10% of the company's value transferred to it as virtual-preference shares. This was preferred as a mechanism because it established ownership without imposing tax debt on value not yet realised (S. Boucher, personal communication, November 6, 2022). While Boucher's company, Kenepuru Holdings Ltd, remains the sole shareholder, Stuff staff will receive a share of any dividends paid out, and 10% of the proceeds if Stuff is later sold or listed on the NZX. A small number of staff who volunteered as trustees include the company's head of finance. Trust board members will not have voting rights.

No longer connected to the stock market, Stuff is not statutorily required to make its financial outcomes public (in the way NZME is required to do). However, in the year to June 2020, Stuff posted an operating profit of A$28 million (NZ$30m), according to results previously released by Nine Entertainment Ltd (Pullar-Strecker, 2020b). A year later, Boucher told Stuff journalist Tom Pullar-Strecker the company would record a profit in the first half of the year, at least before abnormals were included and despite the investments necessary to complete the final separation from Nine Entertainment (Pullar-Strecker, 2021b). The company also promised to refund hundreds of staff who agreed to take a 15% pay cut during the height of the Covid-19 crisis (Pullar-Strecker, 2020c).

The year 2021 was the first in about a decade that Stuff had not reduced the number of journalists it employed. According to Boucher, the numbers then sat at about 370 (Pullar-Strecker, 2021b). This year, however, job cuts returned. The company announced in October 2022 it would shrink regional and local newsrooms further and lay off news directors. Breaking news from the regions would now be covered by a "regional team" comprising a group regional editor, four news directors and nine breaking news reporters (Donnell, 2022).

Stuff's metropolitan and regional newspapers are: *The Dominion Post*, *The Press*, the *Waikato Times*, the *Taranaki Daily News*, the *Manawatū Standard*, the *Nelson Mail*, the *Marlborough Express*, *The Timaru Herald*, and *The Southland Times*. It still also owns 34 community newspapers across the country (see Table 9), having closed many others in 2018. Stuff also owns the community website *Neighbourly*.

In 2021, Stuff was allocated almost $3 million from the PIJF's second round to hire 20 journalists for community news and its Māori initiative, Pou Tiaki (Peacock, 2021b).

Independent Newspapers

The independent news organisation sector continues to be resilient outside of the dominance of Stuff Ltd. Allied Press Ltd, owners of the *Otago Daily Times* and a stable of community and regional papers, has long been a stalwart of local ownership. The *NBR*, no longer published in print, has been independent and New Zealand-owned for more than 50 years. A range of independent newspapers survives in both the North and South islands. Meanwhile, the now-established small-independent sector, with key players *Newsroom*, *The Spinoff*, *Crux*, *Scoop* and interest.co.nz, continues to have authority in the market. Independent community newspapers, where they survive, demonstrate the resilience of local independent ownership and authentic community engagement.

Allied Press Ltd publishes the *Otago Daily Times* and a stable of smaller regional and community newspapers, including the *Ashburton Guardian, Mountain Scene, Central Rural Life*, *Southern Rural Life*, the *Courier* (Timaru), the *Ensign* (Gore), *Hokitika Guardian* and the *Oamaru Mail.* In 2022, it added the *Wanaka Sun* to its stable. Allied Press is owned by Fraser Smith Holdings, a holding company owned by Sir Julian Smith and his family. Its chief executive is Grant McKenzie.

The family-owned *Westport News* has been a voice for West Coasters since the 1870s and is owned by Kevin Scanlon and Lee Scanlon.

In the North Island, the *Whakatane Beacon*, the *Waitomo News* and the *Ōpōtiki News* are owned by the Beacon Printing and Publishing Co Ltd, which was first incorporated in 1939. The *Bay of Plenty Beacon* (later renamed the *Whakatane Beacon*) was founded by the late Leicester Spring and is still largely owned by the Spring family. Leicester's son John Spring is the current managing director. Long associated with the printing and publishing of community newspapers, today, the company also owns Beacon Print Ltd and Beacon Print Hawkes Bay Ltd.

In Poverty Bay, 51% of the *Gisborne Herald* is majority-owned by members of the Muir family, who have been associated with the paper for over five generations. Michael Muir is its longstanding managing director and his son, Jeremy Muir, is the current editor. NZME Ltd has long been a significant shareholder, with 49% of the company owned through a trust structure listed under Essex Castle Ltd. In November 2022, the trust holding was wound up and now NZME holds the legal and beneficial interest in the shares directly (A. Whitney, personal communication, November 14, 2022). The family retains a controlling share. Today the Gisborne Herald Company Ltd has a 22.58% stake in the *Wairoa Star*, in which NZME Ltd also has a stake of 40.41%.

Newspaper readership

Readership of New Zealand newspapers continues to decline, according to Roy Morgan research (2022). The *New Zealand Herald* leads the readership stakes, despite a minor fall this year, with a cross-platform audience of 1.8 million. *The Dominion Post* is second with 379,000, a significant fall of -11.4% from the previous year, and third is the *Otago Daily Times*, which grew its readership by 0.7% to 287,000 from 2021 to 2022.

Table 9: Newspaper readership in New Zealand, 12 months to June 2022

	Print		Digital (web or app)		Total cross-platform audience (print, web or app)		
	June 2021 (000's)	June 2022 (000's)	June 2021 (000's)	June 2022 (000's)	June 2021 (000's)	June 2022 (000's)	% change in TCPA
New Zealand Herald	584	510	1,598	1,560	1,844	1,800	-2.4%%
Dominion Post	224	174	276	264	428	379	-11.4%
Otago Daily Times	105	94	225	229	285	287	0.7%
The Press	161	129	192	175	293	251	-14.4%
Sunday Star-Times	177	155	62	45	230	190	-17.5%
Waikato Times	75	80	125	131	184	187	1.8%
Hawke's Bay Today	70	77	97	123	151	178	17.5%
Bay of Plenty Times	62	63	101	111	146	154	5.7%
Northern Advocate	63	62	72	110	121	154	26.8%
Taranaki Daily News	65	43	91	95	132	118	-10.6%

Source: Roy Morgan. Cross-Platform Audience is the number of New Zealanders who have read or accessed individual newspaper content via print or online. Print is net readership in an average 7 days. Online is net readership online in an average 7 days.

Among the ten best-read publications, there were readership falls to June 2022 of more than 10% at the *Dominion Post* (-11.4%), *The Press* (-14.4%), the *Sunday Star-Times* (17.5%) and the *Taranaki Daily News* (-10.6%). However, five of the ten best-read New Zealand newspapers grew their cross-platform audience in the year to June 2022, compared to the year to June 2021. They were The *Northern Advocate*, up 33,000 (26.8%) to 154,000; *Hawke's Bay Today*, up 27,000 (17.5%) to 178,000; the *Otago Daily Times*, up 2,000 (0.7%) to 287,000; the *Waikato Times*, up 3,000 (1.8%) to 187,000; and *Bay of Plenty Times*, up 8,000 (5.7%) to 154,000.

More than 67% of New Zealanders aged 14+ (2.8 million) now read or access newspapers over an average seven-day period via print or online (website or app)

(Roy Morgan, 2022b). In addition, more than 40% (1.7 million) New Zealanders aged 14+ (40.3%) read magazines in print or online, either via the internet or an app.

Independent news websites

Online alternatives to the mainstream duopoly of *Stuff* and the *New Zealand Herald* continue to survive in fast-moving media markets. They often attract experienced and respected journalists who have impact across the political, business, economic, cultural, sporting, and media fields they cover. They regularly take home prizes in national journalism awards (e.g., Voyager Media Awards, 2022). Key players in the market are included here.

Newsroom

In 2022, *Newsroom* celebrated five years of publishing as an independent, quality news website. It started with 16 full-and-part-time staff and in early 2022 had 24. This site was reaching around 700,000 unique readers a month (Jennings, 2022). Another site (newsroom.co.nz) was launched in 2017 by journalists Mark Jennings, formerly of TV3, and Tim Murphy, formerly editor in chief at the *New Zealand Herald*. Its aim is to provide in-depth news and analysis for a thinking audience. *Newsroom* boasts an experienced and respected newsroom and has broken stories that have had major impacts in Aotearoa New Zealand. The site is supported financially by partners in the corporate and tertiary education sectors, as well as by private donations and a premium subscription service. Corporate sponsorship, under which *Newsroom* provides video for corporate clients, is the business' biggest income stream (Newsroom, 2017). This helps to fund its public-interest journalism

The company's directors are Jennings and Murphy, along with ecostore managing director Pablo Kraus. Newsroom New Zealand Ltd is mostly owned by Jennings and Murphy, with minor shareholders including journalists Bernard Hickey and Melanie Reid.

The Spinoff

An independent and digital-only media outlet, *The Spinoff* was founded by journalist Duncan Greive in 2014. It considers itself "a magazine for the digital age, not always racing to break stories, but striving to analyse what they mean" (Myllylahti & Baker, 2019). The largest shareholders in the company are Greive and his wife, Nicola

Greive, who each hold 46.5% of the company's shares. Almost all the rest are held by Toby Manhire (former editor) and Scott Stevenson (sportswriter). The site's operations are funded by partnerships, including with Lightbox (Spark), Kiwibank, Unity Books, and Callaghan Innovation. It also publishes sponsored content. In the past, the site has also gained funding from NZ On Air and Creative New Zealand. Readers can pay voluntary donations to support its journalism via the PressPatron platform. In June 2019, *The Spinoff* launched a paid membership scheme and, by August 2020, had 10,000 members (D. Greive, personal communication, October 8, 2020).

In June 2022, *The Spinoff* announced a new content-sharing arrangement with Stuff. Duncan Greive, publisher and chief executive, praised Stuff's approach since coming into private ownership. He noted that as the industry's attempts to negotiate with destructive tech giants made little headway, working together was the only way to "navigate the most perilous stretch in media history" (Greive, 2022c). He said the two companies shared a vision of a "collaborative media ecosystem" fundamental to surviving major loss of advertising dollars to big-tech companies.

interest.co.nz

interest.co.nz has been publishing business and economic news since 1999. It is owned by JDJL Ltd, whose sole shareholder is publisher David Chaston. The newsroom is led by managing editor Gareth Vaughan, news editor David Hargreaves, and senior journalist Greg Ninness. The site's business and investment journalism is funded through advertising and reader contributions via PressPatron (interest.co.nz, n.d.).

National Business Review

In 2022, the *NBR* saw its co-editors Tim Hunter and Fiona Rotherham step aside for a new pairing of Calida Stuart-Menteath and Hamish McNicol. McNicol re-joined NBR in 2020 after three years in London and Stuart-Menteath, one of NBR's longest-serving editorial staff, has returned from maternity leave to take the reins. In 2021, Stuart-Menteath was named New Zealand journalist of the year at the Citi Journalism Awards, while the year before she had taken out the Voyager Award for Business Journalist of the Year.

The NBR ceased publishing its print product in March 2020 and has since relied solely on its long-successful website. The NBR, first published in 1970, is owned by its Fiji-based director Todd Scott. Scott's Fourth Estate Holdings (2012) Ltd completed its long acquisition of the NBR from previous owner Barry Colman in 2020, 50 years after its inception as a business newspaper (National Business Review, n.d.). Scott, taken on by Colman in 2008 to monetise NBR's online presence in the face of plummeting newspaper revenues, became its chief executive and was part of the groundbreaking introduction of the NBR's paywall in 2009 (National Business Review, n.d.).

Scoop

Scoop has been an independent, digital, free news website since its inception 22 years ago. It is owned by Scoop Publishing Limited, whose directors are journalists Alastair Thompson and Ian Llewellyn. Scoop Publishing is a social enterprise wholly owned by the Scoop Foundation for Public Interest Journalism, a not-for-profit charitable trust established in 2015. *Scoop* is funded by subscriptions, commercial-use licensing revenue, and member donations. *ScoopPro* features a paid e-mail service and other media intelligence tools to aid funding of *Scoop's* newsroom operations. *Scoop's* editorial team includes co-editors Joseph Cederwall and Ian Llewellyn, Gordon Campbell (political editor), Lindsay Shelton (Wellington editor), and Howard Davis (arts editor).

Asia Pacific Report

The *Asia Pacific Report* news website (asiapacificreport.nz) was launched by AUT's Pacific Media Centre in 2016 in a joint venture with journalist Selwyn Manning's company, Multimedia Investments Ltd. The site was edited by Professor David Robie and included work produced by postgraduate journalism students. After the departure of Robie from Auckland University of Technology in 2020, the not-for-profit site became owned by Robie's Asia Pacific Network and Multimedia Investments Ltd. Robie remains editor and the site attracts work from journalists, student journalists, and academics from around the Asia-Pacific region. It aims to provide an independent Asia-Pacific voice telling stories that address justice issues for the marginalised and providing an educational media resource and Asia-Pacific journalism experience for students and graduates (Asia Pacific Report, n.d.).

Community News

Closures of community newspapers continue to create local-news deserts in Aotearoa New Zealand. Earlier examples include Fairfax's axing of 28 established titles in 2018.

Those remaining, owned now by Stuff Ltd, number just 34. They are: the *Central Leader*, the *Cambridge Edition*, the *East & Bays Courier*, the *Eastern Courier*, the *Feilding-Rangitikei Herald*, the *Franklin County News*, the *Hauraki Herald*, the *Hamilton Press*, the *Horowhenua Mail*, the *Kapi-Mana News*, the *Kapiti Observer*, the *Manukau Courier*, the *Marlborough Midweek*, the *Matamata Chronicle*, the *North Harbour News*, the *North Shore Times*, the *North Taranaki Midweek*, the *Northern News*, the *Northern Outlook*, the *Nor-west News*, the *Rodney Times*, the *Piako Post*, the *Papakura Courier*, the *Saturday Express*, the *South Waikato News*, the *Taranaki Star*, the *Taupo Times*, *The Bay Chronicle*, *The Hutt News*, *The Nelson Leader*, *The Tasman Leader*, the *Upper Hutt Leader*, the *Western Leader*, and the *Whangarei Leader*.

However, it is important to register the ongoing survival of community newspapers in the Allied Press and Beacon Printing and Publishing stables (see above) and SunMedia's publications in the Bay of Plenty and Waikato, namely *The Weekend Sun* and *Coast & Country News*. SunMedia, which also publishes the well-read community news site SunLive (sunlive.co.nz), was launched in 2000 by Claire and Brian Rogers, who still own the company.

While the pandemic saw *Advocate South* cease publication, Advocate Communications Ltd's Southland App has published news and current events for the region on a mobile application. Advocate Communications Ltd is owned equally by David Pickett and Kirsty Pickett. In Queenstown, *Crux* is a news site covering Queenstown, Wanaka, and Cromwell. Its founder and managing editor is experienced New Zealand journalist and television producer Peter Newport. *Crux* is owned by the not-for-profit Crux Media Trust. Launched in 2018, the site reached 100,000 page views two years later and had approximately "150,000 engagements on Facebook a month" (P. Newport, personal communication, October 12, 2020). Although *Crux's* initial funding has come from donors, it has ambitions to become 100% community owned (P. Newport, personal communication, October 12, 2020). The site has received funding from NZ On Air for four video series.

Beyond these examples are the privately owned independents from *Akaroa Mail* (owner/editor Michael de Hamel), Waiheke Island's longstanding pennybook weekly *Gulf News* (owner Liz Waters), and multiple other members of the New Zealand Community Newspapers Association. *The Rangitoto Observer*, which helps fill a void on Auckland's North Shore left by the closure of the *North Shore Times*, was launched in 2019 as a sister paper to *The Devonport Flagstaff.* Both the *Observer* and the *Flagstaff* are owned by Devonport Publishing Ltd, whose shareholders are longstanding *Flagstaff* editor Rob Drent, Johanna Hammer, and Peter Wilson. In east Auckland, Times Media Ltd publishes *Howick and Pakuranga Times* and *Botany and Ormiston Times.* Both newspapers and Times Online are edited by Nick Krause. Times Media is owned by long-time community-news publishers Brian Neben and Reay Neben.

Magazines

Many of New Zealand's well-known magazine titles have made their comeback after being caught up in the sudden exit of family-owned German company Bauer Media Ltd in 2020. Bauer had only just bought the titles of Pacific Magazines for $40 million (Murphy, 2020). While it looked momentarily like the end of the core of Aotearoa New Zealand's major magazines, Sydney-based private equity firm Mercury Capital Ltd, run by former Aucklander Clark Perkins, bought Bauer's entire Australasian operations for a reported $50 million (Reuters, 2020). *Woman's Day, NZ Woman's Weekly, NZ Listener, Kia Ora,* and *Your Home & Garden* would all return to publishing and to New Zealand's supermarket shelves.

North & South was on-sold to independent publishers Konstantin Richter and Verena Friederike Hasel, while *Metro* went to Simon Chesterman. Meanwhile another New Zealand-owned company, Parkside Media, secured the sale of *Home* and *Fashion Quarterly* from Bauer, adding them to its stable of specialist titles: *The Shed, D-Photo, Auto Channel, New Zealand Classic Car, NZV8,* and *NZ Performance Car.* Parkside Media is owned by CB Trustees 2012 Ltd, EMS & SEES Trustees Ltd, Gregory Hugh Vincent and Michael Anthony White.

The changes, however, saw the departure of longstanding and senior editorial staff, including North & South editor Virginia Larson and renowned investigative journalist Donna Chisholm, who, with others from Bauer, are now part of a new creative collective Design & Type (designandtype.org). Former *NZ Woman's Weekly* deputy editor Kelly Bertrand founded an online magazine, Capsule (capsulenz.com), and Simon Farrell-Green, former editor of *Home* has set up a new magazine, *Here*.

Meanwhile, four new lifestyle titles—*Woman, Haven, Scout* and *Thrive*—were launched by School Road Publishing in November 2020. They are now staffed by former Bauer editors and writers, with former chief executive Paul Dykzeul advising the company. School Road Publishing is owned by Waitapu Trustee Ltd, which is 100% owned by advertising entrepreneur Greg Partington.

Elsewhere, small and medium-sized publishers continued to hold on in a disrupted market. *New Zealand Geographic*, today under the editorship of Rebekah White, continues its special place in the world of New Zealand natural history and environment journalism. It is published by Kōwhai Media Ltd, which is owned by James Frankham, Mary Frankham, and Brian Aitken. Other celebrated titles include *Spasifik Magazine*, a quarterly dedicated to Pasifika and Māori communities and published by Oceania Media Ltd. Oceania Media is owned by long-term Spasifik editor Innes Logan and director/operations manager Anne Logan. Meanwhile, *Express Magazine* has been published for Aotearoa's gay men, and other LGBQT+ communities, for almost three decades now. It claims to be New Zealand's only LGBTI+ magazine and "identifies with gay males aged 16 to 44 years as its primary target audience. Secondary audiences include older males plus bisexual, lesbian and transgender persons" (Express, n.d.). Started as an A4 photocopied pamphlet in 1992 (Express, n.d.), *Express* now publishes via a website, a national monthly magazine (printed and online) and has a strong social media presence. Recent print runs of its monthly glossy have numbered between 9,000 and 15,000 copies (Express, n.d.). *Express* is published by TMO Publications Ltd, which is owned equally between *Express'* editor Oliver Hall and its business manager, Matthew Fistonich.

Magazine readership, in general, held steady, with small falls or good growth evident (see Table 9). In the year to June 2022, nearly 1.7 million New Zealanders (40.3% of those aged 14+) read magazines in print or online (web or app). New Zealand's most widely read magazine is the driving magazine *AA Directions* (Roy Morgan, 2022b), which over the year to June 2022 had an average cross-platform readership of 436,000, a drop of 2.5% from the previous year. Second-placed was the *NZ Listener*, with an average cross-platform readership of 198,000, down 2.8%. Significant leaps in readership were experienced by *Habitat* (a 38.9% increase in cross-platform readership from 113,000 to 157,000) and *Dish* (a 21.9% increase from 147,000 to 179,000).

Table 10: Magazine readership in New Zealand, 12 months to June 2022

	Print		Digital (web or app)		Total cross-platform audience (print, web or app)*		
	June 2021 (000's)	June 2022 (000's)	June 2021 (000's)	June 2022 (000's)	June 2021 (000's)	June 2022 (000's)	% change in TCPA
AA Directions	364	345	166	169	447	436	-2.5%
NZ Listener**	213	198	63	71	243	236	-2.8%
TV Guide	171	152	59	62	195	191	-2.1%
NZ Woman's Day/ Now to Love**	143	120	73	91	193	185	-4.1%
Australian Women's Weekly (NZ Edition)**	147	132	59	71	187	185	-0.9%
Dish	79	91	95	113	147	179	21.9%
NZ House & Garden	105	86	68	90	146	162	11.2%
Mindfood	76	77	93	104	149	162	8.5%
Habitat	84	101	45	73	113	157	38.9%
NZ Woman's Weekly/Now to Love**	101	76	73	91	155	154	-0.7%

Source: Roy Morgan. *Cross-platform audience is the number of New Zealanders who have read or accessed individual magazine content via print or online. Print is average issue readership. Digital is average website visitation and app usage (if available) in last 7 days for weekly titles (and last 4 weeks for all other non-weekly titles).

**Media magazines that were temporarily suspended during the June and September 2020 quarters. Results for some of these magazines have been suppressed for the latest quarter, average issue readership is allocated instead.

6. Māori-Language and Māori-Interest News

Atakohu Middleton

Māori-language and Māori-interest news and current affairs are funded by the government under its statutory Tiriti o Waitangi obligations to Māori language and culture. For more detail on the make-up of the sector (see the 2020 JMAD report).

A review of the Māori media sector has been underway since 2018, held up by the Covid-19 epidemic and a change of minister for the sector. For detail, see the JMAD reports for 2020 and 2021. This year, rather than the major restructure initially proposed, the government released a three-year plan to streamline the existing structure and provide more funding.

Developments in 2022

By the beginning of this year, the sector review was in the hands of Minister for Māori Development Willie Jackson, who had picked a team of Māori media experts to advise him on the future of Māori media. The panel's undated report *Repositioning the Māori Media Sector for Strategic Impact* found the sector was "strongly opposed" to fundamental change. The panel believed that stagnant funding, rather than structural arrangements, had limited the sector's ability to adapt to a digital world.

"Therefore", they wrote, "the primary objective of our advice is to strengthen the current institutions that exist within the Māori media sector. This will ensure te reo Māori is valued and is a means of everyday mass communication, and that the Māori media sector is capable, agile, and connected at iwi, regional, and national levels".

Their report rested on a set of principles: broadening the functions of Māori broadcasting funding agency Te Māngai Pāho (TMP) to cover a wider range of Māori content; greater funding security for Māori Television, independent creatives, and iwi radio; rewriting Māori media legislation for the digital era; promoting mana motuhake (autonomy) in the Māori radio sector; and collaboration between mainstream and Māori media on platforms, infrastructure, and workforce development.

The panel also produced an undated report focused on finance, titled *Funding recommendations for a sustainable Māori media sector.* For the sector to achieve its priorities on content production alone, the group wrote, required $72.5m a year. The two reports of the panel were acquired through an official information request from this researcher.

In September this year, the plan that emerged from Willie Jackson's office reflected much of the panel's advice but fell short of $72.5 million a year and sat within a three-year period only (Jackson, 2022b; McCaull, 2022), suggesting that the minister had been unable to secure a longer-term commitment from Cabinet. The plan was less the long-term strategy expected than a streamlining of business as usual. Still, the financial gains were substantial. The sector gained an additional $40 million in both 2022/23 and 2023/24, the bulk going to Te Māngai Pāho for content creation ($16 million in each of the next two financial years) and Whakaata Māori (an extra $4 million in each of the next two years).

This money is important, as Māori media has long been inequitably funded compared to its state-funded counterparts, TVNZ and RNZ (Hurihanganui, 2020). In April this year, Whakaata Māori told Parliament's Māori select committee that its average production cost for content provided through NZ On Air, the funder for mainstream media, was $50,000 higher per hour than through TMP, which, it said, "has an impact on the quality of content and the sustainability of the production sector" (*Annual Review of Whakaata Māori*, 2022, p. 717).

The new money needs to follow a plan, of course, and this is contained in a Cabinet paper (Te Puni Kōkiri, 2022) that outlines the most notable themes and/or changes that will shape Māori media in the next three years.

- Clear outcomes, priorities and a measurement framework need to be identified for the Māori media sector. This should be straightforward, as goals are already shaped by the framework in Te Whare o te Reo Mauriora (Te Taura Whiri i Te Reo, n.d.), the partnership for the revitalisation of te reo Māori that outlines Crown and Māori aspirations and responsibilities.
- Another important theme is "improving coordination with the wider public media system on content commissioning and distribution" – that is, TVNZ, RNZ, and NZ On Air. For example, the paper states that at least two members of the board of Aotearoa New Zealand Public Media will be appointed by the minister, and also directs Te Puni Kōkiri (TPK) and the Ministry for Culture and Heritage to devise a joint work programme between Māori media and the new entity on Māori content. The assumptions the Cabinet papers make here are

problematic when set against the principle of editorial independence, and this issue is explored in the next section.

- Whakaata Māori is funded directly by TPK, the Māori development ministry. Until this year, the entity got its core finding from both Te Māngai Pāho and TPK, and, as Whakaata Māori head Shane Taurima has said, "it's always a challenge when you're having to serve two masters. By having one, it will certainly make things easier for us in the way we measure our performance and report on our performance" (Husband, 2022b).
- An important part of the funding to Whakaata Māori pays for it to lead the development of a sector workforce strategy. A lack of talent and training has hindered the sector for some time. For example, the shortage of appropriately trained bilingual journalists has been acute for years due to poor pay (McCaull, 2022; Middleton, 2019; Radio Waatea, 2021). Whakaata Māori has started holding meetings with industry leaders (Gifford, 2022) and must, according to the Cabinet paper, have a strategy ready to implement by July 2023.
- The bulk of the funding for content is to create new Māori content for online and emerging platforms. Much of this will be in te reo, but an important new provision is $5m for increased content about Māori issues in English. This funding for Māori content is to prioritise Māori producers.
- The sector's legislation, now decades old, needs to reflect the nature of 21st-century media.

In sum, what has happened in Māori media this year is best viewed as incremental change with the promise of more to come. Whakaata Māori head Shane Taurima said he felt "very positive" about the changes. "The work has only just begun ... what we have seen ... is a range of different steps that have begun and still to be undertaken to strengthen the sector as a whole" (Husband, 2022b).

The intersection with Aotearoa New Zealand Public Media

As discussed earlier in this report, TVNZ and RNZ are being folded into a single public broadcaster under the name Aotearoa New Zealand Public Media (ANZPM) on March 1, 2023, assuming that the Aotearoa New Zealand Public Media Bill currently in Parliament will pass. Merger work was begun under Minister for Broadcasting and Media Kris Faafoi, a former television reporter. When Faafoi retired from Parliament in June this year, Willie Jackson assumed the role while keeping the job of Māori development minister.

As noted in the section above, Jackson wants to see greater cooperation and cross-pollination between Māori media and the new national media entity, but details are vague on how this will work. This lack of clarity relates partly to the fact that the Bill as it stands is an instrument to legally effect the merger of RNZ and TVNZ; it does not state the shape and limits of the entity's operation. The aforementioned Cabinet paper on the Māori media acknowledges this state of flux but does charge TPK and the Ministry for Culture and Heritage with developing a work plan that identifies shared objectives and responsibilities between the new public broadcaster and the Māori media sector.

In discussing the intersection of the Māori media sector with the new public broadcaster, Jackson has said that he sees no reason programmes made with Māori broadcasting money should not get prime-time spots on mainstream channels and their presenters and journalists as well (Husband, 2022a), suggesting this is not happening enough. However, this statement is problematic for two reasons. Firstly, such pronouncements ignore the amount of highly positive exchange already underway as mainstream broadcasters reflect greater interest in Māori stories and perspectives. For example, a 2017-2021 documentary series on the 19th century wars by Māori journalists Mihi Forbes and Annabelle Lee-Mather under their company Aotearoa Media Collective was made for RNZ. Lee-Mathers' hit series *Casketeers* (2018-2022), made in her role as head of indigenous programming at Great Southern Television, was first broadcast on TVNZ1 before being snapped up by international streaming services. *Origins*, one of TVNZ's most popular documentary series in 2021 (Te Māngai Pāho, 2021), is presented by Scotty Morrison, also the host of Māori-language news show *Te Karere*. Journalists such as Miriama Kamo, Julian Wilcox, Maiki Sherman, and Oriini Kaipara move between mainstream and Māori media with ease.

Secondly, the minister needs to avoid the appearance that he would be willing to tell the new media entity what Māori content it needs to run—or any content, for that matter. While his aim to get more Māori content into the mainstream is laudable, this is already happening organically as society and, by extension, mainstream media increase their overt recognition of the place of Māori in our national identity. Editors do not take kindly to meddlesome politicians; a lack of separation from ministerial influence has emerged as a prime concern among more than 800 submissions lodged about the Bill, including those from TVNZ and RNZ (New Zealand Parliament – Paremata Aotearoa, 2022).

Both TVNZ and RNZ are Crown-entity companies, and their enabling legislation explicitly protects them from being directed by government ministers. Readers may remember that when presenter Kamahl Santamaria was accused of harassing female colleagues, then Broadcasting Minister Kris Faafoi reminded news media that it was not his role to get involved in internal issues (Ensor, 2022). However, this new merged organisation would be an autonomous Crown entity, a structure that provides no such safeguards from ministerial interference (Dexter, 2022; Dunkley, 2022).

The submission from Koi Tū: The Centre for Informed Futures at the University of Auckland involved academics, lawyers, media experts, and content producers who termed the editorial independence guaranteed by the Bill as "illusory". They wrote,

> While the Bill's stipulation that two board members be knowledgeable in te ao Māori is commendable and appropriate, the level of ministerial influence in the appointment of the board is not, in our view, compatible with the need for demonstrable independence ... there is an unacceptable level of ministerial control that transcends anything currently imposed on RNZ or TVNZ (Koi Tū: Centre for Informed Futures, 2022, p. 4).

In her submission on the same issue, Pākehā journalist Carol Archie, a well-known Māori affairs reporter in mainstream and Māori media in the 1980s and 1990s, said that "[I] often experienced political interference in my job as a broadcasting journalist. It is so easy for those in power to exert that power over the media if there are no restraints" (Archie, 2022). Clearly, restraints are needed in the Aotearoa New Zealand Public Media Bill.

The Public Interest Journalism Fund

The $55 million, one-off Public Interest Journalism Fund (PIJF) was instituted in 2021 to help media recover from the double blow of Covid-19 and the industry's ongoing struggle to find sustainable business models in the digital age, which had led to a glaring decline in the amount and quality of public service journalism. The fund, which ends in mid-2023, involves seven rounds of funding arranged around three pillars: project funding; employing staff in newsrooms; and industry development such as cadetships and training. As this chapter is about Māori media, the focus here is how the funding has been able to address two of the longstanding issues besetting the sector: money for high-quality content created from a Māori viewpoint and training for new Māori journalists (for the full list of successful applications, see NZ On Air, n.d.).

In many cases, the sums involved appear large but reflect the fact that journalism is an expensive business and that good quality training and content costs. From the perspective of a news consumer who seeks Māori content, the wider variety of topics, the increase in quality, and the number of new voices has been very apparent. As journalist Mihingarangi Forbes says, the fund has given Māori media the freedom to dream of what funding equity could look like (NZ On Air, 2022). Since last year's reports, rounds three to five have concluded, and the most impactful Māori-related projects from those rounds are detailed below.

Content

Aotearoa Media Collective, the company run by Mihi Forbes and Annabelle Lee-Mather, have partnered with platforms for English politics audio and video series Party People (for RNZ, Tūranga FM, and Radio Waatea) as well as gaining funding towards their English current affairs show *The Hui* (Newshub).

Ohinga 2, by Mahi Tahi Media for Re: on TVNZ, was the second iteration of a reo-Māori show that explores current issues in Aotearoa through the lens of rangatahi.

Hex Work, a multicultural team led by *The Spinoff* founder Duncan Greive, won funding for Nē?, an English podcast and written series on topical issues in te ao Māori hosted by *The Spinoff.*

New jobs

These roles are expected to be sustainable beyond the period of PIJF funding, which is either one year or two, and applicants have to demonstrate how they will effect this. However, whether this happens remains moot (Parker, 2021). Given the talent shortage in Māori media, some of the entities that won money for roles were unable to fill them all, among these Radio Waatea, Mana Trust, and Stuff (NZ On Air, n.d.).

Some mainstream media newsrooms have received funding for partnership editors—Māori who are well versed in tikanga, reo, and journalism work with editors and writers to assist their understanding of the Māori world and principles of te Tiriti o Waitangi. Among these are Kōwhai Media, publisher of *New Zealand Geographic*;

Newshub; Allied Press, publisher of the *Otago Daily Times*; NZME and RNZ. Plans for two partnership editors at TVNZ did not proceed.

Roles reporting on Māori issues in English and/or Māori have been funded at Whakaata Māori (seven), Mana Trust, publisher of *E-Tangata* (two), Te Reo Irirangi o Maniapoto (two); *Gisborne Herald* (one), *The Spinoff* (one), and *Te Pararē,* the online magazine of Te Mana Ākonga, the national Māori students association. Stuff gained funding for 20 roles, some of which focus on amplifying Māori issues and voices.

Newsroom and *North & South* teamed up in a successful bid for a role to lead coverage of te ao Māori across both publications, and the latter also gained funding to train up a junior journalist as a long-form feature writer.

Stuff gained money to hire a full-time te reo Māori translator to translate selected stories into te reo (Jacobs, 2022). Technical roles that assist news dissemination have also won funding, such as two at iwi station Te Reo o Ngāti Kahungunu to package radio content for online distribution.

Industry development

The major project is Te Rito, a journalism cadetship scheme for Māori, Pacific and diverse voices run by a collaboration of NZME, Māori Television, Warner Bros. Discovery (Newshub) and Pacific Media Network. Twenty-three cadets are undergoing a one-year programme of training and work experience, learning about all facets of journalism from digital and print to radio and broadcast television (see NZ On Air, 2022, for a piece on one of the cadets).

Cinco Cine Film Productions, led by industry veteran Nicole Hoey, won funds to run a programme introducing tamariki and rangatahi to journalism as a viable career, working with 15 schools, Whakaata Māori and the Pacific Media Network. In Taranaki, iwi station Te Korimako was funded to run a nine-month local journalism cadetship programme to nurture five Māori journalists.

Aotearoa Media Collective was funded for Kōmiromiro, an online training initiative providing regional workshops to build the understanding and skills of iwi radio staff about Māori public interest journalism (Mata Media, n.d.).

Round 5 funding decisions will be released in December 2022. The sixth and final round of the PIJF opens in January 2023.

In conclusion, long-term funding for Māori media remains an issue. The PIJF is on its way out and TMP funding is assured for only the next two years. However, Minister Willie Jackson has asked TMP to collect data from the sector that measures the impact of this additional funding in order to establish a case for a more long-term arrangement (T. Hood, personal communication, November 18, 2022).

Disclosures: Since January 2022, the author has been a part-time reporter in the Māori-language news team at Radio Waatea and was an assessor on Round 4 of the Public Interest Journalism Fund.

7. Pacific Media

Tara Ross

Pacific media[4] in Aotearoa New Zealand are in a moment of transition, shaped by two key trends. Like all media, they are grappling with the need to reinvent themselves as multimedia outlets in a digital age. In addition, they are grappling with significant intergenerational change within their target Pacific communities. These are morphing from older Pacific-language-speaking migrant populations into younger, English-speaking populations of New Zealand-born Pasifika.

Currently, Pacific peoples number 382,000 or 8% of Aotearoa's population. Most of them were born here. The population is estimated to increase by more than half to 650,000 people in 2038 (Ministry for Pacific Peoples, 2020). Pacific peoples will thus become an increasingly significant part of Aotearoa's media audiences. The population is diverse, comprising at least 17 linguistically and culturally distinct ethnic groups.[5] This requires Pacific media to be many things for multiple, diverse, and fragmented audiences. The Pacific population is also Aotearoa's youngest. More than a third of Pacific peoples are aged under 15, and the Pacific median age is 23 years compared with 25.4 years for Māori, 31.3 years for Asian, and 41.4 years for European ethnic groups (Ministry for Pacific Peoples, 2020). That makes the march of young audiences away from traditional to digital media (NZ On Air, 2021a) even more pressing for Pacific media—a complicated issue given Pacific youth are among those most at risk of digital exclusion (Zwimpfer et al., 2017).

Most Pacific media blur the lines between traditional categories, combining news and entertainment content, journalism, and community service on linear and online platforms. Broadly, they are comprised of small family-, NGO- and church-run access community radio shows, community radio stations, hybrid commercial/community radio stations, larger public broadcasters, one (remaining) newspaper, commercial TV production companies, and a growing number of online media. They operate with different ownership structures, from the informal to

---

[4] Pacific media are understood here as media produced in Aotearoa by, for, and about Pacific peoples (and not media produced in the wider region but available in Aotearoa).
[5] The 10 largest Pacific groups are Samoan (47.9%), Tongan (21.6%), Cook Islands Māori (21.1%), Niuean (8.1%), Fijian (5.2%), Tokelauan (2.3%), Tuvaluan (1.2%), i-Kiribati (0.8%), Tahitian (0.5%), and Papua New Guinean (0.3%) (Ministry for Pacific Peoples 2020, p.18)

charitable trusts and private companies, but share a common sense of tautua (service) with their Pacific communities (Ross, 2017). Most are small and face challenges around precarious income (Kailahi, 2009; Ross, 2017; Utanga, 2007) and workforce development (e.g., smaller media rely on untrained employees and volunteers). Many rely on the drive and goodwill of those who run the media outlets. There is a high degree of churn within the field. A 2015 snapshot of Auckland's Pacific media shows, retrospectively, that many are no longer operating (Neilson, 2015).

Most larger Pacific media rely on direct or indirect state funding. Much of the broadcast content for Pacific audiences is state funded[6] though often in piecemeal ways and at low levels (like Māori media [Te Puni Kōkiri, 2019]), Pacific media have operated with significantly lower budgets for producing each hour of content compared with the wider public media sector. Several Pacific broadcasters juggle public service journalism alongside entertainment and music production, and even event management (e.g., the annual Sunpix Pacific Peoples Awards, which have become a key event in the Pacific calendar). Those not publicly funded have often been heavily supported by churches and other charitable sources (Utanga, 2007). Because Pacific audiences are small and typically have less disposable income, few media rely on subscription or pay-for models. Traditionally, there has been only small advertiser support for Pacific media, but the government's Pacific-targeted Covid-19 messaging has helped to keep a number of media organisations afloat through the pandemic.

Public media

One of the largest, longest-running media is the Pacific Media Network (PMN). It runs Auckland-based NiuFM (which marked its 20th anniversary this year), the longer-running AM community radio station, 531pi, which broadcasts rotating programmes in 10 Pacific languages, and the digital news channel PMN News. The network has about 41 full-time staff and a total headcount of about 85, including casuals and part-timers. This reflects the fact it employs multiple community members to host and produce its ten Pacific language shows (D. Mann, personal communication, September 30, 2022). The network is owned and run by the National Pacific Radio Trust (NPRT), a charity established in 2002 under a Trust Deed requiring the NZ Government to deliver a

[6] Pacific audiences are among the special interest groups NZ on Air must address under s36(1)c of the Broadcasting Act (NZ on Air, 2012, p.1).

national Pacific media network to promote and preserve Pacific people's culture, language, and wellbeing. PMN is regulated as a public entity under the Crown Entities and Public Finance Acts and operates as if state-owned. It answers to two ministers (Pacific Peoples and Broadcasting), and the trustees are government appointed. There is Ministry of Culture and Heritage oversight, operational reporting responsibilities to NZ On Air, and auditing reporting responsibilities to the Office of the Auditor-General, and it cannot make any changes to its Deed of Trust or governance without sign-off from its ministers (D. Mann, personal communication, September 30, 2022). About 70% of its income comes from NZ On Air. This includes annual platform funding of $4,760,000 (for which it must reapply each year) and some contestable Public Interest Journalism (PIJ) funding for four new roles (including its first-ever video and Press Gallery journalists). PMN has a share in the Te Rito Journalism cadetship training programme. It is funded mainly to provide linear terrestrial radio—AM and FM stations are still its core business. PMN is also negotiating to be funded as a multimedia, digital entity and sees its future on social and digital media (even now, the highest rate of engagement with NiuFM is via Instagram and TikTok) (D. Mann, personal communication, September 30, 2022). The remaining 30% of PMN's income comes from commercial advertising, with about two-thirds of sales comprising government agency advertising and Covid-19-related messaging.

The RNZ-hosted Radio Pacific, formerly known as Radio New Zealand International, provides multimedia news about Pacific communities in Aotearoa plus coverage about, and for, the South Pacific region via its 24/7 shortwave broadcast. Unlike other Pacific media, it is state-owned and wholly funded by the Ministry of Culture and Heritage, who provide about $1.9m annually (RNZ, 2021).

Privately owned media

Most other Pacific media are privately owned by small to medium owner-operated companies and charitable trusts. There are also less formal outlets run by NGOs, community groups, and committed individuals. Many, especially those focused on national audiences, rely on contestable government funding, either directly via NZ On Air grants or indirectly via government advertising and/or subcontracted work concerning other government-funded content.

One of the longest-running is TV magazine show *Tagata Pasifika.* Formerly produced by TVNZ, it is now produced by Sunpix, a company set up in 2014 by three former

TVNZ employees after the state broadcaster outsourced its Pacific programming. Sunpix is wholly reliant on government funding, some of which it gets directly via NZ On Air. For example, in December 2021, it recieved 1.9 million for 53 *Tangata Pasifika* episodes. In September 2021, it recieved $273,600 for two PIJ-funded roles in Sunpix's web channel TP+. There was further funding for other ad hoc programmes such as *Maisuka*, a documentary investigating the rise of Type 2 diabetes in the Moana adolescent population, and *Ifoga*, a four-part video series investigating Pasifika stories of abuse in state care (NZ On Air, n.d.). *Tangata Pasifika* also receives state funding indirectly through its post-production company, Sunpix Post, which benefitted from the government's tsunami of Covid-19 messaging. Sunpix managing director Stephen Stehlin says Sunpix Post became a messaging factory during the pandemic, churning out Pacific Covid-19 content in ten languages, which effectively "saved the company" (S. Stehlin, personal communication, August 30, 2022).

Independent production company Tikilounge Productions, established in 2013 by former *Tagata Pasifika* director Lisa Taouma, is one of the biggest Pacific media organisations in terms of its raft of content. It produces the flagship Pacific youth show *Fresh* (with $1.8m a year in contestable NZ On Air funding) and the online hub, TheCoconet.tv, which it launched in 2014 with NZ On Air Kickstart Digital Media funding. Taouma says establishing TheCoconet.tv as a platform has proved key to Tikilounge's success. It enabled the company to produce TV and digital content that would not have been commissioned by mainstream platforms and allowed it to apply to the PIJ fund for journalism training and staff (including a digital producer to expand TheCoconet.tv's news content onto Instagram and TikTok) (L. Taouma, personal communication, September 1, 2022). Since September 2021, Tikilounge has secured more than $2m in NZ On Air funding for the RNZ documentary series *Untold Pacific History 2*, TheCoconet.tv web series *Akanuanua,* HEIHEI musical theatre series *Fresh Fairytales*, Māori TV Pasifika high school drama *Inky Pinky Ponky*, and TheCoconet.tv documentary *Dusky Maiden.* Tikilounge produces about six projects a year across factual, scripted, and cultural learning content, bunnyhopping across NZ On Air grants and small contracts from commercial clients and government agencies, such as the Ministry of Education.

Kava Bowl Media is a relatively new independent Pacific TV and video production company established in 2019 by former Sky TV executive John Tapu. He is the co-owner along with his cousin, AUT vice-chancellor Damon Salesa. The company produces primetime shows from a studio Tapu built in his Mangere garage (Greive, 2022; Kilgallon, 2020). It has produced several Pacific-focused mainstream sports shows, including the Oscar Kightley-hosted *Pacific Brothers & Sisters* (which ran on Sky Sport NZ and streamed on Rugby Pass and Pacific Islands networks), and the highly successful rugby league show *The Ditch,* which airs on Sky, Prime, Fox Sports Australia, and throughout the Pacific on the Digicel Network and Watch NRL platforms (Kava Bowl Media, n.d.; Sky New Zealand, 2022d). The company operates commercially and has a list of clients ranging from corporates like Sky and Deloitte to NGOs, plus Pacific and Māori community groups and enterprises, and produces a range of content, including corporate videos, advertising (including government Covid-19 messaging), and music videos (Kava Bowl Media, n.d.).

Online magazine *E-Tangata* focuses on long-form storytelling by Māori and Pacific peoples and is owned and run by the Mana Trust (an independent charitable trust set up in 2003 to strengthen Māori and Pacific voices). *E-Tangata* has relied heavily on koha, both in terms of donated labour by co-editors Tapu Misa and Gary Wilson, and, more recently, Press Patron donations, which, in 2022, averaged about $12,000 a month (G. Wilson, personal communication, August 16 & 19, 2022). The website was launched in 2014 with funding from the Tindall Foundation, which has continued to support the website. It is increasingly funded through contestable NZ On Air grants—initially for multimedia projects partnered with Moana Maniapoto's Tawera/Black Pearl Productions, and more recently for four full-time PIJ-funded journalists, including a digital marketer to grow the site's digital audience (G. Wilson, personal communication, August 16 & 19, 2022).

Auckland Samoan-language radio station, Radio Samoa, on the other hand, gets most of its income from advertising, including government-funded Covid-19 messaging and ad revenue from livestreaming its broadcasts and events on Facebook and YouTube (A. Ponifasio, personal communication, August 16, 2022). It is owned by the Samoa Multimedia Group and has been operating commercially as a 24/7 community radio station (and, more recently, online) since 1999. The station has a 1.3% share of the overall commercial radio audience in Auckland, ahead of other Pacific radio stations. It has about 15 full-time staff, which represents about half the company's pre-pandemic numbers (A. Ponifasio). During the first Covid-19 lockdown, Radio Samoa was unable to print and distribute its companion newspaper, the *Samoa Times*, and was forced to lay off staff and, eventually, close the newspaper. *Samoa*

Times was Auckland’s last remaining Samoan-language newspaper and, before its closure, it had a print run of about 20,000, several reporters, a fleet of delivery vehicles, and was freighting newspapers to Australia (A. Ponifasio).

Wellington-based community radio station Samoa Capital Radio is much smaller in comparison. It relies on volunteers to fulfil almost half of its work and predominantly is focused on radio broadcasting. Like PMN, it is run by a charitable trust whose primary purpose is to educate, promote, and preserve the Samoan language (Siufofoga Ole Laumua Trust, 2021). It shares transmission facilities with Wellington Access Radio and receives platform funding from NZ On Air (about $240,000 annually), donations, and some commercial income from hosting government agency programmes.

Smaller media

Most other Pacific media are much smaller. Among the longer-running is Auckland’s last Pacific newspaper, *Kakalu ’o Tonga,* a Tongan-language weekly newspaper. It was run from 2010 by Kakalu Media, a small company wholly owned by Ulu’alo Po’uhila, the former Auckland editor of *Taimi ’o Tonga*. The newspaper employs four full-time staff in Tonga and survives on advertising and a $4.50 cover price (recently lifted from $3.50 to meet rising printing costs). Po’uhila says the newspaper is struggling as audiences drift toward digital and social media—it cut its print run this year from 5,000 to 3,000 a week. It is looking to establish a website and livestream capability with a $9,817 grant from NZ On Air’s PIJ fund (NZ On Air, 2021b). *Kaniva Tonga*, another Tongan outlet, is run wholly online. Launched in 2009 by Kalino Latu and run via the Ta’angafonua Charitable Trust, it has struggled in recent years (K. Latu, personal communication, September 8, 2022). The trust survives on a patchwork of grants, including Ministry for Pacific Peoples’ (MPP) grants for language initiatives and Covid-19 community outreach, and a trickle of Google ad revenue (partly earned from RNZ and One News content it carries as part of a content-sharing agreement with state broadcasters). During the pandemic, *Kaniva Tonga* received $7,619 from Google’s Journalism Emergency Relief Fund, a $12,085 government emergency media grant, $17,000 from the MPP’s Provider Language Fund, and, most recently, approval for $40,000 from MPP’s Pacific Aotearoa Community Outreach fund (K. Latu, personal communication, October 3, 2022). The closure of award-winning Pacific magazine and website, *Spasifik* underlines the precarity of Aotearoa’s Pacific media. The bi-monthly magazine, launched in 2004, was run by private company Oceania Media and published 75 issues before folding when Covid-19 hit. Co-owner Anne Logan says *Spasifik* had been struggling for advertising before the pandemic and simply became unsustainable: "sadly, the Public Interest Journalism Fund was too little too late for us" (A. Logan, personal communication, August 31, 2022).

Other online media include: AsiaPacificReport.nz, a nonprofit publication formed out of AUT's Pacific Media Centre and run by former AUT Professor David Robie and Multimedia Investments Ltd (a company owned by former journalist Selwyn Manning); and Oriana TV, an online outlet set up by former journalist and independent producer Samson Samasoni. They ran an initial nine-month pilot as a free-to-air Pacific TV channel on Kordia's Freeview TV channel in 2021. It broadcast nine hours every Sunday, from 3pm to midnight, and ran on money cobbled together from donors, charitable trusts, and corporate work. Oriana now runs educational programmes on YouTube [S. Samasoni, personal communication, September 6 2022]). Also of note, is the Samoan news vodcast Bluwave TV, run by digital media production company Bluwave Galumoana (Bluwave Galumoana, n.d.) and Coconut Wireless, a private company that has grown from a Facebook page established in 2014 (Neilson, 2015, p. 51) to a cluster of online platforms with more than 250,000 followers. The outlet specialises in news, social media, web consultancy and development, and event management (Coconut Wireless, n.d.).

The smallest in the field are the many Pacific radio programmes run on NZ On Air-funded community access radio stations and associated website, Access Media NZ. These are mostly volunteer-run by individuals and church and community groups, and is self-funded through donations and sponsorships (Neilson, 2015). For example, a Pacific wellbeing show, *Polyhood,* is sponsored by a Pacific health provider, while a healthy lifestyles programme, *The Voice of Pacific Women*, is sponsored by the MPP. The largest Access station, Planet FM, has about 22 shows dedicated to programming for Pacific communities, all but one of which are in Pacific languages, mostly Tongan (Planet FM, n.d.).

Big picture

Overall, little has changed since Utanga (2007) described Pacific media as running very tight operations. Regardless of ownership structure or income model, Pacific media work hard to serve highly diverse communities, with precarious funding and staffing. Not surprisingly, Covid-19 lockdowns and associated constraints on economic activity proved too much for some (e.g., *Spasifik* and *Samoa Times*). Conversely, increased government advertising and Covid-19 messaging kept other media afloat, while Pacific audiences' thirst for trustworthy news helped some beef up their news operations (L. Taouma, personal communication, September 1, 2022; D. Mann, personal communication, August 20, 2022). The pandemic continues to have a negative impact on media production, mostly through increased production costs but also because Pacific media operate in the communities hardest hit by Covid-19. For example, Tikilounge was filming the mini series *Teine Sā* with Pacific cast and crew when Covid-19 hit, and the series' producer had to withdraw after her father died with Covid-19, and many actors and crew fell sick on set (L. Taouma, personal communication, September 1, 2022).

Looking ahead, all eyes are on the creation of Aotearoa New Zealand Public Media (ANZPM). Pacific broadcasters such as PMN, Sunpix, and Tikilounge are reliant on public funding and particularly vulnerable to any potential funding shifts associated with ANZPM's launch. They, and others, are concerned, too, about losing hard-to-replace staff to a better-resourced public entity. There has long been a lack of trained Pacific journalists in Aotearoa (Hollings et al., 2007; Utanga, 2007). Few Pacific media have enough journalists, let alone the extra staff needed to develop social media content for younger audiences or to chase grants, and there is concern that the new entity will be created at the cost of media that have long-served Pacific communities. Several Pacific media have made submissions on the Aotearoa New Zealand Public Media Bill. They urge the government to rethink its funding models to provide greater flexibility, sustainability, and workforce development pathways for existing and new Pacific media and advocate mechanisms that would allow NZ On Air to continue developing media by Pacifica for Pacifica.

8. Conclusion

Wayne Hope

Looking across the national mediascape, two historic developments are underway—the merging of RNZ with TVNZ and the dealings involving Google, Meta/Facebook, and various media organisations. In each case, the final outcome is hard to predict.

Aotearoa New Zealand Public Media (ANZPM) will definitely take shape, but the relative importance of government funding, commercial revenue, and charter public media principles is yet to be specified. The inaugural CEO has not been chosen, and the very existence of their organisation will depend on next year's general election outcome. The most worrying prospect is that of a National-Act government with the latter holding Cabinet portfolios. Both parties have vowed to dismantle ANZPM, but this might not be a high policy priority (Lehy, 2022; McConnell, 2022). Further, the realities of digital convergence cannot simply be rolled back. Audio and visual are no longer discreet broadcasting mediums. Forcing RNZ and TVNZ back into siloed institutions would make little operational sense. ANZPM's evolution, under public media auspices, has the potential to foreground Māori and Pasifika media content. Government-funded Māori programmes could air on ANZPM channels and platforms. Prime-time scheduling for *Te Karere* would help to "mainstream" Māori news and journalism. Similarly, Pasifika-related news journalism, sport, and entertainment could be broadcast on ANZPM and/or made available on their platforms.

The journalistic public sphere (broadly defined) could be strengthened by the compensations accruing from Meta/Facebook and Google. Arrangements thus far have brought scattered returns—primarily from Google's News Showcase. What follows next hinges upon the introduction of a nationally inclusive bargaining code—a likely prospect as this report goes to print. Minister of Broadcasting Willie Jackson has recently said that the relevant legislation will be modelled on similar laws in Australia and Canada. Chief executives Sinead Boucher and Michael Boggs from Stuff and NZME, respectively, support the initiative (RNZ, 2022h). And, crucially, National and Act have not registered opposition.

Considered together, the prospective formation of ANZPM and a news media/social media bargaining code should reshape the national media ecology. How this happens, indeed if it happens, will be the subject of JMAD's 2023 report.

References

Abernathy, P. (2022). *The state of local news 2022: Expanding news deserts, growing gaps, emerging models* [Report]. Northwestern/Medill Local News Initiative. https://localnewsinitiative.northwestern.edu/projects/state-of-local-news/

All Top Everything. (2022, September 26). *Top 10 most popular subscription streaming services*. https://www.alltopeverything.com/most-popular-streaming-services/

APO: Auckland Philharmonia Orchestra. (2022, September 22). Submission on the Aotearoa New Zealand Public Media Bill. New Zealand Parliament. https://www.parliament.nz/resource/en-NZ/53SCED_EVI_125298_ED9592/336a942a230c33e4e3790488593474342668f3d5

Anderson, R. (2022, August 8). News publishers close in on collective bargaining green light with Google, Meta. *Stuff*. https://www.stuff.co.nz/business/300657112/news-publishers-close-in-on-collective-bargaining-green-light-with-google-meta

Annual Review of Whakaata Māori. (2022). Parliament. https://www.parliament.nz/media/9041/annual-review-compendium-202021-volume-1.pdf

Anthony, J. (2022, April 13). *NZME signs deal with Facebook owner Meta to support digital projects*. Stuff. https://www.stuff.co.nz/business/industries/128350220/nzme-signs-deal-with-facebook-owner-meta-to-support-digital-projects

Archie, C. (2022). Submission on Aotearoa New Zealand Public Media Bill. New Zealand Parliament. https://www.parliament.nz/en/pb/sc/submissions-and-advice/document/53SCED_EVI_125298_ED9444/carol-archie

Ardern, J. Rt Hon. (2022, June 13). *Cabinet changes following Faafoi, Mallard resignations* [Media release]. New Zealand Government. https://www.beehive.govt.nz/release/cabinet-changes-following-faafoi-mallard-resignations

ASA. (2020). 2019 *Advertising turnover report*. Advertising Standards Authority. https://cdn.asa.co.nz/wp-content/uploads/2020/05/New-Zealand-Advertising-Turnover_2019.pdf

ASA. (2021). 2020 *Advertising Turnover Report*. Advertising Standards Authority. https://cdn.asa.co.nz/wp-content/uploads/2021/03/NZ-Advertising-Turnover-2020.pdf

ASA. (2022). 2021 *Advertising Turnover Report*. Advertising Standards Authority. https://cdn.asa.co.nz/wp-content/uploads/2022/05/NZ-Advertising-Turnover-2021_Final.pdf

Asia Pacific Report. (n.d.). *About*. https://asiapacificreport.nz/about/

Bluwave Galumoana. (n.d.). *Welcome to Bluwave.* https://www.bluwave.co.nz/

Brevini, B. (2021). Private deals between digital and media lords to save journalism: The case of the Australian news media bargaining code. *Political Economy of Communication*, 9(1): 84-87. https://polecom.org/index.php/polecom/article/view/139/371

Bridgeman, D. (2021, November 26). News outlets target digital giants. *New Zealand Herald*, p. A7.

Coconut Wireless. (n.d.). *About Us.* http://coconutwireless.nz/?fbclid=IwAR1N0UJBcn6znbEu0pTSk3ltf4UHZ4Qc0FciD0dw25D5ZdBgeLeLeKgix4c

Coughlan, T. (2022, November 6). Revealed: TVNZ will lose $100m in advertising revenue by the end of the decade. *New Zealand Herald.* https://www.nzherald.co.nz/nz/politics/revealed-tvnz-will-lose-100m-in-advertising-revenue-by-the-end-of-the-decade/QVQ2PKQAKJFRV2B2I562TCJJJU/

Croot, J. (2022, November 1). Why TVNZ is facing a growing international content crisis. *Stuff.* https://www.stuff.co.nz/entertainment/stuff-to-watch/300727407/why-tvnz-is-facing-a-growing-international-content-crisis?cid=app-iPhone

Day, P. (2000). *Voice and vision*. Auckland University Press in Association with the Broadcasting History Trust.

Dexter, G. (2022, August 16). Broadcasting Minister open to discussing independence of new public media entity. *RNZ News.* https://www.rnz.co.nz/news/political/472960/broadcasting-minister-open-to-discussing-independence-of-new-public-media-entity

Donnell, H. (2022, October 18). Stuff proposes cutbacks in regional newsrooms*. RNZ Mediawatch*. www.rnz.co.nz/national/programmes/mediawatch/audio/2018863217/stuff-proposes-cutbacks-in-regional-newsrooms

Dunkley, D. (2022, September 22). Widespread concerns over new public media entity. *Businessdesk.* https://businessdesk.co.nz/article/media/widespread-concerns-over-new-public-media-entity

Ensor, J. (2022, May 31). Broadcasting Minister Kris Faafoi expects response from TVNZ within days over Kamahl Santamaria situation. *Newshub*. https://www.newshub.co.nz/home/politics/2022/05/broadcasting-minister-kris-faafoi-expects-response-from-tvnz-within-days-over-kamahl-santamaria-situation.html

Express. (n.d.). *About us.* https://gayexpress.co.nz/about-us/

Faafoi, K. Hon. (2022, May 19). *Funding certainty for quality public media* [Media Release]. New Zealand Government. https://www.beehive.govt.nz/release/funding-certainty-quality-public-media

Funk, J. (2021, December 9). Davenport-based newspaper publisher Lee Enterprises rejects takeover bid from hedge fund. *Des Moines Register.* https://www.desmoinesregister.com/story/news/2021/12/09/iowa-lee-enterprises-owner-sioux-city-journal-alden-global-capital-takeover-rejected/6448308001/

Gay, E. (2022, January 24). Tova O'Brien: Broadcaster must wait two months before beginning her new job. *Stuff*. https://www.stuff.co.nz/business/300501389/tova-obrien-broadcaster-must-wait-two-months-before-beginning-her-new-job

Geist, M. (2022, October 19). Broadcast Bonanza: PBO says Bill C-18 would give a quarter billion to broadcaster such as Bell and the CBC, less than 25% of payments to Canadian newspapers. *Michael Geist*. https://www.michaelgeist.ca/2022/10/broadcast-bonanza/

GfK. (2021). Total NZ – RNZ – Survey 3 2021. https://www.gfk.com/hubfs/ANZ%20MEDIA/NZ/RNZ/2021/Survey%203/h8n%20GfK_RNZ%20Website%20Report%20Total%20NZ_Survey%203%202021.pdf

GfK. (2022a). Total NZ – RNZ – Survey 3 2022. [Data supplied directly by RNZ upon request].

GfK. (2022b). Total NZ – RNZ – Survey 1 2022. [Data supplied directly by RNZ upon request].

GfK. (2022c). Total NZ Commercial Radio – Survey 3 2022. https://www.rba.co.nz/media/2477/download/GfK_Total%20NZ_Survey%203%202022_Summary%20Report.pdf?v=1

Gifford, A. (2022, September 8). Better funding, workforce development in Māori media strategy. *Radio Waatea.* https://waateanews.com/2022/09/08/better-funding-workforce-development-in-maori-media-strategy/

Gisborne Chamber of Commerce. (n.d.). *Jeremy Muir*. www.gisborne.org.nz/about-us/introducing-the-gisborne-chamber-team/jeremy-muir/

Goldsmith, J. (2022, March 17). Amazon and MGM close $8.5 billion merger. *Deadline*. https://deadline.com/2022/03/amazon-mgm-merger-1234981037/

Greive, D. (2022a, September 23). Yesterday was a very weird day for the TVNZ-RNZ merger. *The Spinoff*. https://thespinoff.co.nz/media/23-09-2022/yesterday-was-a-very-very-dark-day-for-the-tvnz-rnz-merger

Greive, D. (2022b, August 20). Two hours with the secretive rich lister bankrolling Sean Plunket's The Platform. *The Spinoff*. https://thespinoff.co.nz/business/20-08-2022/two-hours-with-the-secretive-rich-lister-bankrolling-sean-plunkets-the-platform

Greive, D. (2022c, June 30). The Spinoff announces a new partnership with our mates at Stuff*. The Spin off.* https://thespinoff.co.nz/media/30-06-2022/the-spinoff-announces-a-new-partnership-with-our-mates-at-stuff

Greive, D. (Host) (2022, August 8). John Tapu is building a Pacific media powerhouse in his garage. The Fold [Audio podcast]*. The Spinoff.* https://thespinoff.co.nz/podcasts/the-fold

Hendy, D. (2017). *Public service broadcasting*. Bloomsbury Publishing Plc.

Hiorns, C. (2022, March 23). Alden Global Capital's bid for Lee Enterprises suppresses local journalism and democracy. *The Badger Herald.* https://www.desmoinesregister.com/story/news/2021/12/09/iowa-lee-enterprises-owner-sioux-city-journal-alden-global-capital-takeover-rejected/6448308001/

Hirsch, L. (2022, November 20). News Corp investors raise concerns about proposed merger with Fox. *The New York Times*. https://www.nytimes.com/2022/11/20/business/dealbook/news-corp-fox-investors.html

Hollings, J., Samson, A., Tilley, E., & Lealand, G. (2007). The big NZ journalism survey: Underpaid, under-trained, under-resourced, unsure about the future-but still idealistic. *Pacific Journalism Review*, *13*(2), 175-197.

Hope, W. (2020, June 3). Crisis, disintegration and hope: Only urgent intervention can save New Zealand's media. *The Conversation*. https://theconversation.com/crisis-disintegration-and-hope-only-urgent-intervention-can-save-new-zealands-media-139299

Hurihanganui, T. A. (2020, February 13). Funding for Māori Television 'inadequate', board chair says. *RNZ News*. https://www.rnz.co.nz/news/te-manu-korihi/409419/funding-for-maori-television-inadequate-board-chair-says

Husband, D. (2022a, July 5). Willie Jackson, Minister of Māori Development. *Radio Waatea.* https://waateanews.com/2022/07/06/willie-jackson-minister-of-maori-development-10/

Husband, D. (2022b, September 8). Shane Taurima. *Radio Waatea*. https://waateanews.com/2022/09/08/shane-taurima-ceo-of-maori-television-3/

interest.co.nz. (n.d.). *About Us.* https://www.interest.co.nz/about-us

Jackson, W. Hon. (2020, November 25). *Expert independent advisory group appointed to strengthen the future of Māori broadcasting* [Media Release]. New Zealand Government. http://www.beehive.govt.nz/release/expert-independent-advisory-group-appointed-strengthen-future-m%C4%81ori-broadcasting

Jackson, W. Hon. (2022a, July 26). *Public media entity Bill gets first reading in the House* [Media release]. New Zealand Government. https://www.beehive.govt.nz/release/public-media-entity-bill-gets-first-reading-house

Jackson, W. Hon. (2022b, September 7). *Government future-proofs Māori media* [Media release]. New Zealand Government. https://www.beehive.govt.nz/release/government-future-proofs-m%C4%81ori-media

Jacobs, M. (2022, September 12). Stuff on a mission to normalise te reo Māori, one story at a time. *Stuff.* https://www.stuff.co.nz/pou-tiaki/300683500/stuff-on-a-mission-to-normalise-te-reo-mori-one-story-at-a-time

James, M. (2022, October). Warner Bros. Discovery to spend more than $1 billion downsizing. *Los Angeles Times*. https://www.latimes.com/entertainment-arts/business/story/2022-10-24/warner-bros-discovery-to-spend-1-billion-to-downsize

Jennings, M. (2022, March 24). Newsroom celebrates five years. *Newsroom.* https://www.newsroom.co.nz/newsroom-celebrates-five-years

Jett, T. (2022, May 5). Iowa-based newspaper publisher Lee Enterprises reports $45 million in cuts to business. *Des Moines Register.* https://www.desmoinesregister.com/story/money/business/2022/05/05/lee-enterprises-newspapers-publisher-announces-45-million-cuts-print-alden-global/9636601002/

Jin, H., & Oguh, C. (2022, October 29). Explainer: How Elon Musk funded the $44 billion Twitter deal. *Washington Post.* https://www.reuters.com/markets/us/how-will-elon-musk-pay-twitter-2022-10-07/

Karter, E. (2022, June 29). As newspapers close, struggling communities are hit hardest by the decline in local journalism. *Northwestern Now*. https://news.northwestern.edu/stories/2022/06/newspapers-close-decline-in-local-journalism/

Kailahi, S. (2009). Pacificness – telling our side of the story. *Pacific Journalism Review*, *15*(1), 31-37.

Kava Bowl Media. (n.d.). *Production.* https://www.kavabowlmedia.com/production

Keall, C. (2022a, August 31). Streaming in NZ: Audience numbers revealed for each service - and the trends for the year ahead. *New Zealand Herald.* https://www.nzherald.co.nz/business/streaming-in-nz-audience-numbers-revealed-for-each-service-and-the-trends-for-the-year-ahead/35NDZFAC6GWBP2MYZLZT7AST5Y/

Keall, C. (2022b, September 22). Sky TV reveals fee, features for new Sky Box - plus cheaper Sky Pod. *New Zealand Herald.* https://www.nzherald.co.nz/business/sky-tv-reveals-fee-features-for-new-sky-box-plus-cheaper-sky-pod/ZJ2JAGOGUUZC7Z2MMLP5D4XIIU/

Keall, C. (2022c, February 18). Why Sky TV's English Premier League football rights win. *New Zealand Herald.* https://www.nzherald.co.nz/business/why-sky-tvs-english-premier-league-football-rights-win-matters/H6MHOFKMFUMCQINTRCXRVQRZ3Q/

Keall, C. (2022d, May 26). Is it time for Spark to sell Spark Sport? Analyst says yes. *New Zealand Herald*. https://www.nzherald.co.nz/business/is-it-time-for-spark-to-sell-spark-sport-analyst-says-yes/LSQWTZ53JGSGPXH26Q3Q5WWTH4/

Kilgallon, S. (2020, September 20). TV exec turns to his garage to make primetime TV. *Stuff*. https://www.stuff.co.nz/entertainment/122735563/tv-exec-turns-to-his-garage-to-make-primetime-tv

Kobuchar, A. (2022, September 22). Klobuchar statement on Judiciary Committee passage of bipartisan legislation to save local journalism [Media release]. https://www.klobuchar.senate.gov/public/index.cfm/2022/9/klobuchar-statement-on-judiciary-committee-passage-of-bipartisan-legislation-to-save-local-journalism

Koi Tū: Centre for Informed Futures. (2022a). Submission to the Economic Development, Science and Innovation Committee, New Zealand Parliament. Retrieved November 27, 2022 from https://www.parliament.nz/en/pb/sc/submissions-and-advice/document/53SCED_EVI_125298_ED10389/koi-t%C5%AB-the-centre-for-informed-futures

Koi Tū: the Centre for Informed Futures. (2022b, September 22). Submission to the Economic Development, Science and Innovation Committee Aotearoa New Zealand Public Media Bill no. 146-1. New Zealand Parliament. https://www.parliament.nz/resource/en-NZ/53SCED_EVI_125298_ED10389/779bda3dd2888ba68f3db0ff05f98ff665f459be

Lehy, B. (2022, October 22). National to reverse RNZ-TVNZ merger if voted in spokeswoman says. *Stuff*. https://www.nzherald.co.nz/nz/national-to-reverse-rnz-tvnz-merger-if-voted-in-spokeswoman-says/7PTORQVQRK6FQG33WTX7RCFQ7I/

Levy, A. (2022, June 17). Apple is betting big on sports. *The Motley Fool*. https://www.fool.com/investing/2022/06/17/apples-betting-big-on-sports/

Ma, W. (2022, August 13). Disney passes Netflix in streaming war, but there are two catches. *New Zealand Herald*. https://www.nzherald.co.nz/entertainment/disney-passes-netflix-in-streaming-war-but-there-are-two-catches/6CK6ZXNTV2LJB5L6HEASWA6KDU/

Maher, B. (2022, July 13). Google says paying publishers to appear in search could undermine trust. *PressGazette*. https://pressgazette.co.uk/google-paying-for-news-online-safety-bill-damian-collins/

Macdonald, A., Thompson, S., & Sood, K. (2022, June 6). Sky Network TV in late stage talks for Oaktree's Mediaworks. *Australian Financial Review*. https://www.afr.com/street-talk/sky-network-tv-in-late-stage-talks-for-oaktree-s-mediaworks-20220605-p5ar6c

Malik, Y., & Chmielewski, D. (2022, October 15). Rupert Murdoch considers combining Fox, News Corp. *Reuters*. https://www.reuters.com/business/media-telecom/rupert-murdoch-considers-combining-fox-news-corp-wsj-2022-10-14/

Manhire, T. (2021, November 2). Tova O'Brien just might shift the tectonic plates of NZ talk radio. *The Spinoff*. https://thespinoff.co.nz/media/02-11-2021/tova-obrien-just-might-shift-the-plates-in-nz-news-radio

Maas, J. (2022, April 8). Discovery closes acquisition of AT&T's WarnerMedia. *Variety*. https://variety.com/2022/tv/news/discovery-warnermedia-merger-close-warner-bros-discovery-1235200983/

Mata Media. (n.d.). *Kōmiromiro Programme: Introduction*. https://matamedia.co.nz/komiromiro-programme-maori-journalism-workshops/

McCaull, A. (2022, September 7). Government outlines its three year Māori media strategy. *RNZ News*. https://www.rnz.co.nz/news/te-manu-korihi/474343/government-outlines-its-three-year-maori-media-strategy

McConnell, G. (2022, October 25). National promises to reverse RNZ-TVNZ merger – but only if it's not too tricky. *Stuff.* https://www.stuff.co.nz/national/politics/130272046/national-promises-to-reverse-rnztvnz-merger--but-only-if-its-not-too-tricky

McEwan, R., & Mollgaard, M. (2021). "Dollars and listeners": Revisiting The Great New Zealand Radio Experiment of market deregulation. *Journal of Radio & Audio Media*, 28:1, 162-181, DOI: 10.1080/19376529.2020.1854757

Mcilraith, B. (2022, October 10). Sky TV secures deal for all of World Rugby's premium competitions from 2023 to 2029. *Stuff.* https://www.stuff.co.nz/business/130122192/sky-tv-secures-deal-for-all-of-world-rugbys-premium-competitions-from-2023-to-2029

MediaWorks. (2022a). Our Leadership Team. https://www.mediaworks.co.nz/home/our-team.html

MediaWorks. (2022b, September 22). MediaWorks submissions on the ANZPM Bill. https://www.parliament.nz/resource/en-NZ/53SCED_EVI_125298_ED9671/7f63f7dcafd796a8688b9cca8efb8321166a30ef

Mello, P. C. (2022, May 17). An unholy coalition torpedoes social media reform legislation in Brazil. *Poynter*. https://www.poynter.org/business-work/2022/an-unholy-coalition-torpedoes-social-media-reform-legislation-in-brazil/

Meta. (2022, September 18). *Meta signs commercial innovation deals with New Zealand publishers*. https://www.facebook.com/formedia/blog/meta-announces-new-zealand-commercial-innovation-deals

Middleton, A. (2019, February 17). Māori media revamp: Where's the focus on quality journalism? *E-Tangata - A Māori and Pasifika Sunday Magazine.* https://e-tangata.co.nz/reo/maori-media-revamp-wheres-the-focus-on-quality-journalism/

Middleton, A. (2020). Māori-language and Māori-interest media. In M. Myllylahti & W. Hope (Eds.), *Aotearoa New Zealand media ownership 2020* (pp. 47–57). https://www.jmadresearch.com/_files/ugd/a95e86_f45bb4b1460c402b9cfd7b2892e360c8.pdf

Minderoo Foundation. (2022, May 31). Minderoo Foundation and Google sign agreement for Google to support 24 digital publishers [Media release]. https://www.minderoo.org/frontier-technology/news/minderoo-foundation-and-google-sign-agreement-for-google-to-support-24-digital-publishers/

Ministry for Pacific Peoples. (2018). *Pacific Aotearoa Lalanga Fou*. Ministry for Pacific Peoples. https://www.mpp.govt.nz/assets/Reports/Pacific-Aotearoa-Lalanga-Fou-Report.pdf

Ministry for Pacific Peoples. (2020). *Pacific Aotearoa status report: A snapshot.* Ministry for Pacific Peoples. https://www.mpp.govt.nz/assets/Reports/Pacific-Peoples-in-Aotearoa-Report.pdf

Moir, J. (2022, March 11). More questions than answers for RNZ/TVNZ merger. *Newsroom*. https://www.newsroom.co.nz/more-questions-than-answers-for-rnztvnz-merger

Morrison, T. (2022, July 10). 'Every sector is screaming out for more workers'. *Stuff*. www.stuff.co.nz/business/129190327/every-sector-is-screaming-out-for-more-workers

Murphy, T. (2022, May 6). Historic high in ratings for Hosking, NewstalkZB. *Newsroom*, https://www.newsroom.co.nz/historic-high-in-ratings-for-hosking-newstalkzb

Myllylahti, M., & Baker, S. (2019). *New Zealand media ownership report 2019*. AUT research centre for Journalism, Media and Democracy. www.aut.ac.nz/study/study-options/communication-studies/research/journalism,-media-and-democracy-research-centre/new-zealand-media-ownership-report

Myllylahti, M., & Treadwell, G. (2022). *Trust in news in Aotearoa New Zealand 2022*. https://orapp.aut.ac.nz/bitstream/handle/10292/15207/Trust%20in%20News%202022%20final.pdf

National Business Review. (n.d.). *About NBR*. https://www.nbr.co.nz/about-nbr

Neate, R. (2022, May 3). 'Extra level of power': Billionaires who have bought up the media. *The Guardian.* https://www.theguardian.com/news/2022/may/03/billionaires-extra-power-media-ownership-elon-musk

Neilson, M. (2015). Pacific way: Auckland's Pasifika community diaspora media. *Pacific Journalism Monographs, No. 5.* Pacific Media Centre.

New Zealand Herald. (2021a, August 25). *NZME's NZ Herald celebrates highest brand audience in 158-year history*. www.nzherald.co.nz/business/nzmes-nz-herald-celebrates-highest-brand-audience-in-158-year-history/4NH5BR5REENC2IT66RMNO2XVDE/

New Zealand Herald. (2021b, November 30). *NZME acquires BusinessDesk in premium content push*. https://www.nzherald.co.nz/business/nzme-acquires-businessdesk-in-premium-content-push/56XJWCJZPPEH3KUWE3NARSNDIE/

New Zealand Herald. (2022a, January 24). *Tova O'Brien loses restraint of trade ERA case against former workplace Discovery*. https://www.nzherald.co.nz/entertainment/tova-obrien-loses-restraint-of-trade-era-case-against-former-workplace-discovery/GAZJYRDEUHOOBE5WWGJUTQYRJI/

New Zealand Herald. (2022b, May 30). *The ratings are in: MasterChef and Dancing with the Stars win audience*. (2022, May 30). https://www.nzherald.co.nz/entertainment/the-ratings-are-in-masterchef-and-dancing-with-the-stars-win-audience/WGMSU6FV6S2Y7UI3E324IGSSHQ/

New Zealand Herald. (2022c, June 16). *TVNZ reveals new dating show and global content partnerships at TVNZ+ launch*. https://www.nzherald.co.nz/entertainment/tvnz-reveals-new-dating-show-and-global-content-partnerships-at-tvnz-launch/SSCYM72W2NCSVSHMHP3XI45FZI/

New Zealand Herald. (2022d, June 29). *More than 100,000 Kiwis pay for NZ Herald/BusinessDesk digital subscriptions*. www.nzherald.co.nz/business/nz-herald-readership-growth-hits-new-records/GU2NVW6VXSQMAY2S7MXEY2T6SE/

New Zealand Herald. (2022e, August 24). *Google launches News Showcase in NZ, will offer free access to selected paywall content.* www.nzherald.co.nz/business/google-launches-news-showcase-in-nz-will-offer-free-access-to-selected-paywall-content/4V5P5HNM4ESAXTQXSY7QT7ENFM/

New Zealand Herald. (2022f, September 22). *Three owner Warner Bros. Discovery proposes second restructure in two years*. https://www.nzherald.co.nz/entertainment/three-owner-warner-bros-discovery-proposes-second-restructure-in-two-years/2FOMOXWBOMKO7DWTKJZPT62X3U/

New Zealand Parliament – Pāremata Aotearoa. (n.d.). *Aotearoa New Zealand Public Media Bill*. https://www.parliament.nz/en/pb/bills-and-laws/bills-proposed-laws/document/BILL_125298/aotearoa-new-zealand-public-media-bill

New Zealand Parliament – Pāremata Aotearoa (2022) *Submissions and advice*. https://www.parliament.nz/en/pb/bills-and-laws/bills-proposed-laws/document/BILL_125298/tab/submissionsandadvice

Newsroom. (2017, May 29). *How Corporate Newsroom operates.* www.newsroom.co.nz/@corporate-newsroom/2017/05/28/30833/how-newsroom-operates

Nicolaou, A., & Fontanella-Khan, (2021, January 21). The fight for the future of America's local newspapers. *Financial Times*. https://www.ft.com/content/5c22075c-f1af-431d-bf39-becf9c54758b

Nicolaou, A., & Waters, R. (2022, July 14). Netflix teams up with Microsoft for ad-supported streaming tier. *New Zealand Herald*. https://www.nzherald.co.nz/business/netflix-teams-up-with-microsoft-for-ad-supported-streaming-tier/CPRLUFB4YACGNXNC2HWDV23MSQ/?ref=readmore

Nippert, M. (2022, June 4). MediaWorks boss given incentive to find a buyer. *New Zealand Herald*.

NZME. (2021a). *New Zealand Media and Entertainment annual report for the year ended 31 December 2020*. NZX. http://nzx-prod-s7fsd7f98s.s3-website-ap-southeast-2.amazonaws.com/attachments/NZM/368074/341017.pdf

NZME. (2021b). *Consolidated interim financial statements*. https://www.nzme.co.nz/investor-relations/financial-reports/

NZME. (2022a, March 25). *NZME Signs Letter of Intent with Google and Updates Outlook*. NZX. https://www.nzx.com/announcements/389459

NZME. (2022b, April 13). *NZME inks agreement with Meta*. NZX. https://www.nzx.com/announcements/390515

NZME. (2022c, June 29). *NZME celebrates significant digital subscription milestone*. NZX. https://www.nzx.com/announcements/394510

NZME. (2022d, August 23). *NZME Limited 2022 half year financial results.* https://www.nzme.co.nz/news/nzme-limited-2022-half-year-financial-results/

NZME. (2022e, August 25). *NZ Herald celebrates highest brand audience in its 158-year history.* https://www.nzme.co.nz/news/nz-herald-celebrates-highest-brand-audience-in-its-158-year-history/

NZME. (2022f). *New Zealand Media and Entertainment annual report for the year ended 31 December 2021*. NZX. http://nzx-prod-s7fsd7f98s.s3-website-ap-southeast-2.amazonaws.com/attachments/NZM/387755/365209.pdf

NZME. (2022g). *NZM price history*. NZX. https://www.nzx.com/instruments/NZM

NZME. (2022h, October 20). NZME celebrates 50 million downloads across its diverse, expanding podcast network [Media release]. https://www.scoop.co.nz/stories/CU2210/S00149/nzme-celebrates-50-million-downloads-across-its-diverse-expanding-podcast-network.htm

NZME. (2022i). NZME Limited 2022 half year results [Financial report]. NZX. http://nzx-prod-s7fsd7f98s.s3-website-ap-southeast-2.amazonaws.com/attachments/NZM/397400/377160.pdf

NZME. (2022j, September 8). NZME submission to the Economic Development, Science and Innovation Select Committee on the Aotearoa New Zealand Public Media Bill. https://www.parliament.nz/resource/en-NZ/53SCED_EVI_125298_ED10050/9b7c356c676ef9f2174fb31572cdc9cfe5f4e373

NZME. (2022k, February 4). NZME acquires Radio Wānaka [Media release]. https://www.nzme.co.nz/news/nzme-acquires-radio-wanaka/

NZME. (2022l). *Consolidated interim financial statements 2022.* https://www.nzme.co.nz/investor-relations/financial-reports/

NZSO: New Zealand Symphony Orchestra. (2022, September 22). Submission from the New Zealand Symphony Orchestra on the Aotearoa New Zealand Public Media Bill. New Zealand Parliament. https://www.parliament.nz/resource/en-NZ/53SCED_EVI_125298_ED9570/af8a995bf729744f044577d759469c7cdb2aae10

NZ On Air. (n.d.). *Journalism funding: Funding decisions*. https://www.nzonair.govt.nz/funding/journalism-funding/

NZ On Air. (2012). *Pacific content strategy.* Wellington, New Zealand.

NZ On Air. (2021a). *Where are the audiences?* https://d3r9t6niqlb7tz.cloudfront.net/media/documents/WHERE_ARE_THE_AUDIENCES_2021_Full_Report.pdf

NZ On Air. (2021b, December 6). Boost for diverse media content and roles in latest journalism funding. https://www.nzonair.govt.nz/news/boost-diverse-media-content-and-roles-latest-journalism-funding/

NZ On Air. (2022a, July 29). PIJF exceeds expectations reaching 36 million page views in first year [Media release]. https://www.nzonair.govt.nz/news/pijf-exceeds-expectations-reaching-36-million-page-views-in-first-year/

NZ On Air. (2022b, August 3). Te Rito programme: Addressing diversity in newsrooms. https://www.nzonair.govt.nz/news/te-rito-programme-addressing-diversity-in-newsrooms/

Palmer, A. (2022, September 21). Amazon memo says 'Thursday Night Football' drew record number of Prime signups for a 3-hour period. *CNBC*. https://www.cnbc.com/2022/09/20/amazon-thursday-night-football-nfl-stream-draws-record-prime-signups.html#:~:text=Amazon's%20debut%20broadcast%20of%20%E2%80%9CThursday,night%20rights%20from%20the%20NFL.

Palmer, R. (2022, March 25). *RNZ-TVNZ public media shake-up: What you need to know*. RNZ. https://www.rnz.co.nz/news/what-you-need-to-know/463999/rnz-tvnz-public-media-shake-up-what-you-need-to-know

Parker, S. (2021, April 19). The good, bad and awkward of the new public interest media fund. *Newsroom*. https://www.newsroom.co.nz/page/good-bad-awkward-of-taxpayer-dollars-for-media

Parker, S. (2022, January 14). The media industry - what to look for in 2022. *Newsroom*. https://www.newsroom.co.nz/the-media-industry-what-to-look-for-in-2022

Patel, K. (2022). 11 Biggest M&A deals of 2022 (so far). *Dealroom.* https://dealroom.net/blog/biggest-m-a-deals-2022

Peacock, C. (2021a, October 31). Te Rito – A new bid to boost diversity in our newsrooms. *RNZ Mediawatch.* www.rnz.co.nz/national/programmes/mediawatch/audio/2018818338/te-rito-a-new-bid-to-boost-diversity-in-our-newsrooms

Peacock, C. (2021b, October 3). Huge journalism jobs boost from public purse. Radio New Zealand. *RNZ Mediawatch* www.rnz.co.nz/national/programmes/mediawatch/audio/2018814519/huge-journalism-jobs-boost-from-public-purse

Peacock, C. (2022a, May 15). Re-platformed; radio outcasts make their own outlet, *RNZ Mediawatch*. https://www.rnz.co.nz/national/programmes/mediawatch/audio/2018841863/re-platformed-radio-outcasts-make-their-own-outlet

Peacock, C. (2022b, September 18). *RNZ Mediawatch.* https://www.rnz.co.nz/national/programmes/mediawatch/audio/2018859173/mediawatch-for-18-september-2022

Pennington, P. (2022, October 17). Government expects to spend $6m on contractors working for RNZ-TVNZ merger. *New Zealand Herald*. https://www.nzherald.co.nz/nz/government-expects-to-spend-6m-on-contractors-working-for-rnz-tvnz-merger/PUWIPBJFEVDGNC2BEAW5CQCKTU/

Planet FM. (n.d.). *Programmes*. https://www.planetaudio.org.nz/programmes

Plunket, S. (2022). Welcome. *The Platform*, https://theplatform.kiwi/

Pullar-Strecker, T. (2017, May 25). Budget 2017: Radio NZ funding freeze comes to an end. *Stuff.* https://www.stuff.co.nz/business/industries/92976168/budget-2017-radio-nz-funding-freeze-comes-to-an-end

Pullar-Strecker, T. (2020a, April 23). Coronavirus: $50m government package to help media through crisis. *Stuff*. www.stuff.co.nz/business/121178681/coronavirus-50m-government-package-to-help-media-through-crisis

Pullar-Strecker, T. (2020b, May 25). Stuff ownership to return to NZ after management buy-out. *Stuff.* www.stuff.co.nz/business/industries/121613980/stuff-ownership-to-return-to-nz-after-management-buyout

Pullar-Strecker, T. (2020c, July 30). Stuff boss and owner tells staff that voluntary pay cuts will be refunded. *Stuff*. https://www.stuff.co.nz/business/122303551/stuff-boss-and-owner-tells-staff-that-voluntary-pay-cuts-will-be-refunded

Pullar-Strecker, T. (2021a, June 1). Stuff chief executive Sinead Boucher taking time over big decisions. *Stuff*. www.stuff.co.nz/business/125266194/stuff-chief-executive-sinead-boucher-taking-time-over-big-decisions

Pullar-Strecker, T. (2021b, June 1). Stuff owner Sinead Boucher gifts 10% of company to staff. *Stuff*. www.stuff.co.nz/business/125306697/stuff-owner-sinead-boucher-gifts-10-of-company-to-staff

Pullar-Strecker, T. (2021c, December 7). TVNZ, RNZ demand right to be in on collective negotiations with Google, Facebook. *Stuff.* https://www.stuff.co.nz/business/127211817/tvnz-rnz-demand-right-to-be-in-on-collective-negotiations-with-google-facebook

Pullar-Strecker, T. (2021d, December 16). Sky TV reaches deal to sell Mt Wellington campus for $56 million. *Stuff.* https://www.stuff.co.nz/business/127298099/sky-tv-reaches-deal-to-sell-mt-wellington-campus-for-56-million

Pullar-Strecker, T. (2022a, May 10). Spark Sport to show 2024 and 2028 European football championships. *Stuff.* https://www.stuff.co.nz/business/128591178/spark-sport-to-show-2024-and-2028-european-football-championships

Pullar-Strecker, T. (2022b, June 7). Sky acquisition of MediaWorks could cost $200m, says 'perplexed' analyst. *Stuff.* https://www.stuff.co.nz/business/128879209/sky-acquisition-of-mediaworks-could-cost-200m-says-perplexed-analyst

Pullar-Strecker, T. (2022c, June 8). Another analyst raises doubts over Sky-MediaWorks deal. *Stuff*. https://www.stuff.co.nz/business/128896154/another-analyst-raises-doubts-over-skymediaworks-deal

Pullar-Strecker, T. (2022d, June 15). Sky TV terminates talks over buying MediaWorks. *Stuff.* https://www.stuff.co.nz/business/128981260/sky-tv-terminates-talks-over-buying-mediaworks

Pullar-Strecker, T. (2022e, August 22). Minister gives Google and Meta hurry along to strike deals with media firms. *Stuff*. https://www.stuff.co.nz/business/129636219/minister-gives-google-and-meta-hurry-along-to-strike-deals-with-media-firms

Pullar-Strecker, T. (2022f, August 25). Sky TV grows revenues for first time in 6 years and announces $70m cash return. *Stuff.* https://www.stuff.co.nz/business/129677612/sky-tv-grows-revenues-for-first-time-in-6-years-and-announces-70m-cash-return

Pullar-Strecker, T. (2022g, August 27). News body says Google offering 'low value deals' to select few media firms. *Stuff.* https://www.stuff.co.nz/business/129700003/news-body-says-google-offering-low-value-deals-to-select-few-media-firms

Pullar-Strecker, T. (2022h, September 29). Private sector media bodies sink teeth into TVNZ/RNZ merger. *Stuff. https://www.stuff.co.nz/business/130022104/private-sector-media-bodies-sink-teeth-into-tvnzrnz-merger*

Radio Broadcasters Association. (2022, September 8). Submission to Select Committee Aotearoa NZ Public Media (ANZPM) Bill. https://www.parliament.nz/resource/en-NZ/53SCED_EVI_125298_ED10027/987771eaa77dbd24e57c0853c63dc31cc0272c93

Radio Waatea. (2021, July 18). *Te Rito training scheme addresses journalist scarcity.* https://waateanews.com/2021/07/18/te-rito-training-scheme-addresses-journalist-scarcity/

Ravindran, M. (2022, April 21). Warner Bros. Discovery Sets Out International Leadership Team, Puts Focus on Regional Heads. *Variety.* https://variety.com/2022/tv/global/warner-bros-discovery-international-leadership-1235237719/#recipient_hashed=849f15f663d2e3bc75b8ce9096ce9b3466b90e92f11a3a4ff8246ec9aa6531a4

Rawling, C. (2022, September 23). RNZ-TVNZ merger: Government to redirect nearly $85m from NZ On Air to new public media entity. *Newshub*, https://www.newshub.co.nz/home/politics/2022/09/rnz-tvnz-merger-new-public-media-entity-to-receive-nearly-85m-from-nz-on-air.html

Reitsma, B. (2022, November 3). Dancing With the Stars axed as Warner Bros. Discovery reveals upcoming shows for 2023. *New Zealand Herald*. https://www.nzherald.co.nz/entertainment/dancing-with-the-stars-axed-as-discovery-reveals-upcoming-shows-for-2023/OMDQBTEN2ZGCNBQA2OE4YMPUJU/

Reuters. (2022, April 9). WarnerMedia, Discovery complete merger, become Warner Bros Discovery. https://www.reuters.com/business/media-telecom/warnermedia-discovery-complete-merger-become-warner-bros-discovery-2022-04-08/

Rizzo, L. (2022, November 3). Warner Bros Discovery reports underwhelming revenue, says new streaming service coming earlier. *CNBC.* https://www.cnbc.com/2022/11/03/warner-bros-discovery-wbd-earnings-q3-2022.html

RNZ. (2020, May 14). *NZME to cut 200 jobs as advertising revenue plummets*. www.rnz.co.nz/news/business/414165/nzme-to-cut-200-jobs-as-advertising-revenue-plummets

RNZ. (2021). *Annual report 2020-2021.* https://www.rnz.co.nz/about/documents

RNZ. (2022a, March 10). *RNZ and TVNZ to be folded into new mega public media entity, Broadcasting Minister Kris Faafoi confirms*.

https://www.rnz.co.nz/news/national/463046/rnz-and-tvnz-to-be-folded-into-new-mega-public-media-entity-broadcasting-minister-kris-faafoi-confirms

RNZ. (2022b, June 23). *RNZ and TVNZ mega entity named Aotearoa New Zealand Public Media*. https://www.rnz.co.nz/news/political/469672/rnz-tvnz-mega-entity-named-aotearoa-new-zealand-public-media-in-draft-legislation

RNZ. (2022c, August 24). *RNZ among media to secure news content deal with Google*. https://www.rnz.co.nz/news/business/473371/rnz-among-media-to-secure-news-content-deal-with-google

RNZ. (2022e, September 22). RNZ submission on ANZPM Bill. New Zealand Parliament. https://www.parliament.nz/resource/en-NZ/53SCED_EVI_125298_ED9641/eecfeace3af93aab9b40e8e68118cf7fdb7f06e5

RNZ. (2022f). *Audience research*. https://www.rnz.co.nz/about/audience-research

RNZ. (2022g). *The Radio New Zealand Charter Te Tūtohinga o Te Reo Irirangi o Aotearoa*. https://www.rnz.co.nz/about/charter

RNZ. (2022h). Tech giants to pay 'fair price' for local news content – New Zealand government. https://www.rnz.co.nz/news/national/480048/tech-giants-to-pay-fair-price-for-local-news-content-new-zealand-government

Ross, T. (2017). Locating ourselves: An analysis and theoretical account of strategic practices of identity and connection in Aotearoa/New Zealand's Pacific news media [Doctoral thesis, University of Canterbury]. UC Research Repository. https://ir.canterbury.ac.nz/handle/10092/13591

Roy Morgan. (2022a, August 29). *Disney+ powers growth in New Zealand's viewership of Subscription TV over the last year*. https://www.roymorgan.com/findings/disney-powers-growth-in-new-zealands-viewership-of-subscription-tv-over-the-last-year

Roy Morgan. (2022b, September 27). *2.8 million New Zealanders read newspapers and nearly 1.7 million read magazines in 2022.* www.roymorgan.com/findings/9026-new-zealand-roy-morgan-readership-results-newspapers-and-magazines-june-2022

Schiffrin, A. (2022a, August 16). Australia's News Media Bargaining Code pries $140 million from Google and Facebook. *Poynter*. https://www.poynter.org/business-work/2022/australias-news-media-bargaining-code-pries-140-million-from-google-and-facebook/

Schiffrin, A. (2022b, September 1). How cash deals between big tech and Australian news outlets are inspiring new laws in other countries. *European Journalism Observatory.* https://en.ejo.ch/digital-news/how-cash-deals-between-big-tech-and-australian-news-outlets-are-inspiring-new-laws-in-other-countries

Seth, S. (2022a, July 26). The world's top 10 news media companies. *Investopedia*. https://www.investopedia.com/stock-analysis/021815/worlds-top-ten-news-companies-nws-gci-trco-nyt.aspx

Seth, S. (2022b, October 30). The world's top media companies. *Investopedia.* https://www.investopedia.com/stock-analysis/021815/worlds-top-ten-media-companies-dis-cmcsa-fox.aspx

Sisco, J., & Bordelon, B. (2022, August 9). Ted Cruz's amendment blows up journalism anti-trust bill. *Politico*. https://www.politico.com/news/2022/09/08/content-moderation-blows-up-journalism-antitrust-bill-00055556

Siufofoga Ole Laumua Trust. (2021, June 30). *Annual return summary.* Charities Service. https://register.charities.govt.nz/CharitiesRegister/ViewCharity?accountId=5d795399-be56-dd11-9c42-0015c5f3da29&searchId=8f13f575-4148-4cf6-b1da-fea1b5ed09ac

Sky New Zealand. (2021a, November 26). *Sky announces strengthened executive leadership team*. NZX. https://www.nzx.com/announcements/383683

Sky New Zealand. (2021b). *2021 annual report.* https://www.sky.co.nz/documents/117005/348102/Sky+Annual+Report+2021.pdf/786733db-96d2-8b3d-6b56-dd0564da529c?t=1629839862853

Sky New Zealand. (2022a, June 7). *Sky addresses media speculation*. NZX. https://www.nzx.com/announcements/393305

Sky New Zealand. (2022b, June 15). *Sky not proceeding with MediaWorks acquisition*. NZX. https://www.nzx.com/announcements/393833

Sky New Zealand. (2022c). *2022 annual report*. Sky New Zealand. https://www.sky.co.nz/documents/117005/7221229/2022+Annual+Report.pdf/44c60184-bb48-00d2-00e0-ea6a1994ce81?t=1661380513469

Sky New Zealand. (2022d, January 7). Sky New Zealand's rugby league show The Ditch to air in Australia, the Pacific Islands and around the globe with Fox Sports, Digicel and Watch NRL. Sky. https://www.sky.co.nz/-/the-ditch

Smellie, P. (2021, November 30). Letter from the editor: NZME buys BusinessDesk to strengthen news offering. *BusinessDesk.* https://businessdesk.co.nz/article/self-promotion/letter-from-the-editor-nzme-buys-businessdesk-to-strengthen-news-offering

Spangler, T. (2022a, January 18). Microsoft to buy Activision-Blizzard in a mega deal worth $68.7 million. *Variety*. https://variety.com/2022/digital/news/microsoft-to-buy-activision-blizzard-1235156048/

Spangler, T. (2022b, October 24). Warner Bros. Discovery to take up to $4.3 Billion in post-merger restructuring charges, including up to $2.5 billion in content write-Offs. *Variety*. https://variety.com/2022/tv/news/warner-bros-discovery-restructuring-charge-q3-2022-1235413112/

StopPress Team. (2022, February 18). MediaWorks names Wayne Stevenson as new Board Chair. *StopPress.* https://stoppress.co.nz/movings-shakings/mediaworks-names-wayne-stevenson-as-new-board-chair/

StopPress. (2021a, October 23). New Zealand Podcast Ranker launched. *StopPress*. https://stoppress.co.nz/news/new-zealand-podcast-ranker-launched/

StopPress. (2021b, December 3). MediaWorks adds Humm FM to radio portfolio. *StopPress*. https://stoppress.co.nz/news/mediaworks-adds-humm-fm-to-radio-portfolio/

Stuff sports reporters. (2022, January 3). Spark Sport makes Black Caps cricket coverage changes after subscriber complaints. *Stuff.* https://www.stuff.co.nz/sport/cricket/127425242/spark-sport-makes-black-caps-cricket-coverage-changes-after-subscriber-complaints

Swift, M. (2022, October 15). Tracey Martin defends no cost-benefit analysis for TVNZ/RNZ merger. *Newshub Nation*. https://www.newshub.co.nz/home/politics/2022/10/tracey-martin-defends-no-cost-beneit-anlysis-for-tvnz-merger-html

Taunton, E. (2022, September 8). Commerce Commission looking into Sky Sport Now complaints. *Stuff.* https://www.stuff.co.nz/business/129820811/commerce-commission-looking-into-sky-sport-now-complaints

IBISWorld. (2022, October 16). *Television broadcasting in New Zealand - Market research report*. (2022, October 16). https://www.ibisworld.com/nz/industry/television-broadcasting/729/

Te Māngai Pāho. (2021). Te Māngai Pāho annual report 2020-2021. https://www.tmp.govt.nz/en/about/documents/general/#annual-reports

Te Puni Kōkiri. (2019). *Te ao pāpāho – Māori media sector shift: Current state of the sector.* https://www.tpk.govt.nz/docs/tpk-mmss-proactive-release-cabinet-paper.pdf

Te Puni Kōkiri. (2020). *Te ao pāpāho Māori media sector: He ara hou shift options*. https://www.tpk.govt.nz/en/a-matou-whakaarotau/te-ao-maori/maori-media

Te Puni Kōkiri (2022). Strengthening the Māori media sector for the future [Cabinet Paper]. https://www.tpk.govt.nz/en/mo-te-puni-kokiri/corporate-documents/cabinet-papers/all-cabinet-papers/strengthening-the-maori-media-sector-for-the-futur

Te Taura Whiri i Te Reo. (n.d.). Te Whare o te Reo Mauriora-Māori Language Strategy. https://en.tetaurawhiri.govt.nz/mauriora

Thompson, P. (2022a, March 11). Merging TVNZ and non-commercial RNZ won't be easy and time is running out. *The Conversation*. https://theconversation.com/merging-commercial-tvnz-and-non-commercial-rnz-wont-be-easy-and-time-is-running-out-179077

Thompson, P. (2022b, September 22). Submission on the Aotearoa New Zealand Public Media Bill. New Zealand Parliament. https://www.parliament.nz/resource/en-NZ/53SCED_EVI_125298_ED10147/a3327c9d449abf20e7313eaae91a07c6b77f1684

Thompson, P. (2022c, October 5). FBOY Island vs public interest media: the culture clash at the heart of the TVNZ-RNZ merger. *The Conversation*. https://theconversation.com/fboy-island-vs-public-interest-media-the-culture-clash-at-the-heart-of-the-tvnz-rnz-merger-191741

Thompson, P. (2022d, October 6). A fistful of (public) dollars. *Newsroom*. https://www.newsroom.co.nz/ideasroom/a-fistful-of-public-dollars

Times of India. (2022, July 16). Government wants Big Tech to pay news outlets for content. https://timesofindia.indiatimes.com/india/government-wants-big-tech-to-pay-news-outlets-for-content/articleshow/92908970.cms

Triton. (2022a). New Zealand Podcast Ranker – Top networks, September. https://tritonrankers.com/reports/nz/networks/2022/9

Triton. (2022b). New Zealand Podcast Ranker – Top podcasts, September. https://tritonrankers.com/reports/nz/podcasts/2022/9

Turvill, W. (2022a, May 11). Queen's Speech media briefing: Big Tech crackdown, Section 40 repeal, sources concern. *PressGazette.* https://pressgazette.co.uk/uk-government-media-legislation-queens-speech/

Turvill, W. (2022b, September 13). Adtech monopoly legal action versus Google could reap UK publishers £7bn. PressGazette. https://pressgazette.co.uk/european-publishers-google-lawsuit/

Turvill, W. (2022c, October 7). Canada's Online News Act will force Google and Facebook to pay out $329.2m a year, parliamentary report finds. *PressGazette*. https://pressgazette.co.uk/canada-google-facebook-news/

TVNZ. (2022). *Annual report: Financial year 2022*. TVNZ. https://corporate.tvnz.co.nz/assets/Uploads/TVNZ_AnnualReport_2022_Final_websize.pdf

Utanga, J. (2007). Pasifika media in the digital era. *Pacific Journalism Review, 13*(1), 19-28.

Venuto, D. (2018, August 23). Adverts on Netflix? It's not as bad as it sounds. *New Zealand Herald*. https://www.nzherald.co.nz/business/damien-venuto-adverts-on-netflix-its-not-as-bad-as-it-sounds/RD2UYIJR5PU6NAKLHOREJYXD4I/?ref=readmore

Venuto, D. (2022a, August 10). TVNZ-RNZ merger: Simon Power's message to Government, advertisers as uncertainty hangs over state broadcaster. *New Zealand Herald*. https://www.nzherald.co.nz/business/tvnz-boss-simon-powers-message-to-government-advertisers/VPSNE4NHRNHKBINDLTZXH6LJGM/

Venuto, D. (2022b, August 31). TVNZ profit drops $51m as operating costs surge. *New Zealand Herald*. https://www.nzherald.co.nz/business/tvnz-profit-drops-51m-as-operating-costs-surge/TYS7VFHLHZNHYEFQJ2BDEMLZHE/

Voyager Media Awards. (2022). 2022 *winners and finalist*s. News Publishers' Association. https://npa.co.nz/voyager-media-awards/2022-winners/

Warner Bros. Discovery. (2022a). *Leadership*. https://wbd.com/leadership/

Warner Bros. Discovery. (2022b, August 4). *Warner Bros. Discovery, Inc. reports second-quarter 2022 earnings results*. https://s201.q4cdn.com/336605034/files/doc_financials/2022/q2/WBD-2Q22-Earnings-Release-Final.pdf

Warner Bros. Discovery. (2022c). *Stock quote and chart*. https://ir.wbd.com/stock-information/stock-quote-and-chart/default.aspx

Warner Bros. Discovery. (2022d, November 3). *Warner Bros. Discovery, Inc. reports third-quarter 2022 earnings results.* https://s201.q4cdn.com/336605034/files/doc_financials/2022/q3/WBD-3Q22-Earnings-Release-Final-11.3.22.pdf

Whitehead, G. (2022, September 22). Aotearoa New Zealand Public Bill – Gillian Whitehead. New Zealand Parliament. https://www.parliament.nz/resource/en-NZ/53SCED_EVI_125298_ED9564/92c66adc700c37962675a84dd7d50eec1b8de075

Wilson, J. (2022, September 30). Willie Jackson needs to explain why this merger is a good idea. *Stuff*. https://www.stuff.co.nz/opinion/130034940/janet-wilson-willie-jackson-needs-to-explain-why-this-merger-is-a-good-idea

Young, A. (2022, September 29). The TVNZ-RNZ merger: A solution looking for a problem. *Stuff*. https://www.stuff.co.nz/opinion/129999314/the-tvnzrnz-merger-a-solution-looking-for-a-problem

Zwimpfer, L., Crothers, C., Smith, P., Craig, B., Cotter, C., Alford, M., Nixon, C., & Yeung, S. (2017). *Digital New Zealanders: The pulse of our nation. A report to MBIE and DIA.* Digital Inclusion Research Group. https://www.mbie.govt.nz/dmsdocument/3228-digital-new-zealanders-the-pulse-of-our-nation-pdf