

# Ethnic Migrant Media Forum 2014

## CURATED PROCEEDINGS

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“Are we reaching all New Zealanders?”

### **Exploring the Role, Benefits, Challenges & Potential of Ethnic Media in New Zealand**

Edited by  
Evangelia Papoutsaki & Elena Kolesova  
with Laura Stephenson

ePress

 **Unitec**  
Institute of Technology  
TE WHARE WĀKANGA O MAIRAKA



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**Ethnic Migrant Media Forum, Unitec Institute of Technology**

Thursday 13 November, 8.45am–5.45pm  
Unitec Marae, Carrington Road, Mt Albert  
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Marcus Williams, Dean of Research and Enterprise (Unitec) opens the forum at the powhiri on Te Noho Kotahitanga Marae at Unitec's Mt Albert campus, 13 November 2014

# CONTENTS

<b>Acknowledgements</b>	1
<b>Foreword</b> – Berlinda Chin	2
<b>An Overview</b>	3
Evangelia Papoutsaki, Elena Kolesova & Laura Stephenson	
<b>An Introduction</b>	6
Elena Kolesova & Evangelia Papoutsaki	
Why an ethnic migrant media forum?	7
Ethnic media mix in New Zealand	12
Emerging themes from panelists' statements	15
<b>Keynote</b> – Ruth De Souza	19
Ethnic migrant media: Weaving ourselves a home	20
<b>Panel Themes &amp; Statements</b>	
<b>Discussion</b> – Peter A. Thompson	74
Ethnic migrant media in New Zealand – Reconciling normative ideals with political economic conditions	
	75
<b>Editors' Contributors' &amp; Organisers' Biographies</b>	81
<b>Appendices</b>	85
Forum schedule	86
Panelists	87
Forum promotional poster	88

<b>Panel 1: Ethnic media, migrant media, diasporic media: What do these terms mean? (Defining the different components)</b>	<b>26</b>
<b>Dr Arezou Zalipour</b> University of Waikato	27
<b>Dr Camille Nakhid</b> Auckland University Of Technology	29
<b>Fezeela Raza</b> Equal Employment Opportunities Trust (EEO)	31
<b>Dr Francis Collins</b> The University Of Auckland	33
<b>David Soh</b> Mandarin Pages	35
<b>Rene Molina</b> Mabuhay FM	36
<b>Roshila Prasad</b> Humm FM	38
<b>Terri Byrne</b> Planet FM	40
<b>Panel 2: Why do ethnic migrant media matter?</b>	<b>44</b>
<b>Mary Dawson</b> Auckland Regional Migrant Services (formerly)	45
<b>Carol Hayward</b> Auckland Council	47
<b>Lynda Chanwai-Earle</b> Radio New Zealand	48
<b>Sue Elliott</b> Unitec (formerly)	49
<b>Mary Lose</b> Pacific Media Network (formerly)	52
<b>Dr Prue Cruickshank</b> Unitec (formerly)	54
<b>Rebecca Palmer</b> Asia New Zealand Foundation	55
<b>Stephen Stehlin</b> Tagata Pasifika, TVNZ (formerly)	57
<b>Taiha Molyneux</b> Māori Television	57
<b>Panel 3: How can ethnic migrant media be used more effectively? What are the challenges?</b>	<b>60</b>
<b>Sandra Noronha</b> Beca (formerly)	61
<b>Lisa Taouma</b> TVNZ	64
<b>Martin Pouwels</b> Niche Media	65
<b>Hao Peng</b> Skykiwi (formerly)	67
<b>Naoe Hashimoto</b> efu Investment Ltd	67
<b>Setita Miller</b> Tongan News	68
<b>Stefan Herrick</b> ANZ Bank	70

**“Rārangatia te kōwhaiwhaitanga o te tika, te pono, me te aroha, o ngā iwi maha, i huihui taha ai, i raro i te whakaaro kōtahi”**

*“Weave a tapestry of right, truth and love, for all ethnic groups that gathered together, under the umbrella of one thought”*

Māori Proverb

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Unitec's Te Noho Kotahitanga Marae (for the wonderful hosting that added much mana to the day);

[Sandra Kailahi](#) (for her superb MC role);

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# FOREWORD



The Office of Ethnic Affairs\* congratulates Unitec for organising the Ethnic Migrant Media Forum and sends best wishes to all participants and speakers. A special kia ora to our colleague and keynote speaker, Ruth De Souza, on a short visit home from Australia.

We are delighted to see this forum taking place. A forum on ethnic media is timely – given the challenges we are facing as a nation and globally, and indeed the opportunities open to us in our super-diverse country. We have seen an explosion of ethnic media in New Zealand, particularly over the last five years, as specific communities have reached a critical mass and as the digitalisation of media has made it easier for smaller players to gain some market presence.

There are signs that things are also changing in the mainstream media with more inclusion of ethnic people – but what more needs to be done to speed that trend up? I'm sure you will have some thoughts on that.

And so I'm really interested in hearing back from Unitec about the dialogue among you all on important questions, research and opportunities relevant to the ethnic media.

Berlinda Chin  
Director, Office of Ethnic Affairs  
Auckland, 13 November 2014

\* *Renamed the Office of Ethnic Communities in 2015*

# AN OVERVIEW

The Ethnic Migrant Media Forum was a one-day event hosted by the Department of Communication Studies at Unitec Institute of Technology's Mt Albert campus in Auckland, 13 November, 2014. It brought together ethnic media practitioners, academics, and industry representatives involved with ethnic media, to discuss a host of issues on ethnic media's role within New Zealand's bicultural and multicultural context. This discussion included not only the objectives, roles, benefits and potential ethnic media has in a country that continues to receive large numbers of new migrants on an annual basis, but also the needs and challenges that it faces in a small and fragmented media market.

The forum was organised around three key panels conceived around three key themes:

1. **Defining ethnic, migrant, diasporic media** – what does it mean, who is it, what communities does it represent?
2. **Roles and aims of ethnic media** – why does ethnic media matter, who does it matter for and what role does ethnic media play in NZ?
3. **Impact, challenges and potential** – how can ethnic media be used more effectively, what are the challenges and potential?

A list of the discussion themes and guiding questions was prepared in advance for panel facilitators and panel participants. These themes were used as a starting point to provide a context, facilitate the discussion on the day and debate the critical points that emerged during the forum.

The invited panel participants were selected carefully to ensure representation across a diverse ethnic media industry that includes different ethnic groups (Asian, Pacific, Māori, etc.), types of media (broadcasting, print, online, and also stand-alone programmes within established mainstream media operators), and size of operation (from smaller operations to the more recognised and well-established ones), but also media and communication practitioners whose work is to liaise with ethnic media. Whilst the panel participants were asked to prepare a statement in advance that served as a starting point, the forum was open to all members of the audience, who were invited to share their experiences and opinions on an equal par with the panelists. Most statements included here are in their original version, however a small number of them that were not made available to the editors in advance are either based on an edited transcript-based version or summarised from the original transcript.

*It is my experience that mainstream media do not make much effort to cultivate relationships with ethnic communities, and simply exploit them for out of context sound-bites without actually representing their views.*

(Tan quoted in Williamson & De Souza, 2006, p. 22)



Associate  
Professor  
Evangelia  
Papoutsaki  
(Unitec)



Dr Elena  
Kolesova  
(Unitec)



Niche Media

These curated proceedings not only present what was discussed during the forum but also attempt to provide an analysis of what was discussed by identifying a number of emerging themes, additional to the three main themes identified prior to the forum. The diversity of participants was reflected in the richness of the comments and we make an effort here to identify them as they emerged in each statement. In addition to the standard proceedings, we also provide an introductory chapter that presents a background context against which these themes are situated and a discussion chapter by Dr Peter Thompson, who brings in a different perspective at the end. Selected information presented by Niche Media at the start of the forum is presented in infographics.

We hope these proceedings can be of value to those working with ethnic media, whether they are ethnic media professionals, members of ethnic communities, or people involved in community development, government organisations or academia.

The forum organisers  
*Auckland, 13 November 2014*



**From left to right:** Ruth De Souza (Keynote Speaker), Elena Kolesova (forum organiser), Sandra Kailahi (MC) and Evangelia Papoutsaki (forum organiser) on Te Noho Kotahitanga Marae at Unitec's Mt Albert campus

# AN INTRODUCTION

## WHY AN ETHNIC MIGRANT MEDIA FORUM?

Auckland's demographic is changing rapidly. Since the second half of the 1980s, New Zealand's pro-immigration policies have attracted immigrants from across the world, and not just from Western European countries as in previous decades. This has resulted in an ethnically and culturally diverse society with Auckland, the largest New Zealand city, boasting more cultural diversity than London or Sydney (Davidson & Dai, 2008; Spoonley, Gendall & Trlin, 2007). Immigrants from Asia now form the fourth largest ethnic group in New Zealand, with Chinese and Indians being the top two minorities in this group (Noronha & Papoutsaki, 2014, p. 17). In 1956 about 93% of New Zealanders identified themselves as European, but 50 years later in 2006 67.6% identified as European with 14.6% as Māori, 6.9% as Pasifika, 9.2% as Asian and 0.9% Middle Eastern (Robie, 2009, p. 71). Such changes in the ethnic and cultural landscape of New Zealand raise questions about the place and role of ethnic minorities in society, and likewise the representation of ethnic minorities and the role of media in this representation.

The topic of immigration and settlement in New Zealand has attracted much scholarly attention over the years. Among the most recent publications, research on Asian immigrants occupies a special niche, including publications by Ip (2012, 2011) and Leckie (2007), and the edited volumes by Johnson and Moloughney (2006), and Ghosh

and Leckie (2015) to name just a few. Spoonley and Bedford (2012) focused their research on the broader themes of the role of immigration in the making of New Zealand. Spoonley et al.'s earlier (2007, p.81) study on the attitudes of host communities towards immigrants to New Zealand came to the conclusion that having contact with immigrants has an effect on public knowledge about immigration. Those who had an opportunity to communicate with an immigrant or immigrants directly were more likely to know about various immigration issues, which allowed them to better relate to immigrants. Generally, Aucklanders have a higher level of knowledge about immigration in New Zealand, due to the fact that the Auckland population has a higher exposure to immigrants than any other place in New Zealand. However, as Spoonley et al. found this exposure does not necessarily prevent some forms of racism. Revell, Papoutsaki and Kolesova (2014) came to a similar conclusion in their research on race and racism in everyday communication in Aotearoa New Zealand:

“[t]he extent of racist attitudes and beliefs in New Zealand may be more extensive than is believed. It is in the silence and taboo perceptions around the topic that New Zealand's everyday manifestations of racism are conveniently and effectively obscured” (p. 73).

*As an alternative for a variety of reasons – contact with a homeland, culturally sensitive media, help with settlement in New Zealand, intra-immigrant group business activity – the immigrant groups access alternative media which might be locally generated or come from a homeland.*

*(Spoonley & Trlin, 2004, p. 62)*

## NICHE MEDIA SURVEY

*Niche Media in Association with the New Zealand government, commissioned Reid Research to conduct a survey (2013) into the media consumption habits of the Chinese, Indian, Pacific and Korean communities.*

*The focus of the survey was on the reach of the ethnic media within these communities, the crossover in media consumption between ethnic and mainstream media and which titles/mediums were most popular for each demographic.*

- *In terms of the top line results, the consumption of ethnic media amongst communities was very high with over 50% of all the groups consuming at least half of their media from ethnic sources.*
- *Availability of media was also a major impactor and in the Chinese community, which has multiple media options across all platforms, that number rose to 78%.*
- *If the ethnic option was available, it was preferred to the mainstream alternative.*

*(Source: Niche Media)*

Watts, White and Trlin (2004) looked at the perception of the cultural contribution of immigrants. The participants in their study included 159 senior staff members working in various tertiary institutions around New Zealand. They believed that negative attitudes towards immigrants played a key role in preventing them from having a positive impact in New Zealand. Although the participant group may not represent the views of the majority of the New Zealand public due to their certain exclusivity, it is hard to disagree with their analysis. It could be argued that if negativity surrounding immigrants prevents them from succeeding and from contributing to society, they will continue to struggle and to remain restricted in their sharing of knowledge, skills and culture. This segregation leads on to further negative attitudes towards immigrants by the main stream society. Among many factors that contribute towards successful settlement of immigrants are education, work experience and knowledge of the country's language(s) among other factors. However, connection with other people and accessible communication networks are equally integral to a migrant's success. Mainstream media and ethnic media play a significant role in establishing communication networks as well as in constructing or dismantling certain stereotypes about immigrant minorities, as the research by Wessels (2016) on South African migrants demonstrates.

Mainstream media play an important role in (re) presenting minority groups formed by immigrants. However, often mainstream media also offers "sensationalism and misrepresentation" (Alia & Bull, 2005, p. 14). Spoonley and Trlin conducted a study in 2004 on the representation of immigrants

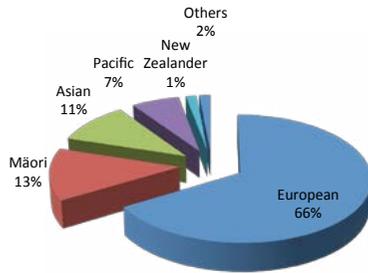
in New Zealand media. The study involved a content analysis of print media – mostly in the *New Zealand Herald* between 1993 and 2003 – and focus group interviews. Their findings indicated that the mainstream media often failed to clarify which particular ethnicity or country immigrants came from, instead lumping them all together under the umbrella title 'Asians'. They also found that the public misunderstood the difference between the terms 'refugee' and 'asylum seeker' (2004, p. vi). (National asylum systems exist as evaluation mechanisms for asylum seekers and to grant – or not – refugee status). In addition, some damaging and offensive stereotypes were constructed, focusing on the criminal aspects of Asian activity in New Zealand. These included kidnappings, extortion and blackmail, which were heavily reported in mainstream media (Spoonley & Trlin, 2004).

In a similar vein, Robie (2009) reported that Asian ethnic minorities living in New Zealand felt under-represented, misrepresented or simply ignored by New Zealand mainstream media. Yao's research (2015) focused on how Chinese are represented by New Zealand media with particular reference to the two cases: Auckland mayor Len Brown's affair with Bevan Chuang in 2013 and the reporting in the *New Zealand Herald* of an incident where Chinese tourists gate-crashed a charity Christmas lunch function organised by the Auckland City Mission in 2012. Yao concluded that the coverage of both cases demonstrates anti-Chinese bias.

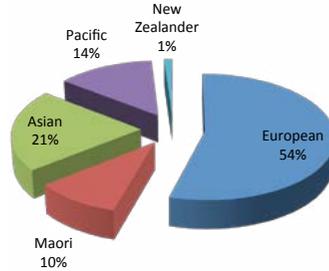
To resist the dominance of often Eurocentric ideologies in mainstream media, misrepresentation and negative stereotyping, members of marginalised social groups are opting to create their

## Census 2013

### New Zealand



### Auckland



Combined Ethnic and Māori population of New Zealand 34%  
Auckland 46%



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own media zones where they are able to reassert and carve out their own counterhegemonic viewpoints (Molnar & Meadows, 2001). Several authors agree that New Zealand in recent decades has become a home to a growing alternative media stream which is particularly helpful for immigrants to New Zealand during the process of settlement (Spoonley & Trlin, 2004; Robie, 2009; Noronha & Papoutsaki, 2014; Papoutsaki & Strickland, 2009).

The growth of alternative media outlets is a global trend. In 2009 there were 2500 ethnic media organisations in the United States alone. Canada has more than 250 ethnic newspapers. Britain has more than 100 and Australia has about 115 ethnic media outlets (Matsaganis, Katz, & Ball-Rokeach, 2010). In spite of its small population, New Zealand's ethnic media has "flourished" according to Robie (2009, p. 67). There are no exact numbers on the ethnic media outlets in New Zealand, but according to Martin Pouwels, the founder and CEO of Niche Media and the current chair of the New Zealand Association of Ethnic Corporations Incorporated, there are about 80 different

media companies from the Māori, Asian and Pacific communities providing TV, radio, indoor/outdoor, print and digital/social media options. According to Pouwels there is no "full register of media companies, as we only promote a media company to our clients when they are effective enough to reach at least 20% of their target community." However, the number would be much larger if the smaller media outlets and those who serve some other ethnic groups (e.g., South Africans, Eastern Europeans, South Americans, etc.) were included.

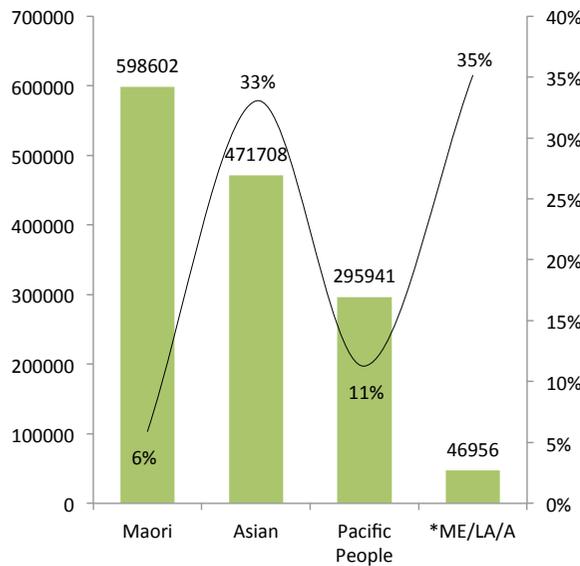
This rapid growth of ethnic media outlets is partly due to New Zealand indigenous media taking a huge leap forward in 2004 with the establishment of Māori Television. This is now arguably New Zealand's true public service broadcaster, rather than the partially profit-driven TVNZ (Robie, 2009). Māori Television was set up as part of an attempt to promote the use of te reo Māori, which was in danger of dying out due to decreasing numbers of speakers. New Zealand has not been the only country to utilise alternative media in an attempt to keep an endangered language alive. The 1992 European Charter for Regional and Minority Languages was a state-sanctioned initiative, designed to have the role of saving indigenous languages in the northern hemisphere (Cormack, 2007). Providing opportunities for the indigenous people of New Zealand to express themselves in their own language opened possibilities for other ethnic groups to do the same.

Pasifika media has followed similar steps and is doing well in the radio sector (Papoutsaki & Strickland, 2009). State funds have assisted the start-up and running of the Pacific Media Network which operates NiuFM and Radio 531PI. The Pacific Media Network is run by the National Pacific Radio Trust, which receives annual financial support from the New Zealand Government (Utanga, 2007). There is also Radio Samoa in Auckland and Samoa Capital Radio in Wellington, while Radio New Zealand International also provides coverage of the Pacific Islands (Utanga, 2007). According to Robie "[m]ost Pacific Island communities in New Zealand are now well served by radio, newspapers, online media and, partially, television" (2009, p. 76). However, these same Pacific communities are not well served by mainstream media. TVNZ, for example, has only one full-time Pacific reporter – Barbara Dreaver – there is a slow progress with daily newspapers in terms of hiring reporters of Asia or Pacific ethnicity to report on those ethnic communities. Robie argues that the resulting lack of cultural understanding is evident in

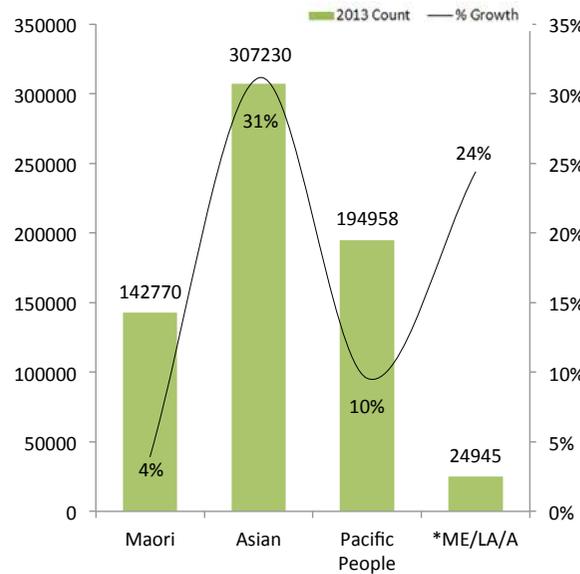


# Ethnic Breakdown

## New Zealand



## Auckland



\* Middle Eastern/Latin American/African

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Source : Census 2013

journalistic outputs (2009). Published in 2016 by Michael Neilson, *Pacific Way: Auckland's Pasifika Community Diaspora Media* provides new data about more than 18 of Auckland's Pacific media outlets and also adds to a better understanding of the Pasifika media landscape in New Zealand.

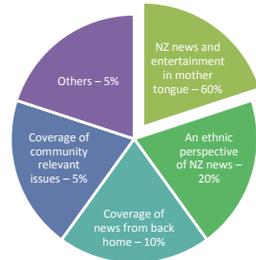
In addition, Pasifika people enjoy their own TV programme – *Tagata Pasifika*, a news and current affairs programme which, although not part of a specific Pacific channel or network (it runs on TVNZ channels), has been broadcasting since 1987. It is easily the most successful and longest running Pasifika television programme. There is also *Fresh* which is a television programme aimed at the younger Pasifika generation and currently plays on TV2. Another programme that has provided the opportunity to connect New Zealanders with Asia and Asian immigrants was *Asia Downunder* (previously *Asia Dynamic*) which ran from 1994 to 2011 and was funded by NZ on Air. It has not been replaced. Jamnadas acknowledges that while television programmes such as *Asia Downunder* helped give Asian migrants to New Zealand a voice, there are other minority groups with less presence in the media including African, South American and Middle Eastern immigrants, and these groups are also in need of better media self-representation (Jamnadas, 2009).

This brief overview of research on migrants and ethnic media in New Zealand indicates that New Zealand in recent decades has become home to a large number of new immigrants resulting in the creation of a sizeable number of ethnic or diasporic media outlets. This is similar to a conclusion made by Forde, Foxwell and Meadows (2009) who conducted research on

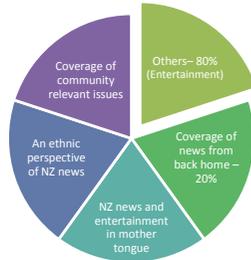


## Ethnic Media Programming Mix

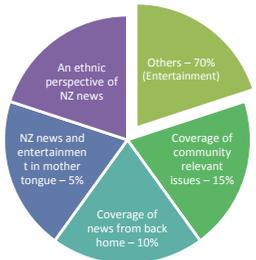
Print



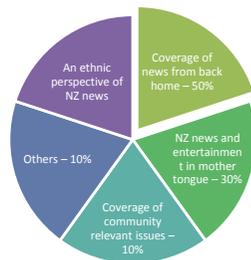
TV



Radio



Online



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Indigenous and ethnic community broadcasting in Australia. Forde et al. emphasised the empowering role of community broadcasting that brings together the media, the community and the society at large. The authors argue that in community broadcasting the producer-audience boundary became considerably weakened or even collapsed, which provides more methodological opportunities for study of ethnic and Indigenous media in New Zealand in the future. At the same time, some ethnic groups (e.g., Pasifika or Asian) may be better represented through ethnic media due to their large numbers and longer history of settlement in New Zealand. However, other groups (e.g., African, South American, Middle Eastern and Eastern European) lack adequate media representation and would benefit from the experience of the more established media outlets.

In this environment of a changing media landscape in New Zealand, the 2014 Ethnic Migrant Media Forum aimed to provide an opportunity for open dialogue between ethnic media practitioners, academics and industry representatives. As indicated above, Auckland is a city with a vibrant ethnic media scene and a high number of ethnic media outlets. It is the economic hub and also the most multicultural city in New Zealand. Auckland provides great opportunities for new immigrants but equally creates many challenges for them that relate to integration and, for the host society, acceptance of these new settlers (Cruickshank, 2013). The forum provided a platform to talk openly about the opportunities and challenges from the point of view of those who are actively involved in creating ethnic media and who are often immigrants themselves, and those who represent the host society and wish to know more about the new settlers.

The three main panels of the forum were organised around the following themes:

1. Defining ethnic media, migrant media and diasporic media. (All three terms are used to describe a similar reality but provide a slightly different context).
2. Why do ethnic media matter from the point of view of forum participants?
3. How can ethnic migrant media be used more effectively? What are the challenges that ethnic media face in New Zealand?<sup>1</sup>

The need to define ethnic media was addressed by many participants, who often started their presentation with an attempt to find the most suitable definition for ethnic media, and as a result challenged the role of ethnic media in New Zealand society. Definitions of ethnic media were linked with different functions of ethnic media. Ruth De Souza, in her keynote presentation, defined ethnic media through their function using the typology of Viswanath and Arora (2000) who defined ethnic media as: "a form of cultural transmission, community booster, sentinel, assimilator, information provider and one lesser mentioned in the literature, as having a professional development function."<sup>2</sup>

<sup>1</sup> The breakdown of the three main panel themes into subsequent subthemes is provided on page 15. The subthemes are also included on the margins of all statements presented in this publication to allow the reader to follow them easily.

<sup>2</sup> Quotes are based on transcripts of the forum participants' presentations.

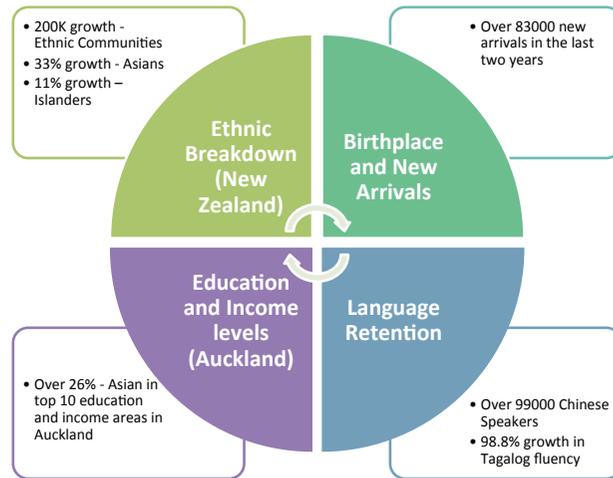
# ETHNIC MEDIA MIX IN NEW ZEALAND

Name of Media	Community	Type
Chinese Herald	Chinese	Newspaper
Mandarin Pages	Chinese	Newspaper
The Epoch Times (Chinese)	Chinese	Newspaper
New Zealand Messenger	Chinese	Newspaper
Property Overview	Chinese	Newspaper
NZ Chinese Press	Chinese	Newspaper
Chinese Times	Chinese	Newspaper
Home Voice	Chinese	Newspaper
Waikato Weekly	Chinese	Newspaper
The Vision Times	Chinese	Newspaper
Most Wanted	Chinese	Magazine
Filipino Migrant News	Filipino	Newspaper
Indian Newslink	Indian	Newspaper
Indian Weekender	Indian	Newspaper
Indians Outlook	Indian	Newspaper
Kuk Punjabi Samacher	Indian	Newspaper
E-Cube	Japanese	Magazine
Gekkan NZ	Japanese	Magazine
NZ Times Korea with Goodday New Zealand	Korean	Newspaper
Korea Post	Korean	Magazine
Weekly Korea (ex Newstoon NZ)	Korean	Newspaper
Sunday Times	Korean	Newspaper
Sunday Sisa	Korean	Newspaper

Name of Media	Community	Type
Newzealandpacific	Pacific	Newspaper
Samoa Times	Samoaan	Newspaper
Kakalu 'o Tonga	Tongan	Newspaper
Chinese Voice	Chinese	Radio
Real-Good-Life: FM99.4 (Ch#311 Sky Digital) – Cantonese	Chinese	Radio
New Supremo: AM936 (Ch#312 Sky Digital) – Mandarin	Chinese	Radio
Chinese Radio (Mandarin) 90.6 FM	Chinese	Radio
Radio Apna	Indian	Radio
Humm FM	Indian	Radio
Radio Tarana	Indian	Radio
531 PI	Pacific	Radio
NIU FM	Pacific	Radio
Radio Samoan	Samoaan	Radio
Planet FM	All ethnic	Radio
Radio Waatea	Māori	Radio
WTV	Chinese	TV
TV 33	Chinese	TV
Apna TV	Indian	TV
Skykiwi	Chinese	Online
Hougarden	Chinese	Online
Indian Weekender	Indian	Online
Indian Newslink	Indian	Online

Source: Niche Media

## Multicultural Media Environment



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In panel one, Camille Nakhid teased out the relational role within society when participants talked about the space that migrant media occupies in regards to a broader social, cultural and political context:

“In New Zealand there is a migrant hierarchy, where we wish to acknowledge this or not, based on our different migration histories, period of residence, length of residence, etc. And the ones most disadvantaged at times are those migrants of colour or the last ones to come here. We know what the mainstream media tells us about ourselves. But really, who are we and what do we know of each other? Who are we really as a group? With regard to the ethnic media – when I refer to the ‘relational role’ – the ethnic media seems to be there to preserve the status quo. We are given information about mainstream society, and sometimes we get information about ourselves, and the ethnic media let us know what is going on in our society and beyond.”

Nakhid’s point raises some challenges to ethnic media in New Zealand by suggesting that ethnic media needs to go beyond its solely informational role

by playing a more active ‘relational role’ through searching for and creating powerful identities for the ethnic minorities and transmitting the information about each other.

Forum participants interrogated the definitions of ethnic, migrant and diasporic media by discussing the relations of ethnic media with tangata whenua (people of the land – Māori) and with the marketing, budgeting and advertising role of ethnic media. The last subtheme was central to Paul Doyle’s keynote presentation about the role of Niche Media Limited in providing multicultural marketing opportunities and involving ethnic media in building a national economy. The cultural misunderstanding that takes place on the part of the minority media, the mainstream media, the consumer and the producer was another subtheme that was referred to by many forum participants.

The second panel of the forum was concerned with the question “Why do ethnic media matter?” In the words of Lynda Chanwai-Earle, “[o]ur people need to tell their own stories, but the bridge to the general public utilising all sectors of public broadcasting needs to be strengthened. It’s about democratising mainstream media, preventing the ghettoisation of our ethnic minority groups. We’ve got a way to go and a lot of work to do.” Taiha Molyneux emphasised the point that “[e]thnic and Māori media also play an important role in encouraging a better understanding with the mainstream media and the mainstream audience, ways this can be achieved can include developing partnerships and working relationships with mainstream and using digital technology to reach audiences on global scale.” Both of these participants stressed the importance of ethnic media as a voice of marginalised groups and also as a source of knowledge for mainstream media. The question still remains whether mainstream media is willing to learn from ethnic media.

Providing a place for ethnic minorities by allowing their self-expression through ethnic media is an important for creating happy communities. Another important question discussed by the forum participants was about economic and business possibilities for ethnic media. The question of the economic relevance of ethnic media was discussed in the third panel, which was focused on the question: “How can ethnic migrant media be used more effectively? What are the challenges?” As Sandra Noronha observed: “[c]urrent usage of ethnic media by agencies is ad hoc and responses like ‘we have leftover budget sometimes, we may be able to use you then’ are often the result of

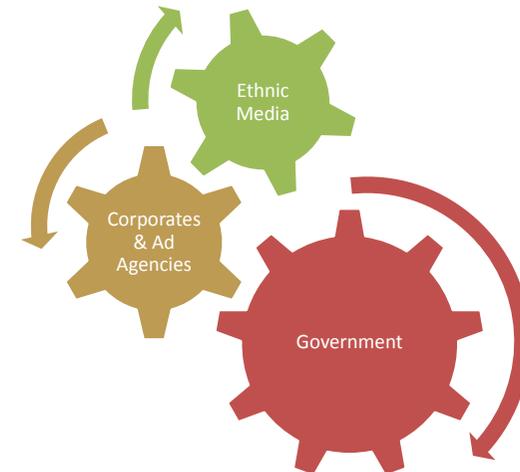
the complexity of their decision making, which is largely based on hard facts, making it difficult to justify spending on ethnic media.” In response to this challenge Martin Pouwels argued that a more concerted effort must be made to “communicate more effectively and improve the flow of information, going into these niche audiences” and that we need to develop more effective ways of getting feedback from these audiences, “[f]eedback about the concerns, the desires and the opportunities these communities present, like the increase in export opportunities.” Stefan Herrick from Corporate Affairs at ANZ, the largest bank in Australasia, commented on the growing trends among corporates to use ethnic media, “we are increasing spending on online media with tools that enable us and our agency to track whether our advertising budget is reaching our target audiences. As New Zealand’s migrant community grows, more corporates will look to ethnic media to reach these customers.” It is a clear indicator that ethnic media matters as an advertising tool but there is a need to make it more visible and recognised and only the producers of ethnic media can do this.

The support that media provide especially to small ethnic businesses can be seen as one positive consequence of in-community advertising in ethnic media. As Noronha and Papoutsaki (2014) argue, “immigrant entrepreneurship provides a mechanism to integrate immigrants into the mainstream of the host society, and is often perceived as an acceptable form of socio-economic self-help” (p. 30). Entrepreneurship in New Zealand has been seen as a solution to alleviate the high rate of unemployment for newly-arrived migrants. As small and medium enterprises usually do not have the budget to advertise in mainstream media, ethnic media can provide an economically viable option for them and by doing so they support the growth, prosperity and integration of ethnic communities.

Some of the challenges ethnic media continue to face, in their efforts to serve their objectives of delivering professional and informational services to the community and generating revenues to sustain and expand themselves, include their often small size and reliance on advertising revenue from small community businesses. Panel one participant David Soh, from the *Mandarin Pages*, touched upon this aspect of the ethnic media in his statement: “[t]he word diasporic [media] reminds me of loose change. Ethnic media is pocket money media, they very rarely receive budget or serious consideration. Advertising in ethnic media is usually on a casual basis and comes from the

## Ethnic Media – Major Issues and Concerns

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petty cash account.” In addition, having few resources with which to endure hard times, coping with technological changes, and expanding their news functions or attracting big advertising agencies and government services add to their ongoing issues (Reilly Center for Media and Public Affairs, 2010). In general, ethnic media are often disadvantaged when compared with the mainstream media: (a) they tend to serve a small and scattered market, which makes it difficult to become financially viable; (b) their potential audiences often face the pressure of cultural assimilation; (c) they tend to face greater censorship from the local government and the public majority – since ethnic minorities are often regarded as aliens; (d) brand marketing awareness and increasing scope and type of advertising beyond in-community advertisers (Zhang & Xiaoming, 1999). Some ethnic media are now trying to address these challenges by going online and working on creating interaction with their audiences. Ethnic migrant media’s ability to generate high levels of trust with their audiences should be more fully explored by ethnic and mainstream business, community development and governmental services and organisations.

# EMERGING THEMES FROM PANELISTS' STATEMENTS

**Definitions:** pertains to defining of terms, usually 'ethnic' or 'migrant' or 'media' (sometimes the definition is broad, sometimes more specific).

**Functions:** pertains to the basic functions of migrant media (this could be generally sweeping or with specific reference to a radio station or a print publication, for example).

**Relational role within society:** this is similar to *Functions* although some participants had a more sophisticated approach which considered the space where migrant media sits in regard to a broader social, cultural and political context.

**Ethnic migrant media in relation to tangata whenua (Māori):** refers to migrant media's relationship (or lack of) with Māori media and Māori people. This is an important key theme given the context (New Zealand) and Māori as the tangata whenua (first people of the land).

**Marketing, budgeting and advertising:** covers budgeting restraints, funding sources, advertising revenue or choices for advertising in certain publications, problems with marketing and reaching target audiences.

**Cultural misunderstanding:** potential culture clashes due to language barriers or differences in customs and ideology. Cultural misunderstanding takes place on the part of the minority media, the mainstream media, the consumer and the producer.

**Representation of minorities in media:** this covers the (often negative) way in which minority cultures are depicted in media in NZ. This includes migrants to the country and Māori and Pacific peoples.

**Second-generation migrants and youth in media:** a small sub-theme which pertains to people who feel ideologically placed half way between their migrant parents and the average Pākehā New Zealander, because they were born here (i.e., second-generation migrant). Generally linked with younger people.

**Focus on ethnic radio:** this theme looked very specifically at the role of radio within the wider ethnic media environment.

**New Zealand migration breakdown:** this theme recurred several times and pertained to statistics and numbers. Some details were provided about where immigrants have come from, where they live in New Zealand and how many there are.

**Legislation and employment practice:** pertains to government or local-body bylaws related to media production and consumption in New Zealand. These laws include public service financing or state sponsorship, broadcasting regulations and employment guidelines such as visas.

**Citizen media and the prosumer:** pertains to a small section of society that generates media content from 'grassroots' level rather than from a professional platform. This theme also includes the merging of the producer and the consumer roles into the 'prosumer' – an increasingly common individual with the advent of new technologies.

**The migrant experience:** various sections discuss the experience of the migrant in New Zealand – and not necessarily in regards to media. This theme gives some overall context about what it is like (living conditions, finances, religious practices, etc.) as a migrant.

**Print journalism and ethnic minorities:** similar to the focus on ethnic radio, this small theme looks specifically at the relationship between literary media (especially print journalism) and the New Zealand migrant.

**Relationship between ethnic and mainstream media:** this is a large theme that recurred often. At times it refers to a general linking and better overall communication between mainstream and migrant ethnic media. Other times this theme emerges with reference to a specific example of mainstream and minority media channels integrating (the relationship between the *New Zealand Herald* and the Chinese *Herald* for example).

## Government Ethnic Media – Issues and Concerns

- Little support in terms of funding
- Advertising
- Free PR
- Lack of ownership – Political Bandage
- Heavily dependant on Multinational agencies



The discussion about the business side and economic potential of ethnic media was of equal importance as the discussion about the relations between ethnic media and public broadcasting, and the relations between ethnic minorities and mainstream society. The thematic questions on which this forum was originally based can provide direction for continued dialogue, analysis and research. While most were addressed during the forum, others were merged and some were lost in the ensuing conversations that took us in new directions. However, the subsequent statements and comments collectively provide us with highly valuable insights that include the sub-themes identified on the previous page.

The enthusiasm and interest of all forum participants in the rich discussions of all three panels, as well as participation from the audience, is proof of existence of a vibrant ethnic media scene, or to use Appadurai's term 'mediascape', in Auckland and in New Zealand. The forum demonstrated that there is a diverse ethnic media landscape in New Zealand. However, in the words of Lynda Chanwai-Earle "[t]he bridge between our minority communities and the general public is missing. Arguably our communities remain ghettoised because of this."

Elena Kolesova, Evangelia Papoutsaki and Laura Stephenson

*Jacinda Ardern on Te Noho Kotahitanga Marae at Unitec's Mt Albert campus, 13 November 2014*

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**From left to right:** Irene Ayallo (Social Practice, Unitec) and Whaea Lynda Toki (Kai Awhina, Maia Māori Centre)

KEYNOTE

# ETHNIC MIGRANT MEDIA: WEAVING OURSELVES A HOME

*Tēnā koutou, tēnā koutou, tēnā koutou katoa*

*It's an honour to be invited to speak at this forum where we are gathered to talk about ethnic media and the possibilities it offers for our communities. I wish to acknowledge this magnificent whare whakairo (carved meeting house) 'Ngākau Māhaki', built and designed by Dr Lyonel Grant, which I think is the most beautiful building in the entire world. Kia ora to matua Hare Paniora for the whaikōrero, whaea Lynda Toki for the karanga and this pōwhiri. I acknowledge Ngāti Whātua as mana whenua of Unitec and Te Noho Kotahitanga Marae. I acknowledge the organisers of this forum, Unitec's Department of Communication Studies, Niche Media and Ethnic Media Information NZ, in particular Associate Professor Evangelia Papoutsaki, Dr Elena Kolesova, Lisa Ingledew and Dr Jocelyn Williams and all the participants gathered here today.*

As a migrant to Aotearoa and now Australia, there are a few places that I call home. Tāmaki Makaurau, and Unitec specifically, would be one of those places. This whenua has been central to my own growth and development. I love these grounds; I walked them when I was a student nurse at Oakley Hospital in 1986 and then worked in Building 1, or as it was known then Ward 12, at Carrington Psychiatric Hospital in 1987. I also worked here at Unitec as a nursing lecturer from 1998–2004. I have this beautiful whaariki (woven mat) made from harakeke (NZ Flax) grown, dyed and woven at Unitec that has accompanied me for over three house moves since I left Unitec, and more recently across the Tasman.

It is this being at home that interests me as a migrant. Home is the safe space where I can be myself, and where there are other people like me. It's a place where I can be nurtured and supported, where I can thrive in my similarities and in my differences. Where I can see my norms and values reflected around me. I believe that the media can have a special place in helping us to see ourselves as woven through like this exquisite mat, as belonging to something larger than ourselves. I believe that it can contribute to helping us feel at home. Through it, we can feel embraced and included, we can be part of a conversation that



*Dr Ruth De Souza  
Centre for Culture, Ethnicity & Health  
in Melbourne*

can see us in all our glory. However, too often it is also a site where if we are already marginalised, we can be further marginalised.

I am going to briefly talk about the limitations of mainstream media, review some key functions of ethnic media and conclude with some challenges and opportunities for ethnic media. As you will see from my bio, I co-founded the [Aotearoa Ethnic Network](#), an email list and journal in 2006 to provide a communication channel for the growing number of people in the 'ethnic' category. I have been passionately interested in the role of media practices in intercultural relations in health, and also in the relations between settlers, migrants and indigenous peoples in Aotearoa New Zealand. I have been actively involved in ethnic community issues, governance, research and education in New Zealand and Australia.

This hui is timely, given discussions about biculturalism and multiculturalism, the Māori media renaissance, the growth of Pacific and Asian owned or run media including radio, newspapers, online media; television, web-based news services, the under-representation of Māori, Pacific and ethnic in media and journalism, the growth of blogs through early 2000s and the growth in social media (Facebook, Twitter) in the last decade. It is also part of a longer conversation. I am referring to the forum we had in 2005 organised by the Auckland City Council and Human Rights Commission after the Danish cartoon fiasco, where I talked about the role of media in terms of 'fixing' difference or supporting complexity; the role of media in making society more cohesive or divisive or exclusive and the relevance of New Zealand media in the context of growing diasporic media. In that forum I suggested that there was a need for ethnic media but also adequate representation in mainstream media, the showing of complex multicultural relationships not just ethnic enclaves, and ways for people of ethnic backgrounds to be included in national and international conversations. Some authors, including myself, have also taken mainstream media to task over representations of Asians [Asian Angst story by Debra Coddington in 2006; [Paul Brennan's Islamophobic comments on National Radio \(2011\)](#) and Paul Henry's comments about then-Governor General Anand Satyanand (2010)]. A [2006 editorial in the Aotearoa Ethnic Journal](#) I has also examined the role of mainstream media in intercultural exchange and

“Media messages reflect and advance dominant discourses which are expertly concealed and normalised so as to appear without bias or perspective.”

promoting intercultural awareness and understanding. I have also challenged media representations of Māori and Pacific people as evidenced in [cartoons by Al Nisbet](#), which were printed in New Zealand media (2013). More recently, I have written with colleagues Nairn, Moewaka Barnes, Rankine, Borell, and McCreanor (2014) about the role and implications of media news practices for those committed to social justice and health equity.

Let me start by introducing a fairly binary definition of ethnic media, that I am going to use, as referring to media created for/by immigrants, ethnic and language minority groups and indigenous groups (Matsaganis et al., 2011). In contrast, media that produces content about and for the mainstream is known as the mainstream media. However, as most of you will know the line between

mainstream media and ethnic media is blurred, and consumers consume both. I also want to foreground two words, critique and ideology, which are the lenses through which I am giving this talk. These lenses are more important than ever in an era where critique is becoming censored for those in academia, and in the context of corporate governance of media. Foucault's notion of critique is, "... a critique is not a matter of saying that things are not right as they are. It is a matter of pointing out on what kinds of assumptions, what kinds of familiar, unchallenged, unconsidered modes of thought the practices we accept rest" (Foucault, 1988, p. 154), and Stuart Hall's definition of ideology: "The mental frameworks – the language,

concepts, categories, imagery of thought and system of representation – which different classes and social groups deploy in order to make sense of, define, figure out and render intelligible the way society works" (Hall, 1996, p. 26).

It is in the spirit of critique that I want to talk about the mainstream media's role in co-opting and converting audiences into seeing "like the media". As Augie Fleras (2011) observes, media messages reflect and advance dominant discourses which are expertly concealed and normalised so as to appear without bias or perspective. The integrative role of mainstream media reflects and amplifies the concerns of particular groupings of power so that attention is drawn to norms and values that are considered appropriate within society. In this way attitudes are created and reinforced, opinions and understandings

are managed, and cultures are constructed and reinvented. The inflammatory front page headline of “[Sponsor a jihad](#)” in the *Herald Sun* (2014), above a photograph of a bald and bearded man, eyes downcast, highlights how language and media can potentially create fearful ‘others’. The picture out of focus, the lack of eye contact, the beard, all standing in for evil, fear and a threat to national security.

Clearly mainstream media must appeal to a large audience; a commercial imperative means that groups are pooled together for the purposes of advertising and marketing. Audience segmentation is tricky. Controversy must be managed and supported, provided larger official agendas are advanced; such as guarding against the insider Islamic threat or deterring the hordes of maritime arrivals through forcibly turning back the boats. Consequently social media, the internet and ethnic media are seen as able to service more specific audiences. In the case of social media, there are some great opportunities for connecting beyond the nation state: “As the internet surpasses the nation-state limitations and usually the legislative limitations that bind other media, it opens up new possibilities for sustaining diasporic community relations and even for reinventing diasporic relations and communication that were either weak or non-existent in the past” (Georgiou, 2002, p. 25).

Moving on to ethnic media, I see several functions or imperatives loosely using the typology by Viswanath & Arora (2000): ethnic media as form of cultural transmission, community booster, sentinel, assimilator, information provider and one lesser mentioned in the literature, as having a professional development function.

A clear mandate for ethnic media is information provision for the community about local events and events in the former homeland. Local Indian radio station, [Radio Tarana](#), flew a journalist to Brisbane for the G20 summit to cover Modi’s visit to Australia. In its role as cultural transmitter, ethnic media has a distributive function to publish or broadcast information that is important to the ethnic community, so information about events and celebrations comes to the fore. This in turn sustains and fosters a sense of belonging to an imagined community that feels coherent, united and connected to a homeland.

However, rarely in that role does it also act as a critic of community institutions or powerful groups within that community, revealing a limitation of ethnic media.

A second role of ethnic media is as a community booster. In this role the media presents the community as doing well, being successful and achieving. The communities served by the media expect that a positive image is reflected both to its own members and outside the community. Typically close links are fostered between local reporters and editors, and the community elite. Stories consist of human-interest features, profiles of successful members, particularly those who are volunteers or contribute to the community in a positive way. There is a reluctance to feature more radical or critical voices or critical stories, as they may adversely affect the community image and the commercial imperative.

A third role of ethnic media is a sentinel or watch dog. There is very little research on this role but in fulfilling this role, the ethnic media produce stories on issues that could affect the rights of communities, crime against immigrants and similar issues.

A more common role/function of ethnic media is assimilation, where ethnic media play a part in assisting their community members to be more successful through learning the ropes of the system. Ethnic media coverage then focuses on the role of the community in local politics and fostering positive relations and feelings between that

of the ethnic group’s homeland and adopted country.

A crucial role/function that is rarely articulated in the literature, but has been pivotal to my development, is that of the ethnic media as space for professional development. Through engagement in ethnic media, members of ethnic communities develop transferrable skills and the capacity to write, broadcast and present. This role is very personally relevant to me. Through writing for the *Migrant News* and *Global Indian*, I refined my writing skills. Through talking on ethnic radio stations like *Samut Sari* and *Planet FM*, I developed and refined my own capacity to articulate thoughts and ideas. Being featured in stories on [Asia Downunder](#) (now sadly retired) helped me to develop media skills and

“Ethnic media ... sustains and fosters a sense of belonging to an imagined community that feels coherent, united and connected to a homeland.”

gave me the confidence to go on and develop my own online journal, the *Aotearoa Ethnic Network Journal* and write peer-reviewed publications, and feature on commercial radio and television. This would never have happened without the support of those ethnic media pioneers. I acknowledge them all. However, ethnic media is on rapidly shifting terrain. Increasingly consumers are negotiating the availability of media from their place of origin via the internet. Ethnic media have to consider their roles and business models in the context of neoliberalism and the withdrawal of the state from cultural funding.

Recently Television New Zealand, which is the public service broadcaster, announced its intention/plan to outsource production of Māori programmes (*Marae, Waka Huia*) and Pacific (*Fresh and Tagata Pasifika*) programmes. A depressing move, given the unrelenting negative representations of people in these communities who are socially and culturally marginalised in New Zealand mainstream media (see [here](#)) on how blame for the disparities in health is attributed to individuals and communities rather than neoliberal and austerity policies). This very manoeuvre was used to outsource *Asia Downunder* (a programme which ran from 1994–2011 for Asians in New Zealand, and featured the activities of Asians in New Zealand and New Zealand Asians abroad) [and] gutted Asian institutional knowledge and capacity within TVNZ when it was replaced with *Neighbourhood*. *Asia Downunder* was a casualty of the loss of the Television New Zealand Charter, introduced in 2003 but removed in 2011, which encouraged TVNZ to show programmes that reflect New Zealand's identity and provided funding.

In this context, I end with several questions. Given that ethnic media institutions help their audiences to reimage or sustain themselves and their place in the cultural and sociopolitical milieu of their new home (Gentles-Peart, 2013):

- What is the relationship between ethnic media and the “mainstream ideological apparatus of power”? (Shi, 2009, p. 9)
- What is the relevance of ethnic media in terms of the next generation?
- What is the relationship between ethnic media and indigenous media?
- How do ethnic media import or reinforce or critique the power structures of immigrants' homelands including gender, class and sexuality?

- Are there opportunities for ethnic media to lobby and advocate for their communities?
- What opportunities and possibilities are available for inter-ethnic media work?

I look forward to summing up the korero at the end of our forum, to report back to the roopu about the strands we have woven together and to enjoy the robust and dynamic discussions that I know are going to happen today.

*Nō reira me mihi nui kia koutou katoa ano, tēnā koutou, tēnā koutou, tēnā ra koutou katoa.*

Ruth De Souza

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PANEL  
THEMES &  
STATEMENTS



# PANEL 1

Panel 2  
Panel 3

# ETHNIC MEDIA, MIGRANT MEDIA, DIASPORIC MEDIA WHAT DO THESE TERMS MEAN?

*DEFINING THE DIFFERENT COMPONENTS*

**Panel Chair**  
**Elena Kolesova**

**Panel participants**

**Arezou Zalipour**

**Camille Nakhid**

**Fezeela Raza**

**Francis Collins**

**David Soh**

**Rene Molina**

**Roshila Prasad**

**Terri Byrne**

**Panel 1 Guiding Questions**

A tentative definition: Ethnic media are “media that are produced by and for (a) immigrants, (b) racial, ethnic, and linguistic minorities, as well as (c) indigenous populations living in different countries” (Noronha & Papoutsaki, 2014, p. 18).

- How does the above definition apply to migrant communities in New Zealand?
- What are the main *raison d'être* (or priorities) of the ethnic migrant media?
- Do the functions of ethnic migrant media differ from those of media aimed at a general audience?
- Does the term 'ethnic media' imply that all ethnic communities and all media serving them are the same? Is ethnic media the same as ethnic migrant media? And how different are they from community media?
- In what ways do immigration and immigration policies influence the role of ethnic migrant media in NZ?
- What is the relationship between ethnic migrant media and Māori media?
- What is the entrepreneurial nature of ethnic migrant media? Does it contribute to the entrepreneurship of ethnic communities and national economy?
- Are online ethnic migrant media different and if so, how?



**Dr Arezou Zalipour** University of Waikato

**Key themes:** Defining the terms – Functions of ethnic media

As the first speaker on Panel One, it is probably best for me to focus on the definitions of the concepts of 'ethnic media', 'migrant media', and 'diasporic media' as the key terms in the title of this panel discussion. There are two major ways of approaching these concepts in order to see how we can use them to better understand the current media arena and scope in the New Zealand context in relation to the ethnic minority groups living in the country.

One approach revolves around the concept of ethnicity. In a nation where the migrant population is increasing – such as New Zealand – the notion of ethnicity comprises the first entry point in order to recognise the diversity and (in)visibility of ethnic communities. So let us see what 'ethnicity' means in the related literature. Ethnicity refers to cultural affiliations; it is a performative identity. This means that, for instance, being a Chinese, Indian or Korean, or coming from a Chinese background (or any other ethnic background) is not principally the same as performing or acting out Chineseness. Ethnicity is the hallmark of cultural difference within multi-ethnic nations – being different from the majority in any given host society or context; cultural difference covers a broad area including culture, race, background, custom, language, traditions, etc.

Defining ethnic media

Defining ethnic media

Now if we utilise the concept of ethnicity, 'ethnic media' (I'll use this term as inclusive of migrant and diasporic media) in New Zealand, therefore, includes or involves any culturally different group or groups from the New Zealand majority. So ethnic media is primarily about such groups (any aspects of their experiences and lives), and also produced for or by people who are culturally different from the majority. Now if we look at New Zealand's demographic composition, the majority are European migrants and their descendants, referred to as Pākehā, forming 74% of the whole population (Statistics New Zealand, 2013). So the rest of population (26%) are the ones who are in one way or another related to the concept of ethnic media in New Zealand, the concept that we are trying to explore today. It is important to highlight that ethnic media are not necessarily produced by ethnic people or for ethnic people, but there is a definite feature of ethnic media; that it is about or related to ethnic people in any culturally diverse society. Now let us see who the rest of 26% are: Māori 14.9%, plus migrants and their succeeding generations in New Zealand who have settled in Aotearoa. The former are the indigenous Māori people, the people of the land (a major culture in New Zealand); ethnic media in New Zealand includes media for, by, and/or about the Māori people. The latter are people who describe themselves as diasporic communities (those who have chosen New Zealand as their new home, as well as their succeeding generations); the media associated with them can be described as diasporic media.

Now let us look at the concept of 'diasporic media' and explore its nuances. Diasporic media is inclusive of migrant media. Diasporic media is for and about matters important to diasporic communities. An example includes the Chinese diaspora in New Zealand producing their own media content, which also targets Chinese communities in New Zealand as audiences and is mainly broadcast in the Chinese language. (There is a huge diversity within the Chinese diaspora itself, of people whose backgrounds go back to numerous regions and cultures under the umbrella term of 'ethnic Chinese'.) Migrant media is part of diasporic media. The media content here is primarily oriented to address matters related to the early challenges of migration and settlement, as well as media coming from the migrants' original homeland, and mainly in their own native tongue. (Homeland orientation is at the core of diasporic life and experience.)

Furthermore, diasporic media is also associated with a strong sense of authorship. In other words, diasporic media is primarily produced by migrants and their succeeding generations in any host society, as a form of social inclusion and integration (or sometimes as a tool for creating corrective imagery against the already existing stereotypical images and stories). An example within the New Zealand narrative media includes *My Wedding and Other Secrets*, a film written and directed by members of the second generation of Chinese diaspora in New Zealand, Roseanne Liang and Angeline Loo. It is important to highlight that not all ethnic groups are called diaspora. In the New Zealand context, Māori is considered as an ethnic community – a major ethnic group – and their media as ethnic media in New Zealand (not diasporic media). It is evident that for the Māori population, New Zealand is their original homeland. It is also evident that ethnic media serving the Māori population is prolific and active in New Zealand. Diasporic media, on the other hand, has a long way to go and is slowly emerging in this country. It is interesting, for example, that there are two state-funded Māori television channels but Asian-language channels are only available via pay TV.

### Functions of 'ethnic media', 'migrant media' and 'diasporic media'

The second major way of approaching the concepts of 'ethnic media', 'migrant media', and 'diasporic media' is to look at the functions of these media for ethnic/diasporic people. One recurrent topic, which arises in any discussion like this, is the idea of social inclusion through (non-stereotypical) media representation. I'd like, however, to look at other topics, such as use of ethnic media as a way to contribute to cultural maintenance of the ethnic and/or diasporic communities. By cultural maintenance, I refer to the challenges and values of keeping the major aspects of a culture – from language and religion, to food and customs – alive and cherished. If we look at, for instance, the television show *Both Worlds* on TV3, we find many instances where members of the second generation of diasporas in New Zealand try to explore and maintain their original culture that they have inherited from their migrant parents. In episode 10 of this inspiring television show, for instance, we get to know the story of a talented chef, Vicky, 'the dumpling queen', opening a restaurant based on her mother's dumpling recipes but she must reconnect with her past – her Chinese heritage – to make the business a success. This is an example of ethnic media which creates a pathway for learning about the original culture and heritage of people who live in this

country (or simply that their stories are worth telling).

The information and entertainment provided through ethnic media in New Zealand can enhance the number of audiences, which means exceeding the targeted ethnic and diasporic communities as potential audiences for such media. There have been rare instances of this, particularly in New Zealand screen media; one example is *Asia Downunder* on TV1. The point I am trying to make here is that ethnic media can potentially be appealing to the majority of audiences, and therefore it is worth investing in from the media production's perspective.

Ethnic media can also be a platform for entrepreneurial activities. Ethnic media can basically be used by local businesses for marketing their products and services among ethnic and/or diasporic communities, as well as the larger population.

#### Functions of ethnic media

There are several significant areas in which ethnic media can play a role. Ethnic media is also a platform for negotiating social equality, as a social institution, and as a voice for ethnic communities who attempt to create relationships with other ethnic communities, as well as with New Zealand society as a whole.

You may find this example interesting. In my current research on diasporic screen media in New Zealand, I conducted a series of focus groups and interviews with members of diasporic audiences who watched some examples of diasporic narrative media in New Zealand. In their responses, most of my participants referred to the significance (and lack) of media representation of diasporic communities in New Zealand. One participant in particular expressed her disapproval of a migrant parliamentarian who employed certain interventional strategies in relation to ethnic/diasporic media in New Zealand to obtain an MP appointment. This person was ascribed as having utilised ethnic media in New Zealand primarily as a channel for personal visibility. My participant also emphasised the ways in which attachment to their diasporic community is, for some migrants, used to obtain a social and political position within the mainstream New Zealand culture.

#### Functions of ethnic media

The example I brought from my empirical research indicates that the question here is not much about seeing if the functions and roles of ethnic media differ from the functions of media aimed at general audiences or the majority (referring to the funding opportunities that can be developed for enhancing ethnic media in New Zealand). Equally important, we should focus on, I suggest, the ways that audiences of 'ethnic media, migrant media, and diasporic media' (both ethnic and non-ethnic audiences) can relate to or engage with ethnic media. I believe this is how the functions of ethnic media can be best described.

If we want to embrace cultural diversity in New Zealand, the way forward is to develop opportunity structures for producing media for, about and by migrant and/or diasporic communities, those who have not claimed any public space for a long time.

## Dr Camille Nakhid Auckland University of Technology

**Key themes:** Relational role within society – Ethnic migrant media in relation to tangata whenua (Māori)

I am at the Auckland University of Technology in the School of Social Science and Public Policy. I am also on the board of the Pacific Media Centre at the Auckland University of Technology. Most of the speakers have addressed what ethnic media is but I would like to focus on the relational role of the ethnic media.

Relational role of ethnic media within society

I know that ethnic media, as pointed out, has a series of integrated functions as regards our roles and responsibilities in this country. It is in fact a form of social control, as it pretty much tells us what we need to do within the country that we are in. But in terms of ethnic media and what it does, what is it telling us about each other? Because in New Zealand there is a migrant hierarchy, whether we wish to acknowledge this or not, based on our different migration histories, period of residence, length of residence, etc. And the ones most disadvantaged at times are those migrants of colour or the last ones to come here. We know what the media, the mainstream media, tells us about each other. We know what the mainstream media tells us about ourselves. But really, who are we and what do we know of each other? Who are we really as a group? With regard to the ethnic media – when I refer to the ‘relational role’ – the ethnic media seems to be there to preserve the status quo. We are given information about mainstream society, and sometimes we get information about ourselves, and the ethnic media let us know what is going on in our society and beyond.

Relational role of ethnic media within society

But sometimes I think this information is one-directional. What is written about in the ethnic media is what they want our ethnic groups to know about what is going on in the mainstream, and perhaps what is going on in our ethnic communities. But how many in the mainstream, or the so-called mainstream people in New Zealand, know about what is happening in the ethnic communities So it is in effect, really one-directional. We know what’s going on with them, we are told, we are informed but what do they know about us? And I believe that the ethnic media has to take some responsibility for this because it has a homogenising effect. If it is written in Mandarin or Cantonese, or in the Indian dialect, can others read it? So it excludes in a way because it is limited to that one group of readers who actually read it.

Ethnic migrant media in relation to tangata whenua

I would prefer that ethnic media tell us more about those ethnic groups that are in some ways marginalised within New Zealand, and in particular Māori, our indigenous population. Ethnic peoples may have come here as migrants but tangata whenua are the indigenous people here, they are the ones to whom we have to pay respect from our position as migrants. And if you really want to talk about being inclusive and the relational aspect of media, if I want to find out anything about any other part of the world, I go to Māori Television. There I can find many documentaries about many peoples all around the world, and they are usually positive about things I would not see in the mainstream media. So that relational

role of the ethnic media is very important because we need to know other than what we hear which is usually quite discouraging. Looking at the statistics, just briefly, about New Zealand's ethnic groups (I am from the Caribbean myself, from Trinidad and Tobago). If you are to look at the particular group of African peoples, you will see that even though they are homogenised here in New Zealand, people from Kenya have higher rates of qualifications than Pākehā, but they also have a median income equivalent to Pākehā. The Caribbean ethnic population has higher rates of qualifications than Pākehā and a higher median income. But if you were to look at me, I would be classed as something different in the mainstream media. So these are stories that we need to put out into the ethnic media because there is quite a bit of a prejudice among the ethnic groups themselves towards each other.

So we know that in terms of the migrant hierarchy we are not, but we should be, at the status with the Pākehā population. What we need then in order to create that sense of equity among each other is to not be afraid of finding out about other ethnic groups. Now contrast the Kenyan population with the Somali population from refugee backgrounds with a very low median income. We need to understand why. And the ethnic media has a clear role in that. So instead of getting representations of ourselves from mainstream media let us serve our own ethnic communities. And, yes, I do have a problem with the term 'ethnic' but it is what we have and we will use it to our advantage. Let us promote that positivity and inclusivity with respect to our own ethnic communities.



**Fezeela Raza Equal Employment Opportunities Trust (EEO)**

**Key themes:** Representation of minorities on screen – Definitions – Functions

I'm part of the EEO Trust and [was] also in a previous role with the Office of Ethnic Affairs. I think it will be a bit of a different tone for me. I wanted to start by saying on a personal note that I've worked in the diversity sector for 15–20 years. Ruth [De Souza] is an old, good friend. And I think over that time, I tend to take some of the things happening now, the changes that are happening, for granted. And forums like this are amazing because it helps us to stop and reflect on some of those dramatic, social, cultural and political changes which allow and catalyse forums like this. So I just want to acknowledge that.

My own heritage is as a Fijian–Indian, my parents were migrants here in the 60s and I was born here. But when I was younger I don't think I can recall having seen anyone South Asian or Indian on television, with two exceptions and those exceptions were British comedies, *It Aint Half Hot Mum* and *Mind Your Language*. In those comedies, Indians were child-minders, servants or heavily accented students. In our household we watched those programmes religiously even though there were limitations of the characters' superficiality and stereotyping. There was still something in it for us that we connected with, and we identified with that representation. And I contrast that quite dramatically with current times

## Representation of ethnic minorities in media

when my five-year-old son now watches regularly, with his grandparents, Apna Television. He sometimes debates the plot lines with Mum and Dad. He's that connected to it because he can see something of himself represented. Even though it is largely imported content, not necessarily reflecting anything of his experience, the link is there and there is identification. I'm drawing on those anecdotes because I think they speak to this experience, speak to the issues that we're talking about today. What is ethnic media, what is its purpose and why is it important? And I'm going to focus (if I've got time) on three main points.

### Defining ethnic media

First thing is how we define ethnic media, which I think is in some ways both a very complex and a simple question. And I'm also going to touch on the purpose of ethnic media, or one aspect of that purpose, which I think is important around its role in civic society. And finally I would just like to conclude with a couple of ideas about what the future of ethnic media in New Zealand must be, and it's very exciting.

On the one hand, from my perspective, which is not an academic one, defining ethnic media is very simple. It is media that is produced by and for migrant communities, ethnic communities; race-based, ethnic-based, faith-based, language-based minority groups in New Zealand. And the importance here is that when we talk about 'ethnic', however we define that, what is inherent in that definition is that you are a minority and you have a different position of power to the majority. And that has an impact in terms of how you influence and how you contribute to the wider society. But for me the complexity of defining ethnic media really arises when we think of the complexity of defining what is ethnic in New Zealand. Earlier I said to you that I was a part of the Office of Ethnic Affairs for a number of years and was a part of a number of different discussions of what is ethnic. And basically the underpinning idea that has come through in government and in wider circles is that ethnic is everything that is not the majority, not the Pacific and not Māori. So that's a huge catchall. That definition has its value and its uses [but] doesn't capture the subtlety, the nuances and the layers that we need in a contemporary New Zealand context. And I think we can no longer assume that ethnic communities are homogenous (and if they ever were homogenous). They certainly are not now. Generational change, intermarriage, the changes that occur through acculturation, and by that kind of two-way dialogue that's ever-changing that exists between a minority group and the hosts. You know I don't like these terms but they convey something. And they tell us what it means that the ethnic is forever changing, it's fluid and it's dynamic.

### Defining ethnic media

Ruth also touched on something that was really important and that I also would like to say, which is about transnationalism. I think probably for me, having been in ethnic community development, we always have the concept of the ethnic community as local, you know city-bound, maybe national at least, but that has changed completely. ICT, technology, social media and globalisation, the scale of migration, have all challenged those traditional nation-state boundaries. And so how we define ethnic community now could be global and often is. And so for me the key thing I guess is defining ethnic media is difficult, because ethnicity is difficult to pin down and the media itself is diverse in terms of how it is delivered. What technology it uses. Is it language-based? Is it generationally-based? I think the key point is there is diversity in ethnic media in itself.

## Functions of ethnic media

And so I guess the last point I have to leave on now is about the role or the potential role of ethnic media, and others have touched on it – Ruth has touched on it. But to date in New Zealand ethnic media has predominantly played the role in terms of entertainment and information. And those are hugely valuable roles about connecting, building community, reducing the sense of isolation and all the things that [Arezou](#) and [Ruth](#) and others have talked about. But what I'd like to suggest is that there is a greater opportunity to be realised yet by the ethnic media. And it is reflective, reflexive of what is happening in the ethnic sector as a whole. As the ethnic sector (and I know that is a problematic term) has grown, its need for a voice, for active civic participation, for lobbying, engaging with government, is getting greater and the ability to do so is getting more sophisticated. I'd like to argue that ethnic media has a huge potential role in civic participation. But that role has yet to be fulfilled. And that will be my final comment, thank you.

**Dr Francis Collins** [The University of Auckland](#)

**Key themes:** Functions – Second-generation migrants and youth in media

I am a human geographer at the University of Auckland, where my research focuses on processes of migration and its links with urban experiences. I want to start by making some general assertions about the media before identifying two issues that relate to some of my research that I think are significant for ethnic media in Aotearoa.

It's important to recognise the significance of media generally in the contemporary world. Communication, between family, friends, neighbours, or indeed strangers, increasingly relies on technologies: print, broadcasting, digital and mobile. This is not least because of the increasingly mobile character of our societies, locally, nationally and internationally, but also because of the increasing emphasis on instantaneity in our lives.

## Functions of ethnic media

In this context, then, media represent a critical connecting fabric for social relations – whether it is a Skype call to a distant relative five time zones away, or keeping up with our children's activities down the road. But in addition to personal communication, media also serves a public function – one that should ideally generate a space for engagement and interaction.

The emphasis on ethnic media reminds us that media itself cannot be understood as one thing, that there are many branches, forms and intentions behind media practices. Ethnic media is clearly an important resource for communities; it can be a resource for building community. Ethnic media also facilitates the needs of those not represented by the mainstream media – for jobs, housing, education, or amenities. More widely, ethnic media can serve a purpose in the presence of different communities, simply by being around, or because the communication that takes place within such media allows for groups to make

## Functions of ethnic media

demands publicly that would otherwise go unheard; media then also has a critical role in visibility and in the place of all people within the broad but necessarily diverse public sphere.

So taking this into account I want to briefly identify two current issues in Aotearoa that relate to research I am involved with that may provoke challenges for how we understand ethnic media and its significance.

Firstly, it is critical that we pay much greater attention in Aotearoa to the increasing significance of temporary forms of migration. While the narrative of migration in this country has long emphasised processes of permanent settlement, current policy settings and population flows are actually quite different from this. While around 40–50,000 PR approvals are granted each year, over 150,000 work-related temporary visas are issued in this country annually. Migrants on these visas work in a range of employment sectors. Some will aspire to (and do) gain residence and citizenship, others do not or are not permitted to remain in this country in the long term. A critical role for ethnic media then must also be providing a space for interaction and engagement for those migrants who perhaps know least about New Zealand – who are more vulnerable to exploitation and misinformation, and who are yet to secure a clear future here or elsewhere. An important question for us to ask, then, is what is the role for ethnic media in this context of increasing impermanence in migration?

## Second-generation migrants and youth in media

Secondly, over 25 years has passed since the 1987 changes to immigration law and the substantial demographic shift in immigration flows into Aotearoa. We are now seeing the emergence of second-generation young people of various ethnic backgrounds. They are not their parents – they have different aspirations, cultural affiliations, language capacities, and tend to operate more flexibly through social networks. In research with Jay Marlowe and Allen Bartley, we've found that the social media is a critical force in belonging for these young people – Facebook, Kakao Talk, Snapchat, Whatsapp, amongst others. Their social media networks often oscillate around other young people who have grown up as children of migrants, not just co-ethnics but rather a broader and more cosmopolitan set of sociabilities that are building new spaces for collective communication. This is a second key area for ethnic media in the coming years – how do they relate to the emergent second generation and their needs, how can they articulate struggles that are not necessarily tied to a singular ethnic identity?

## Functions of ethnic media

To conclude, then, I think that is very important that we recognise the significance of ethnic media in an increasingly diverse context such as Aotearoa. The establishment of ethnic communities over time includes the growth of multiple generations with different identities and ways of communicating. So, too, the changing shape of migration policy and the growth of temporary and circular migration alters the ways in which migrants might be incorporated into the public sphere and the role of ethnic media in this process. As scholars and practitioners in this field we need to embrace a notion of ethnic media as evolving and emergent, always characterised by new social and technological innovation and always open to new possibilities for stitching society together.

## David Soh [Mandarin Pages](#)

### Key themes: [Marketing, budgeting and advertising](#) – [Cultural misunderstanding](#)

*Mandarin Pages Chinese Daily* serves our readers both in print and online. First of all I would like to say that the discussion guidelines document I received to prepare for today is very concise and well written and I can relate to many issues raised in the document. I think about these issues constantly. I like the censorship, and relevance and other narratives, which successfully describe the ethnic media phenomenon. And they will be handy when I discuss ethnic media issues in the future.

#### [Marketing, budgeting and advertising](#)

The word diasporic reminds me of loose change. Ethnic media is pocket-money media. They seldom receive budget for serious consideration. Advertising in ethnic media is usually on a casual basis and comes from the petty cash account. I've been publishing *Mandarin Pages* for 22 years now and I've [got] to keep preaching about the value and reward of advertising in the ethnic media. And this job has become easier since the arrival of [Niche Media](#), whom we're very grateful to; they've helped grow the company. It is cultural marketing in reverse. Just like the Kiwi company who wants to do business in China – they will hire the locals. Similarly, it's much more effective for Niche Media, the local Pākehā, to talk to New Zealand government agencies and corporations. Niche Media has brought major advertisers to *Mandarin Pages* such as Lotto, NZ Post, the Electoral Commission, Telecom and Spark. Niche Media and I keep in touch regularly.

#### [Marketing, budgeting and advertising](#)



Image supplied by David Soh

#### [Cultural misunderstanding](#)

During the [tainted-milk crisis](#), Nutricia and major advertisers campaigned to recall their Karicare products. They advertised heavily in the *New Zealand Herald*, 1ZB and Radio Live, but not in any Chinese media. Considering Chinese are their major customers it was a major overlook. I contacted Nutricia in Mt. Wellington. They told me to get in touch with their marketing department in Australia. I spoke to Niche Media and they took it from there, and as a result Nutricia ran some ads in the Chinese media. Another case is the MH-370 tragedy where the majority of the casualties were Chinese. Malaysian Airlines advertised in the *New Zealand Herald* to pay respect to the victims. The Chinese media is left out again. I spoke to Niche Media but they were unsuccessful in this case.

[See photo on left] The point of interest here is the Chinese script on the left-hand side of the sign. When representing Chinese in Western script you can write from left to right horizontally, or right to left, and you can write vertically as well, but you have to go from the top down. I remember this sign; in the past it was hung upside down. When I went there yesterday to take this photo, to my pleasant surprise it was raised up, it was correct. This [next image, not included here] is from the *New Zealand Herald*, reporting on the *Crouching Tiger, Hidden Dragon* movie shot in New Zealand. They have the right picture but the caption is wrong. The actor is actually not Michelle Yeoh the Bond girl. This shows a serious lack of cultural understanding.

## Cultural misunderstanding

I encounter people with different attitudes towards ethnic media. Some are simply lazy; some say ethnic marketing is too hard and they put it into the too-hard basket. I tell them it's not hard at all, we can help them with translation, and their reward is getting new customers and new sales and goodwill. And I encourage them to start early in the journey to create brand loyalty and export opportunities. Worst of all are people with prejudice. [A local production company] made an Asian crime documentary a few years ago for TV3 and used Albert Park Lantern Festival pictures in the background, with words like "the truth about Asian crime" on them. It was derogatory and inappropriate. To rub salt in the wound, the trailer even thanked [the] Asia Foundation for that. That programme has been shown a few times.

I think New Zealand TV programming should emulate Australia's SBS to be culturally sensitive and engage the ethnic communities. SBS airs Chinese movies during Chinese New Year and other times of the year. They probably [show] Indian movies during Diwali. SBS also visits China to produce their own documentaries. We, as ethnic media, have in-depth knowledge and insight of our people, our community, culture and businesses, both domestic and overseas. Our cultural experience should be shared and consulted more often. We have in-depth understanding of our community and we have a close relationship. We serve a unique and effective ethnic media function. The mainstream should take advantage to help them reach the ethnic community better. Niche marketing is about not trying to be all things to all people, and one size does not fit all. We divide and conquer. We don't do as well with the ethnic market because it is a more recent phenomenon. The marketing tools of the ethnic media and agencies are still strangers to many.



### **Rene Molina Mabuhay FM**

**Key themes:** Focus on ethnic radio – Marketing, budgeting and advertising – Second-generation migrants and youth in media

I'm originally from the Philippines and I'm now residing in Hamilton. I'll be talking about ethnic media from a Filipino perspective, which is actually my thesis for my Master of Philosophy at AUT. I'm going to talk about the first Filipino radio station in New Zealand.

I subscribe to the definition of ethnic media by Matsaganis, Katz and Ball-Rokeach (2013) but I would like to focus on the entrepreneurial aspect because I'm looking to undertake a Doctorate of Philosophy in the future, which focuses on the entrepreneurial aspects of ethnic media. So far in my research I have spoken to founders of ethnic media and realised that I am one of the founders of ethnic media too. I have looked at the struggles and the challenges in generating ethnic media. Migration has been described as the most radical transition and life-changing experience that the family can face, and those of us who are migrants must subscribe to this idea.

### Focus on ethnic radio

My radio station is called Mabuhay FM apparently because it is 'mabuhay', long life. It broadcasts on 106.7 FM. It is a low-power FM but that's the only frequency that's available for the resources that we have. We broadcast primarily in Hamilton with 3500 Filipinos but we've moved forward with having a webcast. So from being a narrowcaster, we're now trying to become a webcaster, to spread our net in terms of listenership. We're covering Filipino communities in New Zealand and Australia and we're rebranding ourselves as MabuhayFM Oceania. T

Two days ago I celebrated my sixth year in broadcasting. I'm also a broadcaster for Free FM, one of the Access radio stations. Six years ago, November 11 2008, I went on air and it was very uplifting. I've been a university lecturer and a broadcaster in the Philippines for more than 20 years but broadcasting in New Zealand is different, it's uplifting; you don't get the death threats. In the Philippines, if you say something, you'll receive a letter with a bullet or a black ribbon that means 'you're next'. The Philippines is one of the murder capitals of the world in terms of journalists – they just kill them left and right. Thank God I was able to survive.

With radio, content is king. It is important – content is king. And for ethnic media it has to be local content. It's not content from the Philippines, it's not content from somewhere else, but it has to be content from Hamilton, New Zealand and produced by and for the local listeners. I said 'uplifting' because I got the chance to visit the captain of the MV Rena. We went inside the Waikeria Prison, although we could not broadcast any of that. I just wanted to find out how he was and he was all right. When he was deported he was brought straight from the prison to the airport and he has a lockdown period of five years before he can come [back] to New Zealand. Those are the kinds of things that I would have loved to report, but I couldn't because of the blackout in terms of doing that.

### Marketing, budgeting and advertising

The old way of broadcasting was listening to the radio; we were all gathered, listening and imagining. That's why when we broadcast radio we try to use descriptive words to make your imagination see what we're talking about. That's why I like the term 'I saw it on the radio'. At Mabuhay FM we're trying to get the new generation to appreciate radio, because they say radio is a dying industry, it's a dinosaur. I beg to disagree because with the development of technology you have all the new apps, TuneIn for example. Put your radio station on TuneIn and you have 400 million listeners right away. So radio is not dead – but it's how you market it. It's no longer the push type of selling though, because you are using social media you pull them in, you don't push them.

### Second-generation migrants and youth in media

In closing, we're training young kids to become broadcasters – in Hamilton there are two primary schools with their own radio stations and they go on air every day.



## Roshila Prasad **Humm FM**

### **Key themes:** Focus on ethnic radio – New Zealand migration breakdown – Functions – Definitions – Legislation and employment

My take in answering these discussion questions is from a Humm FM point of view. Our station is very young; this is our fourth year in broadcasting. I do not come from a media background – I studied something else. It just so happens that it was time to give something back to the community and so we invested in this radio station because we felt that our community didn't have an FM channel.

#### Focus on ethnic radio

I will be talking about running Humm FM from an ethnic point of view. I believe the present community in New Zealand has diverse identity underneath the greater Indian identity; the community has Indians from India, Indo-Fijians, and Indians from all over the globe. There's also a geographical complexity, where many families are spread between two countries. The greater cultural identity of being an Indian is what Humm FM caters to. To achieve that, Humm FM has a team that is made of Indians from various parts of India and Fiji. There are team members whose families are spread out in multiple countries all over the globe, such as Australia, Canada, the United States of America, South Africa, and in other parts of the world too. This aligns with our vision of catering to the wider Indian community.

#### Functions of ethnic media

Academic research has found that there is a cultural continuity among people before and after they leave their homeland. Some of the factors contributing to this continuity may be the various experiences they would have had in the past, in their country of origin. These influences generate an emotional connection with cultural traditions and make immigrants hungry for them in a foreign land. As ethnic media, Humm FM tries to identify and articulate these elements of continuity and emotional connection. Humm FM looks to connect with the Indian community both at the macro level example (the Indian culture as a whole) and the micro level (the lifestyle of a group such as Punjabi, or Fiji Indians who drink kava).

However, it is very important for us to connect with our target business in a balanced way. This means catering evenly to country of origin and present country of residence (New Zealand). In the age of globalisation we are aware of the importance of providing our listeners with culturally balanced content, which has an even representation of cultural roots and present local environment. Humm FM's priorities could be classified as:

- being a platform that is acceptable to the greater Indian identity,
- identifying cultural continuity and delivering content in an authentic manner, and
- providing our listeners with a content that is a good balance between the country of origin and their adopted country.

To a certain extent there is an overlap when it comes to Humm FM, and many topics of interest in the mainstream media like social events, politics and sports are also covered by us. This is because we are aware of the environment and we constantly try to keep listeners informed while also giving them a platform to voice their opinions. As Humm FM is a radio station catering to the greater Indian community, the Indian culture plays a unique role. The station is a platform where the greater Indian culture and the cultures of various other listeners are given equal importance.

All ethnic media have a mission to keep their listeners involved in their environment and culture. The programming and production will be dependent on cultural elements associated with the respective ethnic group. For example, there will be a specific way that holy Diwali is celebrated. We run special programmes during festivals such as holy Diwali to create that ambience on air so that people get in the mood. People do follow these programmes and do feel connected to these traditions in order to keep their culture alive in a foreign land.

#### Definition of ethnic media

From Humm FM's point of view, ethnic migrant media could be a sub-category for the broader term of ethnic media. While we are a media organisation catering to the Indian community, there are a large number of social and cultural elements that would classify Humm FM as Indian migrant media. Our listeners include people who are interested in observing Anzac Day and Waitangi Day, but are also interested in observing their own traditional days. The cultural element brings out the emotional connection with their roots. India is a country with various cultural practices and events that can be very different to each other. Hence, in spite of catering to the greater ethnic Indian culture we also cater to the subculture of migrants who have different practices. If community media is classified by two areas, our programming is modelled to incorporate New Zealand culture and the Indian culture. This model is reflected in our weekly programming. Geographically we are catering to the listeners within the New Zealand boundaries but we also have a continuous and substantial online listenership so we go beyond geographical borders and connect to Indians all around the globe.

#### Representation of minorities in media

Humm FM plays Bollywood music and the programming is a representation of the popular Indian culture and the various subcultures. This means anyone with an Indian connection will instantly identify, and this is represented in the wide global listenership Humm FM has via digital media. In the first six months of our operation, our online listenership was averaging 178,000 sessions per month. Now almost four years on, the data for August 2014 is more than 9.5 million sessions. From an employer perspective, I feel that a specific skill set is needed to run or organise ethnic media. Policies that are being devised don't seem to target ethnic migrant communities very well, as policies are generally made to blanket the whole Pākehā community but not people like us, who would need specific skill sets to run an organisation such as an ethnic media radio station. For example, if we want to recruit someone within New Zealand, that person needs to have the skill set of being able to speak, read and write Hindi properly and knowing how to be a broadcaster. To find such a person, obviously we have to

#### Legislation and employment practice

get them from abroad. We need policies that actually will help us to recruit these kinds of people with this particular skill set. We have had a lot of trouble in recruiting these people.



## Terri Byrne Planet FM

**Key themes:** Definition – Functions – Citizen media and the prosumer – Ethnic migrant media in relation to tangata whenua (Māori) – Relational role within society

### Definitions of ethnic media

Before launching into the topic specific to what we do on radio, I will cover the matter of terminology. The society that operates Planet FM is not particularly keen on the term 'ethnic media' because we recognise that everyone has an ethnicity. Despite the idea of the white European majority (I'm a member of that), I also have a very specific ethnicity – I'm a first generation Irish–New Zealander. As there are Dutch, Russians and many others, that big lump majority is as ethnic as any of us. In fact we recognise ethnicity is different from language and from nationality, and we see language as the mother of culture.

### Function of ethnic media

Planet FM broadcasts in 40-plus languages, including English. The station was founded in 1987 at the initiative of the Auckland Ethnic Council and Pacific Island elders. Their concern was they were losing their cultures, their children were losing their heritage languages, and many older people were cut off from developments in their community through their lack of English. Furthermore, the content of English media was not about the things that mattered in their lives, and there was nothing out there about them, which addressed their needs and interests. The station that resulted from their lobbying of government, the very first non-English broadcaster in Auckland, is not-for-profit and is based on the community access principles of by, for and about the community. That means that Planet FM is a medium that does not have an editorial policy, which could inhibit the unmediated flow of information and culture directly from the communities to their audiences.

We see those principles of, by, for and about, and no editorial policy, as crucial to creating representative media. Not top-down, not driven by advertisers, not holding an editorial position, which in many settings conflicts with reality and the facts, not delivered in a language that despite its general use fails to express the values and insights of the business, culture or experience. Because of those grounding principles we make no distinction between ethnic media and migrant ethnic media and diasporic media and other reparative terms. Everyone in New Zealand has their origins elsewhere. New Zealand was the last place on earth to be occupied by humans, so we are a migrant nation and the distinction is one of timing.

Planet FM came into being at about the same time that Apple built its first computers and software like Adobe emerged, allowing us to self-publish. Neither Jobs nor Gates told us what to do with these new toys – they just gave us a bunch of tools and about five minutes training and invited us to make our own

### Citizen media and the prosumer

media. Planet FM has, from the start, supported citizens making their own media and considers that to be especially valuable in the new media environment. It is valuable in the human rights context of not controlling message, of engaging and building community, of providing access to those who have never previously had access to the media for their viewpoint, their cultural expression, their community ambitions, for their community conversation. It is valuable, and empowering users with skills that had been held apart by media owners. It is a democratisation of media, and a return of the skills and tools to those who want more than passive reception of externally determined information. So whether you are a recent migrant, a first, second or third generation migrant or tangata whenua, using citizen-made media is to take that conversation to the heart of the community and discover our voice.

### Ethnic migrant media in relation to tangata whenua (Māori)

With regards to our relationship with Māori media, in 2014 Planet FM welcomes its first programme in te reo after 26 years on air. However, in those same 26 years Māori have been developing their own clusters of radio stations, finding their voice and addressing their needs. While we consider them 'cuzzies' there has only been occasional overlap, which has been entirely mutually supportive. When we were approached this year by Ngāti Tamaoho Trust, it was part of their media strategy for community outreach, a medium they are using to keep their members abreast of the developments on Waitangi settlement, tribal health and wellbeing, their environmental and cultural heritage. This is the value of not having an editorial policy, as this programme might not naturally get an airing on an urban station. The community access model allows the targeted content to be delivered on air and online and provides access to the airwaves without fear or favour.

Does it contribute to the entrepreneurship of ethnic communities? Programming that is responsive to the community may not suit an editorial policy or an advertisers' ambition. They must be understood more in the light of new media, as communication to a niche, which is identified so perfectly that 100% of the audience is in your target group. We have seen programme makers who have quit their education department government jobs to develop Pasifika early childhood education centres, delivering educational content on the radio for child development. We have a Russian broadcaster who was presenting business and financial content on air in support of Russians developing their own businesses. Targeted advertising and sponsorship for such programmes would be well placed.

### Relational role within society

Is ethnic media more or less influential in the New Zealand landscape compared to 10 years ago? Well we've been doing it for nearly 27 years now. For Planet FM the influence is the tangata, it is the people. If our citizens are communicating and building community, then their influence becomes one of a healthy society. Does it influence the media landscape or public policy? I simply offer a quote from Mahatma Gandhi: "When the power of love overcomes the love of power, the world will know peace."



*Paul Doyle, Niche Media, addresses the forum at Te Noho Kotahitanga Marae on Unitec's Mt Albert campus, 13 November 2014*



# PANEL 2

Panel 1  
Panel 3

# WHY DO ETHNIC MIGRANT MEDIA MATTER?

## **Panel Chair**

**Evangelia Papoutsaki**

## **Panel participants**

**Mary Dawson**

**Carol Hayward**

**Lynda Chanwai-Earle**

**Sue Elliott**

**Mary Lose**

**Prue Cruickshank**

**Rebecca Palmer**

**Stephen Stehlin**

**Taiha Molyneux**

## **Panel 2 Guiding Questions**

- Are ethnic migrant media more influential or less influential in today's New Zealand media landscape compared with 10 years ago? Do they provide services that are inadequately fulfilled by the general-audience media?
- What is the role of ethnic migrant media in preserving community traditions and language?
- Do ethnic migrant media provide spaces for community conversations?
- What is the role of ethnic migrant media in civic discourse and New Zealand's political processes?
- What is the community relevance of the ethnic migrant media? Do ethnic migrant media contribute to improving community life and if so, how?
- Ethnic migrant media tend to be free from the constraints of large media corporations and power dynamics and can thus play an advocacy role on behalf of their communities. Is there space for ethnic migrant media to have this role in New Zealand society?
- Ethnic communities bring a cosmopolitan perspective and often offer alternative views to the general public. How do ethnic migrant media contribute to fostering an international perspective in New Zealand's multicultural society?
- Do ethnic migrant media contribute to a new 'ethnic cool' for ethnic youth?



## Mary Dawson Auckland Regional Migrant Services (formerly)

### **Key themes:** Relational role within society – Functions – The migrant experience

I'm the Chief Executive of the Auckland Regional Migrant Services, so it's indeed my pleasure to be here. I've decided to talk specifically around the connection that we have with ethnic media as an organisation. The Auckland Regional Migrant Services is a key settlement support agency that particularly helps new migrants to settle and also works with former refugees and with ethnic community groups.

I want particularly to, first of all, acknowledge that as someone who speaks only one language I don't have the access into the ethnic media that I would love to have because I don't read or speak other languages that so many of the ethnic media employ. However, ethnic media is very, very relevant to the work that the Auckland Regional Migrant Services does.

#### Relational role within society

Ethnic media plays a significant role in the work that we do. For ARMS to get the word out about what our services deliver, we need to use ethnic media through various means, through having – I must say – a regional communications manager, which is an unusual full-time position to have in a small organisation. However, the scope of the work that we do and the size of the city, the number of ethnic community groups and the number of newcomers coming into Auckland, means that we need to have a regional communications manager for our agency to do its work.

In terms of the value of ethnic media, I see it as largely providing a voice for members of ethnic communities, providing their own news from their homeland and from their various local ethnic communities, as well as connecting their listeners or readers or viewers to more mainstream news and events of relevance to them. I see ethnic media as very much keeping their community of interest in the loop as to the developments around them.

#### Functions of ethnic media

My view is that they play an invaluable bridging role in terms of connecting members of ethnic communities, especially those who have little or less proficiency in English, and also perhaps older members of the communities who can otherwise get left out or disconnected from the sphere of public communication – which is far more easily accessible for those with better English – and who are therefore not well integrated into the wider New Zealand society. Subgroups of newer communities are enabled by ethnic media to still feel connected, less at risk perhaps of isolation, which could spawn so many other issues, including mental-health-related issues.

This raises a question in particular for people with poorer English, who may be reliant on their own language for information and a sense of connection beyond their doors. Does this create a reliance on ethnic media, does this create or even exacerbate a sense of disconnection from their new country?

People usually need to be socially connected beyond their own family, beyond their own workplace, to feel a sense of belonging, and people without a workplace may be even more at risk of not feeling socially connected. People do need to be socially connected beyond those two spheres in order to understand and feel really engaged with what is happening around them, their communities, their cities, their region and the country.

### The migrant experience

Arguably this involves much more than in being in touch with what is happening in their respective communities. To be less at risk of isolation means also knowing what is happening and engaging with services and activities beyond their own ethnic community. Ultimately, if people are relying on only knowing what is going on in their own community, I see a risk of them ending up being observers to the wider community or, as someone's put it to me, "looking in through a glass window". That's not desirable in terms of the outcomes that our organisation looks for, which is really to enhance integration by helping new Aucklanders on their pathways to improved integration.

### Functions of ethnic media

As I said before, I am someone who is not able to really enter into the world of ethnic media using other languages, so I don't really know too much about how ethnic media provides spaces for community conversations. I think ideally it should, that there should be community conversations going on. I've been informed that much of the time ethnic media does postings of information, news and events showcasing cultural celebrations or festivities, and sharing of feature stories. Are there opportunities for a two-way dialogue through ethnic media? I think, yes, there probably are. What we are aware of is the increasing use of blogging as a means for people to reach out for dialogue. Blogs are very much the way by which people are informing their compatriots about what is available or what to expect and how to deal with challenges, and so on. Social media, we see, has a very major role in the lives of newcomers and ethnic social media obviously has a large role in that.

In summary, yes, we've seen a real imperative to be involved with ethnic media in terms of getting out the word of our services to everyone. At the same time, our organisation needs to engage much, much more with all sorts of media, ethnic media included, to broadcast what our organisation can offer to new Aucklanders.

We need to better understand how we can access ethnic media as a somewhat mainstream organisation – and connect with those ethnic media that have a connection with newcomers, with whom we need to connect as quickly and easily as possible.



**Carol Hayward** [Auckland Council](#)

**Key themes:** [Legislation and employment practice](#) – [Relationship between ethnic and mainstream media](#)

[Legislation and employment practice](#)

My role in Auckland Council is within the engagement team. We have quite a large organisation, we've got a large area that we cover and we have a very diverse audience, which we are trying to reach; a high percentage of Aucklanders from a diverse and ethnic background (we recognise that) and we're thinking of our engagement and communication techniques. One of my key roles at the moment is to develop a new significance and engagement policy, which helps to highlight how the council engages with all of Auckland's communities. To support that policy we are also developing guidelines and that is a work in progress at the moment. These guidelines are intended to support the policy and provide more detailed guidance including how we might use the ethnic media to reach our communities. I'm really pleased to see today some of the members of the [Ethnic People's Advisory Panel](#) here, who have been helping guide us in the development of those guidelines. We reflect in the guidelines, and in the policy, that in order to reach our ethnic communities we need to target our communication and engagement better, and over the last few years at Auckland Council we have been trying to look at different ways to reach our communities. We haven't really the right answers for everything at the moment, but we have been trying new approaches, working with ethnic and community media in a better way, to reach our communities to help them engage with us.

[Relationship between ethnic and mainstream media](#)

Engagement at Auckland Council is both at the regional level and local level, so our local issues can be quite hard to get out to some of our communities. We have 21 local boards, who have engagement and communication teams as well. But we really should be challenging how do we (as [Mary](#) mentioned earlier) engage with people at a range of different levels around a large and diverse region? And we use a lot of different channels, so we use social media, we use a lot of digital channels. We use face-to-face, a lot of face-to-face activities. We try and aim to go where the communities are. We think about the marketplaces. We think about the shopping malls. We think about events and we try to reach them. And we try to work out how do we reach them in their own language? And how do we make valuable use of the staff in the council who have different backgrounds and different skills that we can take advantage of?

So I guess our big challenge really is how do we reach our communities through this diverse range of channels? How do we work with media better? How do we use social media platforms better? To try and find a way of having that dialogue that [Mary](#) has mentioned as well, the community conversations, the democracy that was talked about earlier this morning. So we're not just trying to get the message out. We really want to have a conversation and we really need to try to get your help and what I would like to end with is how do we work better with you as ethnic media? How do we try and have that conversation through your channels? And what are the issues that are important to you and that are important to your audiences?



**Lynda Chanwai-Earle** [Radio New Zealand](#)

**Key themes:** Representation of minorities in media – Functions – Relationship between ethnic and mainstream media

I'm a 'poll tax' descendant, which means that the Chinese side of my family (here since 1907) paid the infamous poll tax (one hundred pounds each), to enter New Zealand. It wasn't until 1944 that the tax was officially repealed. My personal history has helped drive my desire to create platforms from which our ethnic minority voices can be heard.

As a spoken-features producer for Radio New Zealand National, I produce the weekly *Voices* programme (formerly Asian Report) that broadcasts every Monday at 3:30pm on Afternoons. I previously worked for Television New Zealand, Channel One as a director and reporter for *Asia Downunder*. This weekly television series was made by Asian New Zealanders to cover Asian New Zealand stories. The programme ran from 1994 to 2011, funded by NZ On Air. When *Asia Downunder* ended in 2011, it was not replaced by another of its kind.

Representation of minorities in media

Relationship between ethnic and mainstream media

With the exception of Māori Television, documentary series are being produced for New Zealand television but these are outsourced to producers who are not from our ethnic minority communities. These short-term series are not replacements for long-running programmes like *Asia Downunder*, made by us, for all of us. Stations like Radio Tarana do a brilliant job of servicing our Indian communities, but these commercial broadcasters are bound to their source of revenue, their sponsors. Non-commercial broadcasting ensures that editorial independence remains. In order to uphold our democratic right to enquiry we must have our 'freedom of press.' Non-commercial, community-based broadcasters like Planet FM and Access Radio provide vital platforms for our ethnic minority communities. However, their biggest assets – programmes spoken in the community's languages – are not listened to by the rest of New Zealand. The bridge between our minority communities and the general public is missing. Arguably, our communities remain ghettoised because of this. After *Asia Downunder* was terminated, the only non-commercial, public broadcasting programme across New Zealand providing this platform was *Asian Report* – now *Voices*. *Voices* can be described as a weekly programme that highlights ethnic minority communities in New Zealand, aimed at promoting a greater understanding of our diverse ethnic and cultural landscape.

I also create larger documentaries for Radio New Zealand, covering an unlimited range of subject matters. Most recently, an investigation into culturally-motivated crime in New Zealand, specifically forced underage marriage and female genital mutilation [FGM]. I interviewed spokespeople from our ethnic communities, women's refuges, FGM educators, the New Zealand Police and our judiciary. This documentary broadcast as the *Insight* programme on Radio New Zealand on Sunday 19 October this

## Representation of minorities in media

year. It's crucial to keep these stories produced by us and told by us. Self-empowerment happens when the camera or recorder is in our hands; when we go out into the community and meet our people in all aspects of their lives, be it at work or at home, in our churches, our mosques, our gurdwaras or our temples.

## Functions of ethnic media

To quote Radio New Zealand's charter: the functions of the public radio company shall be to provide innovative, comprehensive, and independent broadcasting services of a high standard and, without limiting the generality of the foregoing, to provide:

- programmes which contribute toward intellectual, scientific, cultural, spiritual, and ethical development, promote informed debate, and stimulate critical thought.
- a range of New Zealand programmes, including information, special interest, and entertainment programmes, and programmes which reflect New Zealand's cultural diversity, including Māori language and culture.

It is part of Radio New Zealand's responsibility as a public broadcaster to provide a neutral platform for all. Our ethnic minority communities have experienced stigmatisation and racism in the past; just look at the poll tax for example. Today our Muslim communities are coping with a growing sense of Islamophobia, the result of massive international media attention given to Islamic State fundamentalists. Radicalisation and fundamentalism can grow out of communities that are stigmatised and ghettoised.

So what do our Muslim communities think about recent events, local and international, that impact on their lives here? Earlier this year I dedicated several programmes towards reflecting our Muslim community's perceptions on all of these issues, their thoughts and their concerns. Our people need to tell their own stories, but the bridge to the general public utilising all sectors of public broadcasting needs to be strengthened. It's about democratising mainstream media, preventing the ghettoisation of our ethnic minority groups. We've got a way to go and a lot of work to do.



**Sue Elliott** **Unitec** (formerly)

**Key themes:** Representation of minorities in media – Relational role within society – Legislation and employment practice – Functions

## Representation of minorities in media

I work most of the time at Unitec, in the Department of Social Practice, and the rest of the time I work in the refugee sector, and I've done that for quite along time. I'm not a refugee myself although one of my grandmothers was a refugee from Prussia, and my partner is an Ethiopian New Zealander who came to New Zealand as a refugee. What I want to talk about today is the representation of people from a

refugee background in the media in New Zealand, particularly in the mainstream media, and I think those issues are essential in representing ethnic minorities because of the groups who come to New Zealand as refugees.

### Representation of minorities in media

Over the last year I've collected, using good old Google News Alerts, a number of articles about refugees in New Zealand. So some of them are about refugees in New Zealand and some of them are referencing New Zealand's policy from overseas. I found it interesting that while New Zealand's ethnic media, whatever that might be, hasn't engaged so much in refugees issues, ethnic media overseas has got a very nuanced discussion on New Zealand's refugee policy approaches. And I think that's very interesting, as we're living in a very globalised world and, of course, refugees are forced migrants who have not chosen to come to New Zealand. They're not in the affluent group of people, where advertisers are going to use their language to be advertising to, and they're often quite poor. I found it really interesting that the role of ethnic media here hasn't been strong, but the ethnic media overseas has made comment on New Zealand issues. I've been really pleased, and I haven't had time to look at these stories in any depth so this is a bit of a skim across the top, thinking about what things are there and how refugees are being portrayed in the mainstream media.

The first thing that was really positive, and I was actually surprised about, was that on the whole the stories are positive, there are very few negative stories. And that is a really big change and very different from over in Australia, where Ruth had those pictures this morning showing the really cruel debacle that Australia's refugee policy has become. But we have had in the last, I guess in the last two months, increased hype about security concerns that end up vilifying Muslims, and create a culture of fear in the New Zealand population. So even though the stories are largely positive, Muslims, people from Muslim minorities, are more likely to have negative stories written about them than any other group. And I think that is a concern for us. And the range of the stories is, in some ways, rather comical, and I think I'm talking about small provincial centres. There are a number of, I would say, banal stories about people donating pillowcases, furniture and bikes for newcomers from a refugee background. And those stories are probably necessary in our community to generate a feeling of acceptance for people coming as refugees. So they do have a purpose of generating a constituency of people who will accept people from a refugee background in New Zealand.

### Representation of minorities in media

Then there are the stories of people who have done well, and I don't know if it is something about the mainstream media, because it is not usually the area where I research, but all these stories have been about men who have been footballers, social workers and priests, which I found really quite amusing in itself. But then there are a number of stories that have been about New Zealand's position in relation to refugee policy. Most refugees come to New Zealand as part of the refugee quota, which accepts 750 refugees a year. The UN has actually currently a case of 52 million refugees in the world; one million of those are in need of resettlement somewhere, but there are only 80,000 places available worldwide.

How does our quota compare to this need? So there's been quite a push of stories asking for an increase in that refugee quota. And there are stories noting how our refugee policies are beginning to slowly merge and reflect the policies of Australia, which I think is something we should all be concerned about. I also think the place for ethnic media in some of these – for example, who is the refugee? – is beginning to blur across traditional boundaries.

We had stories about the way in which New Zealand's policy is becoming homogenised with the Five Eyes (the five intelligence agencies of New Zealand, the UK, Australia, Canada, and the US), and the way in which minority and ethnic media in those countries are commenting on our policies, but we don't see the same happening in reverse. There are also discussions about New Zealand's human rights record and our run-up to getting a seat at the [United Nations] Security Council. But the area where I see the greatest blurring and movement is in the area of climate change refugees. You might remember earlier in the year there was a Kiribati family who applied for asylum, but was not granted refugee status. There was a lot of discussion in the media at that time as to whether or not international law or national law could accommodate climate change refugees. So, once again, we saw ethnic media outside New Zealand commenting on that, because that case was a little bit of a test case internationally. There was also an increase in interest amongst Pacific media in New Zealand. I think as the issues come closer to home, particularly in relation to the Pacific, maybe we're going to see more interest.

Last year, the Immigration Amendment Act was passed. This Act considers that if people came on an unscheduled boat with 30 or more passengers, this was a mass arrival. At that time there were a million people crossing from Syria into Lebanon, which is actually a mass arrival. But it was the first time I had seen, in a long time working on refugee issues, Pacific Island lawyers being interested in the refugee aspect of immigration law. Because if a boat came to New Zealand, the likelihood would be that it would come from the Pacific, and it could be a fishing boat, which would mean that if there were more than 30 people they would be detained, they would never be allowed to be reunited with their families. This is of concern. And so we were beginning to see a blurring of the boundaries and a discussion of the issues.

I believe these issues really begin to go to the heart of what sort of country we want New Zealand to be. I think all media has a place in debating that. And even though the ethnic media now is relatively quiet on the issues, they could well become very important in the future. The stories in the last few weeks have been commenting on how it is 75 years since the first Chinese women and children were reunited with their husbands and fathers in New Zealand. They came as refugees. And we also recently celebrated the 70th anniversary of the arrival of the Polish children who came to New Zealand and were sent to Paihiatua. The accounts that are in the media now and that feed our stories about how our immigration policies have changed, how we accepted those children in distress, came from the historical records, newsletters and accounts which were the ethnic media of the that time.

## Functions of ethnic media

I think ethnic media is important in capturing those stories, so we can think about what sort of citizens we want to have in New Zealand in the future. And hopefully, of course, it will be a New Zealand that is fair and moves towards racial equality.



## Mary Lose **Pacific Media Network** (formerly)

**Key themes:** New Zealand migration breakdown – Functions – Relational role within society – Ethnic migrant media in relation to tangata whenua (Māori)

I'm delighted to be part of this illustrious panel, and also to be part of the discussions that are taking place and will continue to. I am a journalist and have been for nearly 25 years. I started at the *Herald* when we were still using typewriters and carbon paper, popping it on the cylinder. I ended up working as one of the first online journalists of stuff.co.nz when we launched that about 15 years ago. I've been in print, radio and television work, and have embraced the digital age because I understand how important it is for all of us to have digital footprints now.

I'm currently working for the Pacific Media Network, which was born from an idea of connecting the Pacific communities that exist in Aotearoa. At the time of its conception, we were scratching around 200,000 people in this country who identified as Pacific Islanders. Now it looks like we're reaching nearly 300,000 so the increase in the last decade or so has been phenomenal. The last time I interviewed the former Minister of Pacific Affairs, Georgina Te Heuheu, she told me that in the next 20 years, one in four people in this country will identify themselves as being Polynesian. So there is a brown person coming to a family near you if you haven't already got one.

## New Zealand migration breakdown

My mother is Māori-English and my father is Tongan-Tahitian, so I am a Pacific fruit salad, and my daughter would probably be identified as not looking Polynesian at all. What makes up the diversity and the cultural mix of New Zealand today is something quite different than when I was growing up, the youngest of nine children, when my father came in the 50s and worked hard. I was having a conversation the other day about how my siblings and I all ran our own homes and we had that hard-work ethic. Historically, with immigrants, the first generation always does. The second generation become normal citizens, perhaps a little lazy, like my nieces and nephews, and we have to carry them a little bit.

The role of the Pacific Media Network is that we are here to enhance and develop our Pacific communities here in New Zealand, with the number of Pacific people growing in this country. We're about 7% of the population in Aotearoa, but we tend to look to our relatives in the wider region, with seven to eight million people. As a business we want to grow and expand our reach there but we're still very mindful of the impact we can have here on the communities in New Zealand.

### Functions of ethnic media

One of our key aims is to exhibit excellence across broadcasting standards, not just in Pacific broadcasting, but across the media as a whole. We want to be the All Blacks of media, not TVNZ. We want to be as good as them. We are as good as them and we facilitate information and news, music, cultural content and languages. The thing that sets our services aside is that we have nine pan-Pacific languages running throughout the week; on Mondays from 6pm to 6am you'll hear the Cook Islands programme, on Tuesdays at the same time it's Niue, on Wednesdays Tonga, Thursdays Samoa, Fridays Kiribati–Tuvalu, Saturdays Fiji and Tokelau. Covering nine pan-Pacific languages is a point of difference for us. We do have the ability to facilitate whatever messages you want, come to us with a budget and we will try to give you more. The language of money runs throughout this universe too.

### Relational role within society

When I started in journalism it was all about seeking justice and now it's about Kim Kardashian. The world in which I have been reporting has changed, and the world in which we are living, and who we are reporting to, has changed. A lot of what we do now is consumer content driven. It's what I want, when I want, it's all on demand and that impacts on the nature of how we tell our stories. At Pacific Media Network we have the ability to facilitate contracts within the government, so we have partnerships with the Ministry of Health and the Ministry of Education. Those key things [health and education] are critical messages for our Pacific communities, so those are serious clients for us and we facilitate those messages via our language programmes and in promotions. We are currently running a campaign for Pasifika Proud, which is to stop domestic violence in families. I'm sure you've seen the news this week where the number of dollars spent on domestic violence outweighs tourism dollars. It's huge and that is one of the key campaigns that our network is running.

### Ethnic migrant media in relation to tangata whenua (Māori)

As a journalist, I've always worked on what is mainstream. But with the statistic where one in every four in New Zealand is Polynesian in the next 20 years, what is mainstream? Perhaps mainstream (the whole idea of it – the term) needs to be adjusted, and all of the people working in it need to have a wider scope. I know Rebecca mentioned that she was one of the very few who had a cultural understanding in the newsroom. When I started at the *Herald* in 1991, I used to go home thinking, "if it's brown, it's coming down", because that was how we were taught to write: the top story would always have a brown person. One of the key front page stories that I remember was the CEO of Māori Television (who wasn't even Māori, he was Canadian), who lied about his qualifications and was 'above the fold' on the very same day that Sir Edmund Hillary was celebrating conquering Mount Everest. I couldn't understand it, as a content provider myself. I thought, "Why would you do that?" Just to keep Mrs Jones of Invercargill afraid of the Māori, you keep perpetuating those attitudes. That remained fixed in my mind because I remember thinking, "How can I change that?"

So I have spent probably 20 years of my journalism career working in television, print and radio in the mainstream arena. In the last five years I've come home to work at Pacific Media Network because I want to encourage the positive values and enhancement that our lives have, because the Pacific

## Functions of ethnic media



people have no different values to the Croatian people or the Greek people. It's all about family, it's all about enhancement, we're all migrants, we all came here with a desire to better our future and for our generations to come. I will conclude on how I started; Pacific Media Network started because we're here to connect and reconnect our Pacific communities in Aotearoa and around the region. If there's any way that we can help your services, get your messages out to your communities, we're more than happy to help you do that.

**Dr Prue Cruickshank** **Unitec** (formerly)

**Key themes:** Relational role within society – Functions – Legislation and employment practice

I will be focusing on the role of ethnic media in promoting civil discourse, as part of looking at immigrant entrepreneurs and ethnic social cohesion. Just a little personal perspective: I'm a first generation Kiwi, married to an Iranian for a very long time, and my brothers-, sisters-in-law are Filipino, Indian and Iranians. So I may come from Southland but I have diversified. I would like to look at the business immigrants who come to New Zealand, focusing on the intentional entrepreneurs. Earlier it was said that immigrating is one of the most difficult things to do. Well to make it even more difficult is the requirement to start a business within nine months in order to keep your visa. This is what these people are required to do, and the key thing for them is developing trust and credibility. Now all our networks are channels, ethnic groups going into business looking for work.

## Legislation and employment practice

The difficulty for many of them is nobody knows them, so who will vouch for them? This aspect is very important and the strategies of these entrepreneurs to do that have become quite critical. I believe that the environment into which they came, with the impact of liberalism reforms, made it exceedingly difficult. But these people were really self-contained, so unlike skilled workers having to compete, these people were usually able to start their own businesses.

Unfortunately the mainstream media is usually almost silent on the problems confronting ethnic communities. An exception would be Māori Television, as they offer a range of cultural programmes that give mainstream communities a better understanding of the types of issues confronting them. In coming back to the role of ethnic community in promoting civil discourse, is it their role? No, I don't see it as their role, but I would love to see a partnership where their knowledge of issues can be brought into mainstream media.

## Functions of ethnic media

The role of ethnic media, once the prerogative of any media owners of any ethnic stations or publications, is gaining sustainability to make a profit. There is a scope, I believe, for bridging between both of the

## Relational role within society

communities. I'd really like to endorse what [Camille](#) said earlier today when she said it's a relational role. She said, "What does it tell us about each other?" I believe by that she meant different ethnic groups. Regarding [Terri Byrne's](#) discussions of ourselves – we're all part of an ethnic group, there isn't one different from another; we're mainstream. We're all part of ethnic groups and it's important to develop an understanding and appreciation of the various perspectives between the communities. Who are we really? What are our concerns? The goal, I believe, is to use all our media platforms to develop mutual understanding, to develop credibility and trust between groups, to develop a social cohesion that we need for a rich political discourse.



Asia New Zealand  
Foundation

**Rebecca Palmer** [Asia New Zealand Foundation](#)

**Key themes:** Functions – Print journalism and ethnic minorities – Relationship between ethnic media and mainstream media

## Functions of ethnic media

I agree ethnic media perform a valuable service to their communities, particularly in highlighting stories that may not come to light in mainstream media, and as an information service to new migrants in particular (for instance, demystifying aspects of New Zealand life). Ethnic media's influence has increased in the past decade – both politically and commercially.

However, I also believe we shouldn't give up on the aim of having New Zealand's diverse faces and voices reflected in mainstream media, to avoid a 'them and us' mentality. Mainstream media is an important way for New Zealanders of all ethnicities to learn about other ethnicities and cultures. Based on my own experiences, newsroom managers are aware of the need to reflect New Zealand's diversity, but reporters often lack the knowledge and confidence they need to report on migrant communities, particularly when language barriers are involved.

## Print journalism and ethnic minorities

I'm the media adviser at the Asia New Zealand Foundation. I'd like to thank the people I've spoken to today. They have shared some great insights also into some of the things going on out there. I live in a Japanese-Kiwi household; we consume quite a lot of mainstream media in our household, although we're not huge TV viewers. We also consume some Japanese language media. I don't speak Japanese well, but we read [Gekkan](#) on a monthly basis. That is a glossy Japanese magazine, for those of you who are unfamiliar with it, which does a really great job of demystifying New Zealand for new migrants, particularly for people coming through on a short-term basis – which is something that was touched on in the previous panel. For instance, they discuss things like Kiwi lingo. They're also doing a good job, I think, talking about the other activities that are happening in other ethnic communities in New Zealand. So that when Diwali is on there is feature on Diwali, when the Lantern Festival is on, we have a feature about that as well. So that is a really valuable publication.

Prior to joining the Asia New Zealand Foundation, I worked in mainstream media for about eight years. I was at the Dominion Post and I think it is best to say, from my experience of working there, that many New Zealand journalists are quite unequipped to deal with and report on ethnic communities in New Zealand. Partly that's just the result of the change that has happened in New Zealand over a short period of time. I don't think it's a lack of desire or lack of interest in reporting on ethnic communities. I think that it's a lack of experience and confidence about it. I was one of the few people in mainstream New Zealand media who spoke an Asian language. I could speak some Chinese. I'm not fluent in Chinese but I found myself called upon to do things that were related to Chinese language and in effect any Asian language – things like scanning Skykiwi.com to find leads on stories. I was once asked to identify Korean characters because no one else in the newsroom at the time knew what Korean language looked like. So things like that, and people's names in the right order and that kind of thing. So I tried to do my best there. I did try to do a couple of interviews in Chinese over the phone but did a poor job, so avoided doing those.

#### Print journalism and ethnic minorities

My current role is the media adviser of the Asia New Zealand Foundation. The foundation was set up 20 years ago by the New Zealand government as a public-private partnership. My job in the foundation is to support New Zealand journalists, mainly mainstream media journalists, to travel to Asia every year. So we send around 20-30 journalists off to Asia every year. For instance, we offer a lot of internships in Asia for recent journalism graduates. Quite often, they have no experience of Asia prior to travelling there. After six weeks to two months they come back and they feel a lot more confident about talking to the communities in their areas. And so they learn really basic stuff – for instance, sometimes people say that they feel more able to actually distinguish between particular Asian ethnicities. If they know something about the country, they have an entry point to talking to someone about it. I think that's really valuable.

#### Relationship between ethnic and mainstream media

I think we've obviously touched on a lot of really important things about ethnic media at this conference, and I think its influence has increased in New Zealand in the last 10 years. But I think that it is really important that we do aim to get as much coverage of New Zealand's diversity as possible in the mainstream media, because a lot of the time that is where New Zealanders get their information about other New Zealanders (whether they be Pākehā New Zealanders learning about the Chinese community or Indians learning about the Chinese community); that is where most of the crossovers do happen. My own observation through working at the Asia New Zealand Foundation is that there still isn't a lot of overlap or communication going on between ethnic media and mainstream media.

I'm aware that the *Chinese Herald* has a partnership with the *New Zealand Herald* for instance. It would be great to have more of that. The foundation has done a little bit of work that has brought together Chinese media, mainly, and mainstream media to talk about particular issues. I think that's something that we would probably try to do on a more regular basis.



## Functions of ethnic media

### Stephen Stehlin Tagata Pasifika, TVNZ (formerly)

**Key themes:** Legislation and employment practice and definition – Function – Representations of minority in media – Relational role within society

*“In a global sense I keep on trying to argue the case for Pacific voice and maybe a Pacific policy within a public institution like TVNZ.”*

*“What ethnic media does is create a conversation and (maybe some outrage), and that’s good because we’re a little bit too polite. We should be protesting in the streets about representation in public institutions.”*

*“There are ethnic voices on whatever platform. We are on the fringe of a major revolution, anybody can be a great broadcaster.”*

TVNZ is still interested in broadcasting Māori and Pacific content but it no longer wants to make this content in-house and is choosing to outsource instead. Thankfully, in 2014 New Zealand has enough of an independent television industry that there are people (other than TVNZ) who can create this content. This being said, it is still difficult to establish a Pacific voice within the state institution of TVNZ and this is disappointing, because ethnic media is important in terms of connecting people and culture and keeping the Pacific languages alive.

### Taiha Molyneux Māori Television

**Key themes:** Functions – Relationship between ethnic and mainstream media – Ethnic migrant media in relation to tangata whenua (Māori) – Representation of minorities in media

I am a Māori journalist and I’ve worked about a decade as a Māori-speaking journalist on radio and television. I’ve also worked as a Māori reporter (speaking English) for a Māori current affairs programme, which is *Native Affairs*.

I’m here because I have an interest in finding out more about ethnic media. Currently one of the reporters in the newsroom is the kaumatua and he’s got a very close relationship with the Manurewa Sikh community. He is quite tied up with that community because he has a child that is married to a member of the community. So we’re building in terms of the ethnic communities, we’re reaching out.

We have a very strong understanding of how Māori are portrayed on the mainstream platform, as opposed to how we can portray ourselves. I’m going to give you an example of what I’ve experienced; the 2007

## Representation of minorities in media

terror raids in Urewera. This is the community that I was raised in by my grandmother. My mother is from there and that's my mountain, that's where I'm from. When the raids happened, it was a big surprise for the valley – around 300 police in SWAT uniforms, fully armed, descended on the valley. There were a lot of elderly people in the community, there were a lot of families there that still hunt to get meat to survive. When it broke that there were terror raids happening in the valley, helicopters descended on the area, reporters were everywhere talking about napalm bombs and Molotov cocktails and terrorism camps. The community itself was held responsible or seen as a community of terrorists.

From what I saw as a Māori, as a Māori journalist, as a Tuhoi, as a member of that community – it was very difficult for me to stomach. We were sent down as reporters and members of the community to do the other side of the story, to speak to the people who were raided, who were accused of being terrorists. That was one of the biggest challenges for me – to remain objective and to deliver a story that didn't upset me emotionally, that didn't impact on my whanau, on how we were viewed by wider New Zealand. We spoke to people whose camps had been raided. They were hunting camps so some of the 'tools of terrorism' that were referred to were small canisters of gasoline used for pumps and for generators. The mainstream's difference in perspective was really intriguing and shocking to me. Māori Television continues to cover the event; we cover the apology, that other people in the valley still haven't accepted the apology, and the settlement for Tuhoi (the relationship between the police and Tuhoi was a big part of the discussion).

## Ethnic migrant media in relation to tangata whenua (Māori)

## Relationship between ethnic and mainstream media

A lot of big issues for smaller communities or ethnic communities are marginalised. We understand how difficult it is to get stories out there because Māori are struggling to get our perspectives across in stories. Māori journalists and the people that work at Māori Television provide the depth that mainstream can never get because they have a lot of time constraints and they don't have the connections that we have with Māori. We established relationships with TV3 when we helped them get interviews with certain people who weren't interested in talking to mainstream media some of the time. This doesn't always work very well for us in terms of our networks because people don't necessarily want to be on mainstream networks when they speak to us. I believe it's very important that the minorities and the majority get together to make a more powerful voice in getting the stories out there.



# PANEL 3

Panel 1  
Panel 2

# HOW CAN ETHNIC MIGRANT MEDIA BE USED MORE EFFECTIVELY? WHAT ARE THE CHALLENGES?

**Panel Chair**  
**Matthew Farry**

**Panel participants**

**Sandra Noronha**

**Lisa Taouma**

**Martin Pouwels**

**Hao Peng**

**Naoe Hashimoto**

**Setita Miller**

**Stefan Herrick**

## **Panel 3 Guiding Questions**

- The growth of ethnic audiences and population trends in New Zealand has been well documented, usually as part of demographic statistics. However, beyond the impact of numbers, what is the importance of audience trends to the ethnic migrant media and key stakeholders (i.e., advertising companies, government agencies, civil society, etc.)?
- In what ways do current trends of media economics, marketing and advertising affect the landscape of ethnic migrant media?
- To what degree should new communication technologies influence the ethnic migrant media? How important is it that ethnic media adopt the newer forms (i.e., social media)?
- To what degree and for what purposes should ethnic migrant media communicate with (and provide coverage of) each other?
- To what degree should ethnic migrant media seek to extend their reach to broader audiences? What would be the benefits for broader audiences?
- Should ethnic migrant media and general-audience media collaborate? How would such collaboration be accomplished most effectively? For what purposes?
- How can ethnic migrant media effectively contribute to civic participation and voting patterns? How important is it for ethnic media to stimulate voting, for example?
- How can ethnic media mobilise their audiences with regard to specific citizen and social needs? (See above, theme one, on their advocacy role.)
- Are there specific social or economic needs or issues for which ethnic media have special responsibilities?
- How can ethnic media take full advantage of changing national demographics?
- Does globalisation create opportunities for ethnic migrant media? What special responsibilities do they have in this regard?

## Sandra Noronha **Beca** (formerly)

**Key themes:** Relationship between ethnic and mainstream media – Marketing, budgeting and advertising – Legislation and employment practice

I am going to speak of the challenges faced by ethnic media in their quest to be used more effectively. I will be approaching this by considering challenges faced by different stakeholders – ethnic media themselves, advertisers or the media agencies they are represented by, and government.

*Ethnic media:* One of their main challenges is their perception in the media market. I believe these perceptions exist due, in large part, to an absence of factual data, raising questions of awareness, efficacy, ROI [return on investment] and context.

### Marketing, budgeting and advertising

*Advertisers/Media Agencies:* Current usage of ethnic media by agencies is ad hoc, and responses like, “We have leftover budgets sometimes. We may be able to use you then”, are often the result of the complexity of their decision making, which is largely based on hard facts, making it difficult to justify spending on ethnic media.

### Legislation and employment practice

*Government:* It is important to consider this stakeholder for a variety of reasons – their role as policy decision makers, advocates of ethnic media use and as influencers. Currently, government response is categorised by the lack of proactivity in media spends with regards to ethnic media.

In conclusion, some suggestions on how ethnic media can become more relevant:

- Adopt an integrated marketing approach: with other ethnic media and with mainstream media
- Embrace new media – web, mobile and social
- Work towards providing numbers and statistics

In my current role as communicator from Beca, I don't really have much to do with ethnic media, but before this I was working with an ethnic media company called Vision Asia. Now we really have a very unique position because (1) we as media owners are looking for advertisers to advertise on our media – we have magazines, we have TV channels, we have our website, we have our mobile app and so we're present in quite a few media; (2) as a service provider, we look at advertising our services in different ethnic media. And so some of the things that I'm going to talk to you about now are all my practical experiences, being out there in the market trying to get people to advertise with us. We used to work very closely with Martin as well. This is just a very practical aspect of what is out there in the market and the kind of responses we usually get. So what I'm going to focus on is the challenges that ethnic media

## Marketing, budgeting and advertising

face in being more relevant today. I'm going to do this from the perspective of the different stakeholders that are involved in these decisions: the ethnic media themselves; the media agency of the advertisers; and the government, which I believe is a very important stakeholder to consider.

When you talk of the ethnic media market, a number of adjectives come to mind – vast, small/medium/large, fragmented, under the radar, alternate, community-driven, unprofessional, family-owned, to name a few. And in this we see the first challenge faced by ethnic media – their perception. It's very difficult to get across an opinion that you're valued and you do talk to the right kind of people and you're talking to people that do have purchasing power at the end of the day. Because, if you look at the kind of advertising that you find in ethnic media, it is usually from the very same ethnic group. So, you have Indian people advertising in Indian ethnic media. You'll have Pacific people advertising in Pacific media. You're talking about the advertisers that function within the very same community, and therefore ethnic media are not really getting any big campaigns in that sense – like for example, Vision Asia bidding and not winning any advertising to do with government campaigns.

The second [challenge] is why the perception really exists. I think it's because of the lack of data out there. We need to get numbers out there. Because if you look at the kind of questions that ethnic media ask themselves and that are posed to you when you go out: First of all, do the media agencies, the advertisers or the government really know I exist out there? Second is efficacy. How do I prove to them that my media is really efficient, that I actually do reach the people that I'm saying I'm taking to? What's my ROI? How do I say, "Yes, if you advertise with me your sales are going to go up" or, "If you advertise with me I'll have more foot traffic into your store", for example? How do I prove this? Then it's context; even if I say I talk to 10,000 people, or I have 5000 households in subscription, are these numbers understood by advertisers and media agencies in context? For example, if I talk to 100,000 people across New Zealand in the Indian community, in New Zealand according to the 2006 census there were about 140,000 Indians, so talking to 100,000 Indians is a big deal. It's a huge percentage. But if I say that my audience is 100,000, in the bigger scheme of things, I'm no-one. So, it's very important to understand my numbers in context, as well.

## Marketing, budgeting and advertising

The other challenge is in the responses that we get from media agencies. It's really interesting to hear these. Having worked with Vision Asia, [being] in the unique position of being both an advertiser for our pay TV services, and as a company looking for advertisers on its media, often put us in an unenviable position of being at the receiving and giving end of some of these responses. Some of the responses we often came up against while out meeting agencies give a picture of how challenging it is to actually get an advertiser to spend money with you. "I've never heard of Vision Asia or never heard of 'insert ethnic media name'." And if they've never heard of you, chances are they will not advertise with you. "We have leftover budget sometimes, we may be able to use you then, contact me at the end of the year." Ok. We're not running ethnic media campaigns, say, for Harvey Norman. We used to find this very

strange because you don't need to run an ethnic media campaign, for example, for retail, because it's not seasonal. You don't stop yourself from buying a fridge because it's not Diwali, you know. "Oh, this quarter we're focusing on the Chinese community because it's Chinese New Year" or, "This quarter is Diwali so they're going to do a lot of advertising to the Indian community." So, we used to find a lot of ads during Diwali, so much so we had to add extra pages onto our magazine to fit in all the advertisers. And then, there is this response: I'm sure they read the *Herald* and they watch TV3. So, there is a very generalised sense of who the audience really is. It made little difference explaining to them that in the Indian community they understand English, you don't have to change the campaign – give me the exact same ad you're doing, and I'll print it or I'll put it on television.

#### Marketing, budgeting and advertising

But, I can't lay all the blame at the media agencies' doors. I do have some experience working in media agencies. You have to understand how they make their decisions to advertise, what is the process that they go through before they decide whether to use this media or talk to that media. First of all, if I'm looking at advertising in the ethnic space, which ethnic group do I want to talk to? Second of all, which ethnic media do I want to use in that space? So I'll trawl through what I know. Three, are they effective? Are they able to talk to the number of people that they say they're going to talk to? If they tell me, "Yes, I talk to 100,000 people", fine. Who says that? Is it Nielsen research? Is it official research or is it the agency themselves? Or is it the media themselves telling me, "Yes, I talk to 100,000 people"? Who's saying this? And finally, if I'm going to look at all of this data, it's so confusing, should I talk to that one or that one, or where is this information coming from? Let it be. I'm not going to be able to justify my spending. Simple to say no advertising in ethnic media at all, and hope that somewhere ethnic audiences will overlap when I'm talking to TVNZ or the *Herald* or any other mainstream media.

#### Legislation and employment practice

When it comes to government, I consider this very important because: (1) government is a very strong advocate and influencer; (2) I believe they can lead from the front when it comes to utilising ethnic media for communication; and (3) they are involved in policy decisions that affect a lot of ethnic people as well. But then, are those messages that the government is talking about – for example, unitary plan or you know, the things to do with, say, fishing quotas, for example – are they really reaching out to those audiences? The government is very important and I think they could really play the role of someone who can stand up and say, "Yes. You should do this." But I think when you look at the government, what you normally see is a non-proactive approach to advertising with ethnic media. And I think this is especially captured with a quote that I picked up from an article that was printed in the *Indian Weekender*. When the unitary plan came out there was a meeting that Mayor Len Brown had with all ethnic media and at that time what he said was, "We're tapping into all opportunities to engage. And it is critical for us to communicate with the ethnic media and I would certainly make sure this happens." Though he didn't say exactly how he was going to do it, overall the council needs to improve on being proactive, he conceded. This was in 2013, so I'm hoping he's worked that out.

## Relationship between ethnic and mainstream media

Now, some suggestions for ethnic media on how to be more relevant: (1) I think there needs to be an integrated media approach. We need to look at whether there are opportunities now. When you told me that the Chinese media have a tie-up, that's a great step. We need to look at whether that's possible or not. If mainstream media is the elephant in the room, we need to see if we can work with them and be a part of the larger media plan. I don't see that as a problem; (2) Is it possible for ethnic media to band together? Can I say I'm Vision Asia – I'm 10 TV channels to you – I partner with *Indian Weekender* on print, Humm FM for radio. Together, these are the number of people that we talk to, and you cannot have a campaign that will not succeed if you come to all three of us together. You need to do that as an integrated approach.

Then there's new media. You cannot deny the amount of usage that new media is getting these days. Second, analytics is very important when it comes to new media. It's very easy to pull together and put out the numbers and say, "Who says this? Google says this. This many people are actually using my media and you cannot dispute that fact." And third, it's the mobile generation, people are walking around with their cell phones and that's what they look at day in and day out, and they are not reading newspapers and they probably are not going to look at TV channels at all. Everything happens on a screen that's smaller and smaller and smaller as the day goes by (or bigger if it's Samsung!) So you need to look at this new media. It's very important for ethnic media to walk the walk when it comes to new media.

## Marketing, budgeting and advertising

And finally, numbers; I know the market is fragmented and that there are a lot of ethnic media that people run out of their homes and communities, so it might be someone in front of their computer and putting out a newsletter, but at the end of the day if you want the advertisers to come to you, you need to show numbers. Numbers and statistics are crucial to the media agency decision process – it's just the way the media decision really happens and that's not going to change. So what needs to happen is that ethnic media needs to change.



**Lisa Taouma** [TVNZ](#)

**Key themes:** Functions – Marketing, budgeting and advertising – Relationship between ethnic and mainstream media

*"For so long in the broadcast medium that I work on we'd always had other people either telling us stories or we've been filtered through the mainstream filter."*

*"I tell you, online is the great equaliser (for us it's awesome) and publishing is amazing – you just press a button and all your material goes up."*

*"It's really amazing when I watch young people and the way they digest moving image. The young people that I work with watch something on the screen, they'll be tweeting about it and then they'll be on the laptop facebooking."*

The youth-based Māori and Pacific shows that TVNZ has produced in recent years have been well received. However, initially the viewers appeared uncomfortable about being both part of a target audience and engaged in televised content which wasn't Eurocentric. Strong ratings have largely enabled the continuation of those programmes, but this section of TVNZ has received increased scrutiny as the state broadcasting institution becomes more commercial. The programme *Fresh* has been particularly successful, with the youth audience contributing to the fandom on a variety of online platforms (such as Twitter and Facebook).



## Martin Pouwels Niche Media

**Key themes:** Marketing, budgeting and advertising – Relationship between ethnic and migrant media

I'm the CEO of NML, a specialist communications company, which has been operating independently in these niche markets and communities for the past 13 years. We work with approximately 80 ethnic media companies and have a network of Community Ambassadors, who provide multiple touch points in the communities, which reinforce our clients' marketing messages. Because of this association, my opinions have been formed by what we've seen happening in the ethnic media industry over the last decade.

Relationship between ethnic and mainstream media

You're talking about a situation here where there's an elephant in the room and as a European Kiwi, I'm part of that elephant in the room. And what we've been doing over the last 13 years is trying to secure the finance part of the industry and keep all those ethnic media companies viable and the industry going forward. We have some of the best newspaper people in the world, some of the best radio and television people in the world. But if you can't provide them with sufficient volume of business going through each day, those media outlets will die and that talent will go somewhere else.

Marketing, budgeting and advertising

The expertise of NM is in helping advertising agencies, corporate companies, PR agencies and government clients to communicate effectively with these audiences, so we deliver messages about issues and opportunities that are of interest and of concern. One of our main points of difference is that we focus on two-way communications, to ensure the voice of the communities is heard.

Some of the issues we're talking about include being enrolled to vote, taking part in our country's census, or being informed and involved in national and local government. But this also extends to day-to-day things like safety messages around the dangers of boating, swimming, or fishing off the rocks, and even driving on the roads. (You may remember the recent changes that were made to the left-hand road rules.)

## Relationship between ethnic and mainstream media

So from this perspective, we see the trafficking of information from a uniquely 'community-wide' point of view, and from that aspect we see some major disparities between mainstream media and the ethnic and niche media companies. Disparities of awareness, the flow of information, knowledge, and just interest in general, in communicating with these audiences.

## Marketing, budgeting and advertising

These niche audiences combined make up 46% of the Auckland population and 34% of the total New Zealand population (Census 2013), yet traditionally less than 1% of funding goes towards communicating with these niche audiences. The recent survey, which was conducted by Reid Research Ltd, clearly identifies that Chinese people prefer to consume news and information in their own language and culture. This shouldn't come as a surprise to most people, but what was surprising was the percentage of people who consumed Chinese media exclusively. NM sponsored this research in conjunction with the New Zealand Government, and we did this because:

- there was no other research available in this space;
- the media industry in New Zealand is driven by independent surveys, insights, research, facts, data, etc.; and
- NM is in a position where we are advising the advertising agencies, PR companies and the New Zealand Government about the most effective channels of communicating with these audiences.

We believe it's important that we base our communication decisions on independent research, and not just on what we think we know from being in these markets for the last 13 years. We must make a concerted effort to communicate more effectively and improve the flow of information, going into these niche audiences and developing more effective ways of getting feedback from these audiences; feedback about the concerns, the desires and the opportunities these communities present, like the increase in export opportunities.

Since this research has been shared with our clients, there has been a huge increase in interest from government and corporate circles, with CEOs and marketing managers telling us they've been aware of these markets for some time now, but have been astounded about the growing size and buying power of the communities. Armed with this new research, they are now developing better systems, which more accurately reflect the media make-up of New Zealand today. NM has invested \$250,000 in this research and these findings have now become an important part of our intellectual property.



**Hao Peng** **Skykiwi** (formerly)

**Key themes:** New Zealand migration breakdown – Relationship between mainstream and ethnic media – Relational role within society

New Zealand migration breakdown

According to Census 2013, there have been almost 90,000 New Zealand residents born in mainland China, and the population of Chinese New Zealanders is around 170,000.

In the recent years, we have been focusing on three main areas; local Chinese community, local mainstream community and China. Started from a bbs [bulletin board system] mainly for Chinese students in New Zealand, Skykiwi has attracted over 200,000 registered members who form the essential base of our website. Many of the readers have entered the New Zealand mainstream, and in terms of self promotion, our website needs to get close to the mainstream, which is in need of understanding China.

Relationship between ethnic and mainstream media

Social media in China has developed rapidly in the past few years. Under the circumstances, Skykiwi has followed up to build a multi-platform based on mobile internet; for example, the mobile apps WeChat and Weibo. What we have done is not only retain our readers within New Zealand but also gain new ones in China.

Relational role within society

During the election this year, many Chinese media including Skykiwi contributed a lot to stimulating voting. There is no exact assessment, but I do believe it might help a bit. All in all, the participation and voting patterns depend on the education and awareness of the ethnic groups. What ethnic media can do is to build up the base and do some ABC education in the long term.

**Naoe Hashimoto** **efu Investment Ltd**

**Key themes:** Functions – Legislation and employment practice – Relational role within society

*"I feel for much smaller minority communities who have no access to any platform to express themselves, and of course their voices may not be heard much."*

*"So we feel quite frustrated."*

*"There is a lot to do in the future."*

I belong to a minority group of Asian ethnic community. Auckland is said to be one of the most diverse cities in the world. For many newcomers, ethnic/migrant media will be a helpful guide to settling and

## Functions of ethnic media

## Legislation and employment practice

## Functions of ethnic media

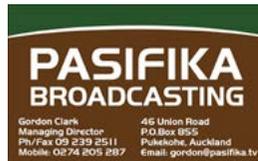
## Relational role within society

starting their new life in New Zealand. How good it is to be able to read and learn in your own language. However, not all the ethnic groups can benefit from those media. While large ethnic communities enjoy a wide range of choice, the minority groups have limited or no access to those media. In reality, the challenge is greater in minority communities where they cannot afford to have the ethno-based media.

On the other hand, the government has been trying very hard to inform, educate and support new migrants, with information being translated into their languages. A significant improvement has been made in this sector for the last couple of decades, but again, not all the languages have been covered. Hence, the larger the ethnic community is, the better the services they have received. Shouldn't there be a more effective way to provide core government information, such as the voting system, to ethnic communities?

I will discuss one of our fundamental rights and obligations – voting – and how ethnic/migrant media could help achieve our common goals. It is about participation as a citizen (or resident) and having a voice. It is to create our communities, and this is where ethnic media could play an important role, and I will also consider the power and limitation of ethnic media.

In New Zealand the Japanese community is small compared with Chinese or Korean communities. There are a couple of monthly Japanese magazines but no widely circulated, frequent newspapers in Auckland and only one Japanese channel on World TV (in co-operation with Sky). The magazines are targeted at Japanese exchange students and people on short-term working holidays, rather than residents. Japanese migrants would benefit instead from publications that can offer guidance about events in Auckland, government policies and democratic and socioeconomic processes in New Zealand society. All ethnic groups in New Zealand would benefit from a migrant forum that assists in uniting minorities and helping them to become more fully-participating members of New Zealand society.



## Setita Miller Tongan News

## Key themes: Functions – Marketing, budgeting and advertising – Relationship between ethnic and mainstream media

Pasifika Broadcasting is a television production company, operating for 14 years, specialising in the niche market of television programmes and advertisements for regional Face TV, Sky and Freeview Satellite through Cue TV. We are currently producing three weekly half-hour programmes: *TNEWS*, *TNEWS FOCUS* and *Pacific Viewpoint*. All three are screening on Sky channel 83 and 200, Face TV and Cue TV.

TNEWS and TNEWS FOCUS are news and current affairs programmes produced in the Tongan language, for the Tongan people. The target audiences are the decision makers of Pacific households, from the age of 30 and over. Pacific Viewpoint is also a current affairs programme but it is produced in the English language, targeting the Pacific people here in New Zealand (and the same age group). Our television programmes are first screened on television, then we upload them onto our website and Facebook. We are currently working on an app for mobile phones and iPads.

### Marketing, budgeting and advertising

How do we fund our programmes and service? The traditional model in New Zealand for television production is to receive funding from the broadcaster, NZ on Air [NZOA], or both. Currently we receive neither. Television production is arguably the most expensive medium to produce and we have to somehow find the funds to make it happen. This is extremely difficult to do, especially starting off. We're so thankful for our key stakeholders – our advertisers and sponsors – because they are the ones who keep us afloat. Two years ago NZOA was able to partly fund one of our programmes and it was a big help, but it stopped due to the closedown of the Auckland regional analogue platform and the digital switchover.

It is also important to note that because we are relying heavily on advertisers and sponsors, we therefore need to produce programmes that will attract numerous viewers. High viewership volume means a greater chance of people using the services and products of our advertisers and sponsors. We need to perform at all times and we need to keep our line of communication clear and strong. What happens if we don't perform? The answer is clear: viewership will decrease and that affects the advertisers' and sponsors' returns, and this means funding drops, limiting all aspects of production, and in a worst-case scenario, all production stops. Although problems and pressures can arise in any model, the model we use is not in my view the ideal one at all, but it is the only model we have access to at the moment, and it is extremely difficult to do. Most people who have tried this model fail within three months or less.

The importance of our audience trends:

- The majority of our viewers are Tongans and Pacific people in New Zealand.
- The majority of our online viewers are from America, Australia, New Zealand, Tonga and Samoa.
- The highest viewed page on our website is the forum page, where our episodes and news broadcasts are.
- According to AWStats of our TNEWS website (using October 2014 as an example) the traffic is as follows:
  - Total visitors: 101,628
  - Total unique visitors: 28,669
  - Total pages: 2,853,607
  - Total hits: 3,084,194

- o Total bandwidth GB: 54.90
- o The highest viewed page is the forum.

We continue to rely heavily on advertisers and sponsors. Due to limited funds and the high cost of production, it is difficult to employ enough staff in order to produce quality programmes. Content is often limited by resources available and we also find it difficult to expand and grow. We can do a much better job now with the skills and expertise we've attained; it helps to produce a much better product and now we are being used to branch out into a variety of programmes. The digital age does provide an extremely fast-growing area of instant access and new opportunities, but it takes funds and skilled people to utilise these effectively.

### Marketing, budgeting and advertising

It is clear that funding is a huge limiting factor, but we have proved it can be done with limited funds. In my opinion, I would say knowing your audience and how to engage or connect with them is crucial. Your idea might seem good to you, but whether it will connect with people determines your success or failure. The fundamentals of good media will always remain and without them failure is almost a certainty. However, the digital age has now brought upon us the biggest potential for media distribution in decades, but getting it right is the key, and navigating this with wisdom will be the make or break of the new era ahead of us.

### Stefan Herrick [ANZ Bank](#)

**Key themes:** Marketing, budgeting and advertising – Representation of minorities in media – Cultural misunderstanding – Relationship between ethnic and mainstream media – New Zealand migration breakdown

### Marketing, budgeting and advertising

I'm on the external communications team at ANZ. I'm proud to say that we're one of the biggest spenders on ethnic media advertising in New Zealand. Ethnic media is incredibly important to us. A vast number, and an increasing number, of our customers are ethnic people or from migrant communities. We very much see the social media and media channels as pathways into those communities.

A bit about myself: like a couple of people here today, my background is in journalism. I was a journalist for about 20 years with several provincial newspapers. I don't think ethnic affairs was even close to the radar when I started. In fact, I remember an editor coming up to me one day and saying, "You know what? I think we need a Māori reporter." There wasn't a lot of Māori perspective in the mainstream media, and it was recognised that this readership wasn't being engaged with. Unfortunately, because bad news sells papers, what happened was the Māori affairs reporter ended up writing about all the bad stuff that what was going on in their community, and there wasn't a lot of interest in much else.

I'm very pleased to say that things have moved on a lot since then. I think it shows that mainstream media and ethnic media are very different. I don't actually like the term 'ethnic media' and I'm very uncomfortable with it. However, while I've spent a lot of time thinking of a better way to describe it – I can't. I've worked in public relations in Asia for a few years, and what struck me working with the media up there is the difference in styles. Western media is very, very confrontational; there's a saying that goes, "If it bleeds, it leads." So a story about conflict is a good, strong story. When I got to Asia I was astonished that the media sees its role not so much to challenge authority, but to encourage progress and celebrate success.

### Cultural misunderstanding

Reporters there are incredibly polite; in an interview with a CEO they would ask questions like, "Tell us about what this software can do," or, "What other good things are happening in your company?" In New Zealand, especially now, the role of the media a lot of times is to trip people in authority up or catch them out in some way. You just have to watch *Q&A*, *The Nation*, to see that. I think that with ethnic media in New Zealand, we're seeing a different, more constructive style of media than the mainstream.

Unfortunately, being constructive and respectful to authority isn't seen as credible journalism by the mainstream. A couple of years ago I was at the Canon Media Awards, which is a big event where the best in New Zealand journalism is recognised. It's a terrific event and it's really good that they're keeping the standards high, but what struck me was that at the Canon Awards there were no ethnic media present at all. I don't even think (from memory) that there were any categories for ethnic media. Later on I was at an event with some bosses from local ethnic media and I asked, "So why don't you guys enter in the Canon Awards? Surely you produce some good work." And he smiled and said, "That's not really the way we are." I tried to figure out what he meant by that – why was ethnic media sitting outside in the cold?

### Relationship between ethnic and mainstream media

Mainstream media don't consider ethnic media to be a competitive threat. I think a lot of ethnic media in New Zealand (although this is changing) are fairly small. A lot of their advertising is retail advertising and they serve either a small geographic area or a particular niche community. The big guys don't consider that to be a threat to their position just yet. As mentioned before, mainstream media doesn't consider ethnic media to be proper, credible media because it's not adversarial enough. Mainstream media, I think, sees itself as upholding democracy, challenging those in power, whereas ethnic media tends to have more of an informative role.

I think it's very important that they come together. The partnership between the *New Zealand Herald* and the *Chinese Herald* is a very positive step. I think as the ethnic communities grow (particularly in Auckland) and the ethnic population of New Zealand increases we'll see more of this. For now though there's no mechanism anywhere in New Zealand where ethnic reporters and mainstream reporters get together. So as the person in charge of our external communications team at ANZ we host media events that don't discriminate between the two camps.

Getting back to the blunt business end of things: as I mentioned before, we are one of the biggest spenders on advertising in ethnic media. The bank has around 8000 staff, 61% identify themselves as New Zealanders, 19% of our staff identify as Asian, and 7% identify as Māori or Pacific Islanders. We're a very diverse organisation and we want to be like the community, so it is very important that we look like the community that we're doing business with. It makes sense on so many levels.

#### Marketing, budgeting and advertising

Migrant and ethnic media and social media are pathways into those communities. So when deciding which ethnic media to partner with there are two main things that our marketers look at: reputation and reach. Being a big company, we don't throw away money on things we can't measure. Recently I did an audit for the internal affairs team about ethnic media – I tried to get some shape around it (who are they?) because it's very, very hard to find out. So many websites I went to were dead links or had email addresses to people who never got back to me. (Some of them did things brilliantly.)

This is why when we're looking at reach, we want tangible evidence that you are delivering us a really, really good audience. And that's the goal of any media company – to assemble a community of viewers, or listeners, or readers. We, as a business, want to be able to tap into that. Bigger is better if you want to win advertising business from companies the size of ANZ. If ethnic media gets bigger, it gets more money. If it gets more money it is able to do better journalism and is able to get involved in the community more, it's able to influence voting and take on issues such as what we've been discussing here today. Also important to us is tangible evidence that your readership, your viewership, is as amazing as you say it is.

#### Marketing, budgeting and advertising

The other thing is reputation. We take our reputation very, very seriously. We look at a website that's got dead links, it's got old news, it's got obviously cut and pasted news from somewhere else – that's not really the sort of thing we want to be associated with. There are some ethnic media in New Zealand that are really, really starting to get their act together now and do some fantastic things.

So those are the two main things ANZ looks at: reputation and reach. We want to support a lot more than we do but the quality has got to be there. The ones that we like best have got the tools that we can use (usually online) to measure how many people are going to the website and how many people are seeing us (advertisers). Media that deliver us those things – quality journalism, great-looking websites, great-looking publications and tangible audience – are the ones that will do very, very well in the future.



Luciana Hoffman Nunes, research student at Unitec's Master of International Communication program, addressing the forum on Te Noho Kotahitanga Marae at Unitec's Mt Albert campus, 13 November 2014

# DISCUSSION

# ETHNIC MIGRANT MEDIA IN NEW ZEALAND – RECONCILING NORMATIVE IDEALS WITH POLITICAL ECONOMIC CONDITIONS



*Peter A. Thompson*  
*Victoria University of Wellington*

## **INTRODUCTION**

The recent Ethnic Migrant Media Forum hosted by Unitec Institute of Technology brought together a wide range of stakeholders across the media sector, migrant communities, academia and local government. The participants highlighted a variety of contemporary issues facing ethnic/migrant media practitioners. The aim of this post-event analysis is intended to identify some of the complexities which arise from these themes, specifically by identifying tensions between the normative expectations concerning the function of ethnic migrant media in the context of the rapidly-evolving digital media ecology. Adopting an institutionalist framework, the discussion will start by briefly outlining some of the political, economic and technological factors currently reshaping value chains and business models in the New Zealand media sector. This will then serve to contextualise some of the key issues affecting ethnic/migrant media identified

by forum participants. The analysis will go on to identify both similarities and differences in the challenges currently facing mainstream and ethnic/migrant media and the normative tensions in their commercial and civic/cultural functions. A model highlighting complementary roles of mainstream and ethnic migrant media will be proposed along with potential directions for future policy.

## **THE CONTEMPORARY MEDIA ECOLOGY**

At the time of writing, New Zealand's media sector is undergoing a period of rapid change in which the business models of many media are being renegotiated. Deregulation, financialisation, convergence and consolidation have all contributed to the current climate of uncertainty that threatens to undermine the civic function of the media (Ellis & Thompson, 2016). How such macro-level factors shape the mainstream media are sometimes de-centred by the emphasis on

local community in debates about ethnic/migrant media. Nevertheless, they are important considerations because they determine the spaces and opportunities available to non-mainstream media.

New Zealand has one of the most loosely regulated media sectors in the OECD. Although the current government has recently recommenced reviewing the regulatory arrangements for digital media (after prematurely canning a previous initiative in 2009), it shows no sign of changing its default preference for a liberal free-market framework with limited interventions in respect to public media. The TVNZ Charter and TVNZ 6 and 7 have been discontinued, while frequency costs stemming from digital switch-over led to the demise of several smaller regional broadcasters including Stratos TV and (especially) access channel Triangle TV. Meanwhile, Radio New Zealand and NZ on Air budget freezes constrain the extent to which they can accommodate a broader remit (such as carrying more niche interest content), and there is increasing political pressure to demonstrate the effective use of that funding, which can translate into more commercialised performance criteria. For example, at a recent forum for community broadcasters, it was noted that NZ on Air's budget for supporting regional broadcasters was under threat because of the costs of other content obligations. Māori Television and Te Māngai Pāho also have budget freezes and the new Te Mātāwai governance structures may further constrain content initiatives not clearly aligned to the core te reo Māori functions.

The loose regulatory environment has given rise to a high proportion of foreign media ownership and cross-media ownership. Merger proposals between NZME and Fairfax and also Sky and Vodafone are currently being considered by the Commerce Commission. There are likewise no restrictions on the importation of overseas media content. In one sense, these conditions might be construed as a potentially positive arrangement for diasporic/migrant media. However, the principal consequence is intensified financialisation and a media system driven by the short-term imperatives of offshore shareholders. In turn, this engenders relentless pressure to maximise commercial revenues and concomitant reluctance to invest in content unlikely to optimise eyeball/clicks. For example, recent events at MediaWorks (owned by US vulture fund, Oaktree Capital) demonstrate the consequences of such logic. In 2015,

*Campbell Live* was canned because even ratings of 200,000 were regarded as under-performance for prime time (see Thompson, 2016), *3D* was canned even with the ongoing offer of NZ on Air subsidies, and TV3's remaining serious current affairs programmes, *The Nation* and *The Hui*, screen on weekend mornings where they won't adversely affect advertising revenue. In such a context, aspirations to have the mainstream media accommodate ethnic/migrant content are inevitably constrained.

Such tendencies have been exacerbated by convergence and the exposure of traditional value chains to competition on new platforms. For example, although Sky's market dominance has often been criticised, new competition from subscription video on demand (SVoD) services like Netflix and Spark's Lightbox has put pressure on its business model and started to erode its subscriber base. Sky currently carries a number of niche channels, including Indian, Chinese and Filipino premium options as well as public interest channels like *Kidzone 24* and *Face TV*. But apart from the question of affordability, Sky is likely to become more cautious about carrying niche channels in its package and has already dropped channels like TVNZ's *Heartland*. The popular notion that commercial subscription services ensure that all audience demographics and interests are catered for is therefore mistaken.

Also reflecting commercial and convergence pressures, there has been a series of moves to consolidate news production in various media. MediaWorks has merged radio, television and online news operations into Newshub. NZME has likewise converged its print, online and radio news operation, and recently announced a merger proposal with its print news rival, Fairfax. This could result in a virtual monopoly in print news (along with the half the commercial radio market). The trend towards converged news operations has already seen a swathe of journalistic redundancies and increasing centralisation – and arguably homogenisation – of editorial decision-making (see Johnson et al., 2016). The implications include an increase in cheaper, populist content and a concomitant under-provision of regional and minority-interest content, including news aimed at ethnic/migrant communities (although NZ on Air has recently approved funding to several regional online news initiatives to fund local journalism and proposed a new platform-neutral funding model).

“The fact that these [public service] aspirations were never fully realised by Labour’s policy framework ... does not negate two implicit but crucial points underpinning Hobbs’ vision.”

## THE SCOPE AND FUNCTION OF ETHNIC/MIGRANT MEDIA

As the recent Ethnic Media Forum at Unitec demonstrated, there are competing definitions of what might constitute 'minority', 'ethnic', 'migrant' or 'diasporic' media, a theme also reflected in the relevant literature (e.g., see Riggins, 1992; Husband, 1994; Cunningham & Sinclair, 2001; Bailey, Georgiou, & Harindranath, 2007; Dodson & Papoutsaki, 2015). Although the normative principles of 'by, for and about' are widely accepted as the tenets for media serving ethnic/migrant minority communities, in practice they encounter a number of tensions and complications. As Arezou Zalipour usefully observed, migrant media might be regarded as a subset of diasporic media, while ethnic media could be either indigenous or migrant. Rene Molin, meanwhile, distinguished between the functions of diasporic media flows from overseas as opposed to those of locally-produced migrant media. A number of speakers, including Fezeela Raza, Roshila Prasad, Mary Lose, Martin Pouwels and Naoe Hashimoto all commented on the non-homogenous composition of various ethnic/migrant groups. Within any diasporic group, there may be many different linguistic, religious and cultural subsets with corresponding variations in media requirements, while second-generation migrants obviously have a different relation to their country of diasporic extraction and corresponding media usage patterns compared with first generation migrants.

As Terri Byrne points out, though, there are also many variations within the ostensibly majority 'Pākeha' community. Catering for the cultural and civic needs of all citizens therefore requires recognising both the minorities within the dominant culture and the majorities within the minority ethnic/migrant communities. Diasporic language communities exist within the majority white European demographic as well as a range of minority interests not well served by the mainstream commercial media (as the protests against the closure of TVNZ7 confirm). Sandra Noronha points out that ethnic/minority media may serve quite specific communities of interest without engaging either mainstream audiences or other minority communities. Meanwhile, the larger

ethnic/migrant groups are more likely to find some form of locally-produced content reflecting their own culture, language and interests compared with the smaller ones. As Camille Nakhid observed, certain migrant groups may be relatively privileged economically, with the implication that their access to diasporic content will be more affordable (Sky, for example, offers Indian, Chinese and Filipino channels, but at a premium rate). Ruth De Souza, meanwhile, made the point that social media can now play an important and unprecedented role in facilitating migrant community access to the wider diaspora, including sourcing content from overseas. Economies of scale in a small, commercialised media market nevertheless remain a challenge for both the majority and (especially) the minority.

“It is apparent from the discussion in the forum that the broad base of agreement regarding the desirability of ethnic/migrant media coincides with a set of normative tensions remarkably similar to the mainstream, even if the respective magnitudes resist direct comparison.”

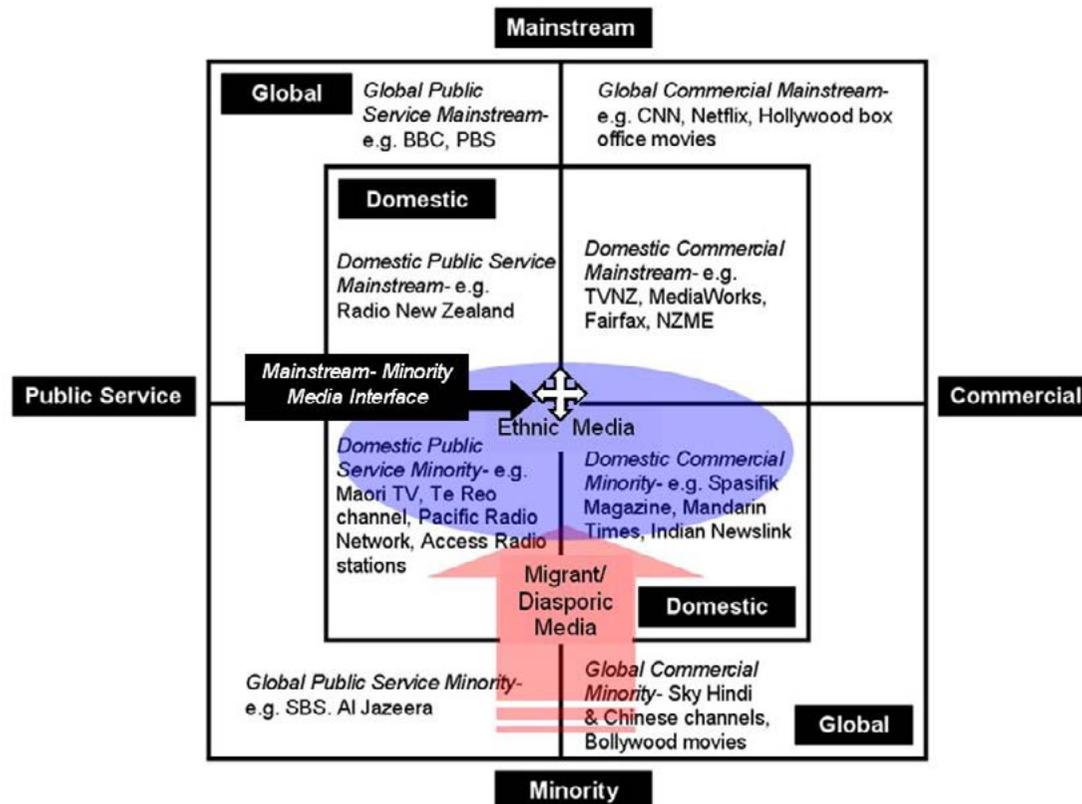
Another important theme recurring in the conference was the issue of mainstream media misrepresentation of ethnic/migrant communities. Francis Collins noted that ethnic media can play a key role in providing visibility and articulating subaltern community perspectives. However, even if the availability of ethnic/migrant media operating to provide content by, for and about these communities performs a useful intra-community function, this may still fail to engage the mainstream. As Sue Elliott, Prue Cruickshank, Mary Lose, Taiha Molyneux, and Stefan Herrick all noted, under-recognition, misrepresentation and over-representation of bad news in the mainstream media are an enduring difficulty for ethnic/migrant groups. Interestingly, at an earlier Unitec forum almost two decades ago, Marian Hobbs, Labour's (then)

new minister of broadcasting, remarked that, “[We] would like to see a broadcasting system that addresses the concerns and interests of minorities, whether they be large communities in the population or a more scattered group pursuing a particular cultural interest. We expect that well developed broadcasting services will cater both to the interests of the mass audience, and to those of the minorities that make up that audience. We see minorities as being served not only by programmes that cater to their interests, but by bringing those interests to the attention of the larger audience. We recognise that the role of Government includes providing for a range of choice beyond what strictly commercial considerations will produce” (Hobbs, 2000).

The fact that these aspirations were never fully realised by Labour's policy framework (see Thompson, 2012) does not negate two implicit but crucial points underpinning Hobbs' vision; a) that there is a need for some kind of interface between mainstream and minority media so that the perspectives of the latter gain representation in the former, and b) that there is a need for a public service framework to compensate for the market failures within the commercial sector. The more recent Unitec conference duly identified the need for linkages between the mainstream and minority mediaspheres. Francis Collins, Lynda Chanwai-Earle, Mary Dawson, Prue Cruickshank, Rebecca Palmer, Stephen Stehlin and Stefan Herrick all alluded to the importance of translating minority media perspectives into the mainstream. This does imply a subtle shift in the 'By/For/About' tenet insofar as the mainstream audience is the intended audience for whom minority perspectives need to be translated.

The institutional arrangements that would facilitate such a relationship cannot be taken for granted, however. David Soh pointed to the Australian SBS as a model, which, while eminently desirable, currently requires over A\$280 million of public funding (even after recent cuts), representing 75% of its total revenues. To put that in perspective though, this exceeds the entire government expenditure (roughly NZ\$230 million) on public media in New Zealand, which is currently set in the political permafrost of austerity. Amidst the consequent decline of mainstream content relating to minorities (*Asia Downunder* being one prominent casualty) there are perhaps some alternatives. Setita Miller points out that Sky carries some Pasifika content such as *TNEWS*, *TNEWS FOCUS*, and *Pacific Viewpoint* (as well as their premium

Indian, Chinese, and Filipino channels). However, less than half the population subscribes to Sky, and the cost excludes many in lower-income demographics. Rebecca Palmer and Hao Peng, meanwhile, identify the potential for minority and social media to feed into the mainstream media, a trend that is likely to be accentuated as resourcing cuts in the latter make them more amenable to a wider range of news sources. In the current media environment, this may offer a space in which closer links between ethnic/migrant media can be cultivated – in a sense, finding a silver lining in the commercial cloud.



Source: author (Peter Thompson)

and advertising revenue and serving civic-cultural functions remain problematic. Prioritising the function of ethnic/migrant media in redressing mainstream misrepresentation, while understandable, may risk inculcating a reluctance to countenance voices critical of power structures within those communities. Indeed, despite its many qualities, the recent upheavals at

However, not all minority/ethnic media forms align with a public service ethos, and some reproduce precisely the same problematic tendencies attributed to the mainstream media. Stefan Herrick observes that, in eschewing adversarial reporting, 'Asian' news values may promote a celebration of community success. However, Ruth De Souza rightly points out that, in addressing the problem of misrepresentation, ethnic/migrant media fulfilling a 'community booster' role risk under-representing dissenting or critical voices within the community. As Arezou Zalipour, Terri Byrne, Lynda Chanwai-Earle and Camille Nakhid all rightly suggest, even if ethnic/minority media are intrinsically desirable components of a healthy media ecology, the fundamental tensions between commercial imperatives to maximise eyeballs

Māori Television have raised complex questions about political influences over managerial appointments and editorial policy and suggest tensions between Māori tikanga and the normative expectations of a critical disposition toward power elites expected of mainstream public service broadcasters (see Smith, 2015). One might similarly observe that much of the diasporic content that has become readily available through online media reflects the mainstream political-economic constraints of the respective countries of origin. One might be able to access CCTV in either Mandarin or English, but Tibetan or Uighur perspectives will remain conspicuous by their absence.

## MODELLING ETHNIC/MIGRANT MEDIA

It is apparent from the discussion in the forum that the broad base of agreement regarding the desirability of ethnic/migrant media coincides with a set of normative tensions remarkably similar to the mainstream, even if the respective magnitudes complicate direct comparison. The model on the previous page attempts to map out the points of potential synergy and tension that may arise relative to any national context between mainstream/minority, public service/commercial and global/domestic media provisions. Although heuristic rather than diagnostic, the model suggests that migrant/diasporic media constitute a flow from the global to the domestic sphere but then intersect with the sphere of domestic/ethnic media. In turn, the sphere of ethnic media may intersect mainstream and minority as well as public service and commercial dimensions.

The conceptual merits of the model can be debated, but the intersection points signal important policy tensions. The interface between ethnic/migrant media and the minority/mainstream spheres would be represented by mainstream media picking up on and incorporating elements of relevant minority media flows – a tendency already seen within the domestic blogosphere as cuts to newsroom budgets incentivise reliance on alternative sources – a potential opportunity generated paradoxically by market failure. However, the possibilities of taking advantage of such spaces are surely more likely in those instances where support for public service media insulates content decisions from commercial pressure. In turn this requires public funding for both ethnic/migrant services (such as Māori Television, access and iwi radio, and regional news production) as well as mainstream media such as Radio New Zealand and the now defunct TVNZ7.

Moving toward such a policy framework requires a significant shift in the current government's policy settings and a recognition that social media and broadband access are not a panacea for the structural shortcomings of the prevailing media structures.

May 2016

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**From left to right:** Stefan Herrick, Lisa Taouma, Setita Miller, Naoe Hashimoto and Matthew Farry

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CONTRIBUTORS'  
& ORGANISERS'  
BIOGRAPHIES



**Dr Ruth De Souza** is the Stream Leader, Research Policy & Evaluation at the Centre for Culture, Ethnicity & Health in Melbourne. Ruth has worked as a nurse, therapist, educator and researcher. Ruth's participatory research with communities is shaped by critical, feminist, and postcolonial approaches. She has combined her academic career with governance and community involvement, talking and writing in popular and scholarly venues about mental health, maternal mental health, race, ethnicity, biculturalism, multiculturalism, settlement, refugee resettlement, and cultural safety.

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**Paul Doyle** originally from Scotland arrived in New Zealand in 2012, joining the company the following year. Paul spent the previous 23 years working in senior management and ownership capacities in the media industry, in both Hong Kong and Mainland China. Paul still retains business interests in China and is the current chair of our partner agency in Shanghai.

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**Eminz** is the largest and most comprehensive tool for marketing into the ethnic and niche audience in New Zealand and is endorsed by the NZ Association of Ethnic Communications Incorporated. The

Association has identified a need to better coordinate the ethnic media industry in order to improve the flow of information and communications into the ethnic communities and to raise awareness of the key ethnic media companies, who are the most effective at reaching these growing and vital markets.

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**Dr Matthew Farry** has worked extensively in the fields of migration, settlement, intercultural communication, anti-racism, and equity and diversity in organisational development as a leader, teacher and researcher. After receiving his doctorate in cultural anthropology from the University of Otago, Dunedin, he relocated to the Middle East. In 2014, he received the International Racial Equity Leadership Award for his work with *Courageous Conversations About Race*. He is currently Head of Postgraduate, Te Miro Trans-disciplinary Network, and Director, Institute for *Courageous Conversations About Race*, Unitec Institute of Technology.

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**Dr Elena Kolesova** (Ph.D., University of Auckland, History, MA, BA) is a Senior Lecturer at the Business Enterprise & High Technology Network at Unitec, New Zealand. She developed and teaches courses in Asian Studies and in International and Intercultural Communication at undergraduate and postgraduate levels. Her research interests include ethnic media and multiculturalism in New Zealand, the re-emergence of nationalism in Japan, Russia and Central Asia, and East Asian popular culture in local context. In 2011 she organised a "Cool New Asia" international symposium followed by the ePublication *Cool New Asia: Asian Popular Culture in a Local Context*. Elena is also involved in research on international/transnational education and international students, and has published in the area of the history of Japanese education, international students and also a comparative analysis of history textbooks in Japan and Russia. She is Reviews Editor for *New Zealand Journal of Asian Studies*.

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**Niche Media** is a full service advertising agency, providing specialist ethnic communication services, helping clients to get their messages and marketing communications into the “hard to reach” Asian,

Māori and Pacific audiences. Niche Media provides a wide range of services from creative to production in all languages and also manages the “Bureau of Ethnic Communication” on behalf of the NZ Government. The Bureau provides media strategy and booking services for the 80 ethnic media companies that it represents and guarantees clients industry best practice, based on independent research for all media bookings. These media include TV, radio, print, digital and social media options. Niche Media also provides clients direct access to a network of Community Ambassadors to reinforce the clients messages and develop more effective up-take and “call to action” of the message. This provides Complete Ethnic Marketing Solutions.

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**Dr Evangelia Papoutsaki** is an Associate Professor at Communication Studies – Business Enterprise & High Technology Network at Unitec, New Zealand, Research Associate at the Pacific Media Centre, AUT and Editor in Chief of Unitec ePress. Her professional background and academic interests are on communication for development and social change. She has extensive international and regional experience in major research projects, including a focus on diasporic/migrant identities, media and communication practices. She is the co-founder of the Contemporary PNG Studies Journal, former Reviews Editor of the Pacific Journalism Review and has published four edited volumes on Pacific and NZ communication issues.

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**Marty Pouwels** has a background in sales, marketing and community relations, as the CEO and founder he formed Niche Media almost two decades ago to help Corporate and Government clients reach the Māori, Pacific and Asian communities and engage with them more effectively. Marty also chairs the NZ Association of Ethnic Communications Incorporated, the country’s ethnic media association comprising more than 80 media organisations serving

the Asian, Māori and Pacific communities. Marty lectures on the subject of multicultural communications at various tertiary institutions throughout NZ.

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**Laura Stephenson** is a doctoral candidate at the University of Auckland in the Film, Television and Media Department under the supervision of Dr Misha Kavka. Her thesis examines psychological disorder and suffering in contemporary, Western cinema and uses a theoretical framework which pulls together the psychoanalytic ideas of Jacques Lacan, Julia Kristeva and Slavoj Žižek. Laura’s prior postgraduate research examined depictions of gender and sexual identity in screen and print media formats. She has taught for several years at AUT and at the University of Auckland on undergraduate courses covering academic research methods, popular culture studies, media communications and political economy, film theory, advertising and creative writing.

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**Dr Peter Thompson** is a senior lecturer in the Media Studies programme at Victoria University of Wellington. Prior to this he held positions at Unitec Institute of Technology, The University of Leicester and Bangkok University. Primarily a political economist, Peter’s main research interests concern media policy (especially models of funding for public media) and communication processes in financial markets. A long-standing proponent of public service principles, Peter co-founded the Coalition for Better Broadcasting Trust (for which he is currently the chair of board). He is also vice-chair of the IAMCR’s Political Economy section through which he co-founded the Political Economy of Communication journal (for which he is co-editor).

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PACIFIC MEDIA NETWORK



# APPENDICES

# FORUM SCHEDULE

<b>8.45: Opening</b>	Pōwhiri – Hare Paniora A word from the organisers
<b>9.30–10.30: Keynote Facilitator: TBC</b>	Dr Ruth De Souza Key issues that touch the three discussion themes of the day Key points by: Niche Media with key findings from survey
<b>10.30–11.00: Morning tea</b>	Stalls with ethnic media information
<b>11.00–12.30: Discussion Theme 1 Facilitator: Elena Kolesova</b>	Ethnic, migrant, diasporic media – what does it mean, who are we, what communities do we represent? Key points by panelists
<b>12.30–1.30: Lunch</b>	
<b>1.30–2.45: Discussion Theme 2 Facilitator: Evangelia Papoutsaki</b>	Why does ethnic media matter? Who does it matters to? What role does ethnic media play in NZ? Key points by panelists
<b>2.45–3.15: Afternoon coffee</b>	
<b>3.15–4.45: Discussion Theme 3 Facilitator: Matthew Farry</b>	How can ethnic media be used more effectively? What are the challenges and potential? Key points by panelists
<b>4.45–5.15: Concluding discussion Facilitator: Ruth De Souza</b>	Summing up what, why and how
<b>5.15–5.45: Closing event</b>	

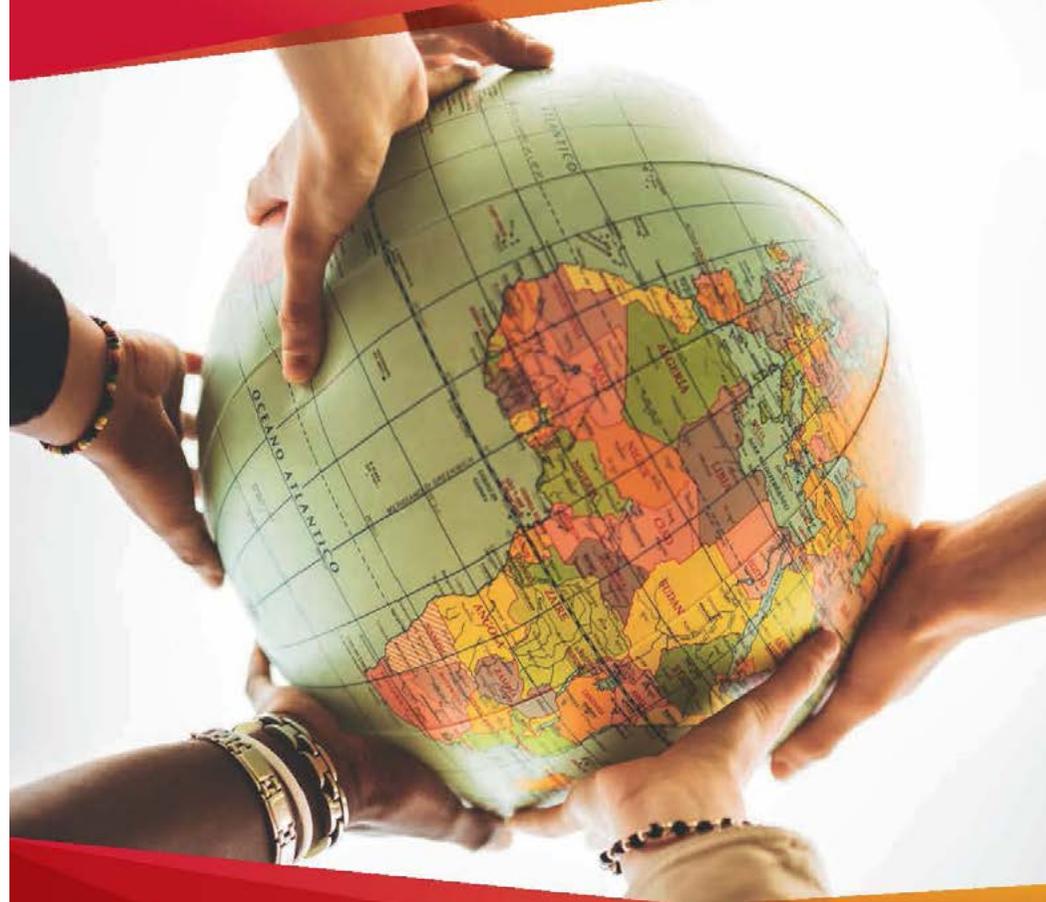
# PANELISTS

Panelists	Panel 1	Panel 2	Panel 3
Dr Arezou Zalipour, University of Waikato	•		
Dr Camille Nakhid, AUT	•		
Fezeela Raza, EEO Trust	•		
Dr Francis Collins, University of Auckland	•		
David Soh, <i>Mandarin Pages</i>	•		
Rene Ignacio Molina, Mabuhay FM	•		
Roshila Prasad, Humm FM	•		
Terri Byrne, Planet FM	•		
Mary Dawson, Auckland Regional Migrant Services		•	
Carol Hayward, Auckland Council		•	
Lynda Chanwai-Earle, Radio New Zealand		•	
Sue Elliott, Unitec		•	
Mary Lose, Pacific Media Network		•	
Dr Prue Cruickshank, Unitec		•	
Rebecca Palmer, Asia NZ Foundation		•	
Stephen Stehlin, Tagata Pasifika, TVNZ		•	
Taiha Molyneux, Māori TV		•	
Sandra Noronha, Beca			•
Lisa Taouma, TVNZ			•
Martin Pouwels, Niche Media Ltd			•
Hao Peng, Skykiwi Chief Editor			•
Naoe Hashimoto, efu Investment Ltd			•
Setita Miller, Tongan News			•
Stefan Herrick, ANZ Bank			•

# Ethnic Migrant Media Forum

Thursday 13 November 2014, 8.45am - 5.45pm

Keynote speaker: **Dr Ruth DeSouza, Monash University**



This one-day event at Unitec's Marae will bring together ethnic media practitioners, academics and industry representatives to discuss the benefits, challenges and potential of ethnic media in New Zealand.

Find out more at [www.unitec.ac.nz/ethnic-media-forum](http://www.unitec.ac.nz/ethnic-media-forum)

**Unitec Marae, Entry 3, Carrington Road, Mt Albert**

Presented by Unitec's Department of Communication Studies



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