

PUBLIC INTEREST JOURNALISM – CHILDREN AND YOUTH

FUNDING DECISIONS

RECOMMENDATION

That the Staff Investment Committee **approves** funding of up to:

Projects:

- \$653,773 to Luke Nola & Friends for *Kea Kids News* subject to [REDACTED]
- \$517,364 to TVNZ for *Kids Kōrero* subject to [REDACTED]
- \$264,386 to Mahi Tahi Media for *Ohinga 2* subject to [REDACTED]
- \$28,240 to Te Parerē for *Te Parerē National Māori Students Magazine* subject to [REDACTED]

Targeted Roles:

- \$20,000 to Radio One 91FM for *Digital Content Editor* subject to [REDACTED]
- \$32,916 to Campus Radio 95bFM Ltd for *95bFM Sub-Editor* subject to [REDACTED]

6 applications recommended for total funding of up to \$1,516,679

1 application recommended for decline seeking a total of [REDACTED]

BACKGROUND

1. In January 2021 Cabinet agreed to draw down \$55m over the next three years (2021 - 2023) from the tagged contingency set aside by Cabinet for broadcasting initiatives. This funding will be administered by NZ On Air to support the production of public interest journalism including Māori and Iwi journalism that is relevant to and valued by New Zealanders.
2. [General Guidelines for the PIJF](#) were published in April 2021. The principles set out in [the Cabinet paper](#) have informed the design of the Public Interest Journalism Fund (PIJF). NZ On Air collaborated with Te Māngai Pāho on the design and delivery of the fund.
3. The PIJF is structured to support journalistic capability across three funding pillars: Projects, Roles and Industry Development.

- f. **Gabriel Thomas** - Journalism Manager, NZ On Air. Former executive producer of The Nation and Firstline, producer Newshub Live at 6pm.
 - g. **Fairooz Samy** - Journalism Funding Advisor, NZ On Air. Current Media Studies PhD candidate at Victoria University of Wellington.
15. Conflicts of interest are outlined as below. Funding assessors did not have access to the funding application and were removed from the funding decisions for these applications.
- a. [REDACTED]
[REDACTED] did not assess this application or take part in the assessment discussion for this project.

GENERAL ASSESSMENT & STAFF OPINION

KEA Kids News

Luke Nola and Friends

\$653,773

Key Personnel	Title/s	Relevant Past Work
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

Synopsis

16. Established in 2019, *KEA Kids News* is a project aimed at tamariki aged between 6-12 years. Its proposed output is 80 stories (4') across Stuff, TVNZ, YouTube, and HEIHEI platforms, and 80 stories (2') on Instagram. The stories would run over 20 weeks between Jan-Jun 2022.

General Assessment

17. *KEA Kids News* was originally funded from one-off government funding to create a child-centred news pilot to increase children's media literacy and engage them in civics happening here and around the world. The pilot was awarded \$1m funding in March 2019 as an out-of-time SIC decision, and subsequently received a further \$1m in the May 2020 round to create a partial second season. It then applied to extend Season 2 into 2021 being awarded \$608,461 for Season 2B comprising 40 episodes.
18. *KEA Kids News* has produced over 346 episodes since 2019. According to a BSA 2020 survey cited in the proposal, *KEA Kids News*' first season was ranked as the fourth most-liked children's show made in Aotearoa.
[REDACTED]
19. Its format is a mixture of current affairs news topics and child-specific news delivered "for tamariki, by tamariki". Children both act as presenters and are included as interviewees. It includes the use of animated explainers for complex topics such as COVID-19 and MMP.
[REDACTED]
20. [REDACTED]
[REDACTED]
[REDACTED]
21. *KEA Kids News* uses its network of teachers and principals around the country to facilitate monthly workshops with tamariki. These serve as audition spaces for kid presenters and interviewees and opportunities to gather information about tamariki worldviews. It also enables *KEA Kids News*' inclusion

strategy of showcasing on-screen diversity across ethnicity, geographic location, gender, and disability. The strategy involves ongoing relationship-building with people in these communities/regions.

22. According to the proposal, *KEA Kids News* has seen an increase in on-screen Māori presenters for its second season [REDACTED] and the production consults cultural facilitator [REDACTED] for guidance around iwi relationships, Te Tiriti o Waitangi partnership advice and te ao Māori in general. The correct use of te reo Māori and accurate translations and subtitles are overseen by a reo-speaking production team member and [REDACTED]. In Season 2B, a new Senior Director [REDACTED] was hired who delivered three highly rated episodes of *KEA Kids News* entirely in te reo Māori.
23. To contribute to diverse industry development and have rangatahi perspectives for Season 2B, production hired three pre-graduate Māori and Pasifika trainees.
24. The proposal also lists a COVID-19 lockdown strategy and cites examples of stories produced while under lockdown as evidence of its ability to continue producing stories remotely.
25. *KEA Kids News* has had access to politicians and public figures for interviews (such as the Prime Minister) and strong commercial relationships with brands such as [REDACTED].

Staff Opinion

26. Assessors felt that *KEA Kids News* had strong brand recognition with tamariki, parents, and educators, and an established audience base that continues to grow.
27. Assessors agreed that the application met the requirements of the funding round. It has a history of PIJ news stories, centres tamariki in the news delivery process, and has an ongoing commitment to the principles of Te Tiriti.
28. Additionally, assessors were impressed by *KEA Kids News*' cultural strategy and intention to continue fostering relationships with diverse communities.
29. One assessor explained that *KEA Kids News* had "demonstrated it can deliver high quality kids' news and engagement. It provides kids involvement and gets to a wide range of areas which gives kids throughout the country an opportunity to experience journalism".
30. Another assessor praised the workshops and mentoring opportunities as demonstrating a "strong Kaupapa around developing young people".
31. *KEA Kids News* continues to deliver to its original intent of increasing children's media literacy and engaging them in civics happening here and around the world. It has shown it can operate during the most trying of times under COVID-19 and is innovating and delivering to where young audiences are on social media. It has met the funding constraints of this round by [REDACTED].

Funding is recommended up to \$653,773 subject to [REDACTED]

Kids Kōrero

TVNZ

\$517,364

Key Personnel	Title/s	Relevant Past Work
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

Synopsis

32. *Kids Kōrero* is a weekly drop made up of ‘tamariki friendly’ news bulletins and graphical explainers taking on big questions that have direct relevance for kids in a language they understand.
33. Outputs include 30 x 5' linear videos, 30 x 2' explainers, and 30 x 5' podcasts [REDACTED]
34. Content would be distributed over TVNZ (TVNZ 2, TVNZ OnDemand, Papa Kāinga), RNZ (podcast and radio slot), social media and digital platforms (TikTok, Facebook, YouTube).

General Assessment

35. *Kids Kōrero* is a collaboration with RNZ to provide News and Current Affairs content (visual and audio) for the tamariki of Aotearoa on various platforms. There are three options for content delivery; linear, digital, and podcast.
36. The linear option would run segments on TVNZ 2 as part of *The Feed*, a new tamariki slot running from 3:30pm-5pm on weekdays that was recently funded in the general Aug/Sep round.
37. The digital option would run one explainer per week over TikTok, Facebook, and YouTube. It would sit on TVNZ OnDemand (plus Home Learning On Demand) and RNZ's *Story Time*, as well as potentially in classrooms across the motu.
38. The podcast option involves RNZ re-versioning content for radio and creating a soundscape to produce a podcast which would be available on RNZ, Apple, and Spotify.
39. The proposal stresses that *Kids Kōrero* is NOT linear content being repurposed for digital – it is an offering for both, tailor made for each format.
40. [REDACTED] will develop a bespoke cultural integrity rautaki for this project. The strategy would ensure correct pronunciation and use of te reo Māori, aim for at least a third of explainers to come from te ao Māori, and build cultural competency in a bi-cultural newsroom. Additionally, the rautaki would ensure that kaimahi (staff) are operating in a culturally safe space by ensuring correct tikanga is maintained across the production.
41. Topics include idea such as; [REDACTED]
42. [REDACTED]
43. The core demographic is tamariki [REDACTED]

Staff Opinion

44. Assessors felt the project's measurable outputs, demonstrated need, clear explanations of the format, and relevant news topic examples made the proposal a strong one. They were impressed that the proposal showed an understanding of the unique content and safety considerations that come with creating tamariki-appropriate news and working with tamariki.
45. Assessors felt the proposal represented a timely opportunity for a mainstream broadcaster to engage young people in discussions on current affairs. They appreciated the collaboration shown between TVNZ and RNZ, noting that it would provide multiple avenues for consumption and lead to wider audience reach.
46. An assessor wrote, “a new kaupapa, the proposal appears to speak clearly to the interests of the target audience. The format is pitched in a way that meets the comprehension level of the intended audience while still speaking to key issues impacting our society. I note that a significant portion of the stories/topics covered will have direct relevance to Māori and Pasifika viewers. I also note that *Kids Kōrero* will ensure that it reflects and includes Māori perspectives, language and culture across all its content and will actively promote

the principles of Partnership, Participation and Active Protection under Te Tiriti o Waitangi acknowledging Māori as a Te Tiriti partner”.

47. While it is acknowledged that the PIJF has limited eligibility for Crown-owned and funded public media organisations, assessors noted that this project is a unique collaboration and one of the stronger projects in the round. It will deliver critical PIJ to younger audiences and it was felt funding going to TVNZ and content to RNZ was justified on this basis this is new content [REDACTED]. [REDACTED]
48. Given the widespread concerns at the lack of engagement from children and youth in news and journalism any moves to lift this engagement will have long term benefits. The needs of the Children and Youth audience were felt to be best served by the funding of this application. **Funding is recommended up to \$517,364 subject to [REDACTED]**

Ohinga 2

Mahi Tahī Media

\$264,386

Key Personnel	Title/s	Relevant Past Work
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

Synopsis

49. *Ohinga 2* explores Aotearoa through the lens of rangatahi reo Māori with a current affairs edge. The second season will deliver 50 (approx. 4’ duration) stories that are separated into three content streams: [REDACTED]. Production and delivery of episodes will occur between [REDACTED] on primary platform Re: (TVNZ).

General Assessment

50. *Ohinga* is an independently te reo Māori rangatahi series produced by Māori production company Mahi Tahī Media. Its first pilot series funded by Re: (TVNZ) proved so successful, [REDACTED]
51. [REDACTED]
52. *Ohinga* creates video content which feature rangatahi of Māori descent sharing personal stories that relate to a current affairs topic, in fluent te reo Māori. Subtitles are provided in English.
53. Season 2 proposes three content streams for episodes. [REDACTED]
54. [REDACTED] would investigate or unpack a current affairs issue relevant to rangatahi. Topics for Season 2 include [REDACTED]
55. [REDACTED] are one-off stories that reveal the people, places and events our rangatahi audience need to know about. Two suggested stories are [REDACTED]
56. [REDACTED] are responsive stories that use social media formats to get news out quickly and in ways that include the audience in the discussion. Pitches include [REDACTED]

[REDACTED]

57. The *Ohinga* concept centres on providing development opportunities for rangatahi Māori creatives and journalists to express themselves while growing their fundamental journalistic skills.

58. Production company Mahi Tahi Media have partnered with TVNZ, Re: and Te Māngai Pāho to work collaboratively on creating pathways for professional growth by [REDACTED]

59. [REDACTED]

Staff Opinion

60. Assessors unanimously supported this application and were very impressed with the strategy laid out for Season 2. One assessor commented that the application “includes all the PIJF criteria, especially sustainability through training, mentoring and producing opportunities for rangatahi”.

61. Assessors felt the application presented access to an important rangatahi audience and provided a te ao Māori platform for reaching, and showcasing, Māori youth. It was significant that *Ohinga* is entirely in te reo and its viewership and engagement figures was evidence of its relatability with rangatahi.

62. Assessors felt that *Ohinga* was good value for money since Season 2 [REDACTED] saying, “the budget is reasonable and with one season underway, it is building momentum and recognition”. They also noted the clear commitment to Te Tiriti principles and towards incorporating a Kaupapa of professional support and mentorship.

63. This is a high-quality production which has demonstrated it can deliver te reo Māori content to rangatahi and meet the criteria of public journalism both in the topics it tackles and its audience engaging storytelling. It is giving voice to rangatahi who generally in mainstream media have none. The funding co-share with Te Māngai Pāho also makes it an attractive proposal. **Funding is recommended up to \$264,386 subject to** [REDACTED]

Te Pararē National Māori Students Magazine **Te Pararē** **\$28,240**

Key Personnel	Title/s	Relevant Past Work
[REDACTED]	[REDACTED]	[REDACTED]

Synopsis

64. Established in 2019, *Te Pararē* is the magazine of Te Mana Ākonga, the National Māori Tertiary Students’ Association. It seeks project funding to create 32 digital issues across the 2022 academic year.

65. Outputs include 32 digital issues consisting of news articles and investigative feature stories, at least half of which would cover issues [REDACTED]

66. Funding includes [REDACTED]

General Assessment

67. Te Mana Ākonga is an organisation whose whakapapa traces back to the early Māori student leaders such as [REDACTED]

68. In 2020 the number of Māori tertiary students in Aotearoa was estimated at 69,730. *Te Pararē* was established to fill a gap in Aotearoa’s student magazine landscape. Of the current tertiary publications, only a few publish issues on kaupapa Māori/te ao Māori for their audiences in any given year.
69. One example is Salient magazine's *Te Ao Marama* issue at Victoria University of Wellington - *Te Herenga Waka* (funded by PIJF in Round 1) which received support from *Te Pararē* as part of their successful application and execution of the project.
70. *Te Pararē* has thus far [REDACTED] [REDACTED] it has published several pieces of well-received PIJ from an ākonga Māori perspective, a perspective which largely goes unnoticed or is misreported in the mainstream media.
71. The proposal states that *Te Pararē* values collaboration and [REDACTED] [REDACTED] [REDACTED]
72. [REDACTED] [REDACTED]
73. Current *Te Pararē* editor [REDACTED], with support from [REDACTED] will oversee recruitment and training, and provide ongoing support.

Staff Opinion

74. Assessors thought that *Te Pararē* is uniquely placed to reach an important and underserved audience. Its content sharing would also support mainstream student magazines to grow their Māori content offerings at a regional level.
75. Additionally, this collaboration would enhance student media’s capabilities to advocate for the development and publication of rangatahi Māori student journalists.
76. Assessors felt that *Te Pararē* demonstrates a strong commitment to the principles of Te Tiriti in producing bilingual and te reo Māori content.
77. Assessors thought the magazine had demonstrated good collaboration [REDACTED] [REDACTED]
78. Assessors felt that the magazine is a unique opportunity to encourage and distribute the voices and views of future Māori leaders. It could also serve as a training ground for future Māori journalists, and the overall budget was good value for money.
79. One assessor highlighted *Te Pararē*’s value as a platform for rangatahi Māori writers, saying “*Te Pararē* is based in tikanga Māori and te ao Māori and provides a unique platform for Māori writers at the tertiary level to publish content within a journalistic framework. [REDACTED] [REDACTED] continues to deliver content that is shared across other student media platforms, benefiting their student audiences. This type of publication has the potential to reach and platform Māori students and funding would enable these goals”. Funding is recommended up to \$28,240 subject to [REDACTED]

Digital Content Editor

Radio One 91FM

\$20,000

Role	Outputs	Salary	Est Associated Costs
Digital Content Editor	3-4 written articles and	[REDACTED]	[REDACTED]

	appended soundbites per weekday on the station's website, social media posts daily, full audio bulletins on iTunes and Spotify		
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Synopsis

- 80. Radio One 91FM seeks funding for the targeted role of part-time Digital Content Editor (15 hours per week) who would take on-air weekday news content at Radio One 91FM and distribute it across online channels.
- 81. Outputs would consist of 3-4 written articles and appended soundbites per weekday at www.r1.co.nz/news. Additionally, daily social media story highlights, illustrations, and headline summaries across Facebook, Instagram and Twitter, news slide shows on Mixcloud, and daily full audio bulletins on iTunes and Spotify.

General Assessment

- 82. Radio One 91FM is a student radio station based at the University of Otago. It has been run by rangatahi for rangatahi since 1984, delivering local music, culture, and news to listeners apathetic to or not catered for by mainstream media. It receives operational funding from NZ On Air.
- 83. The Radio One newsroom has produced talents such as [REDACTED]
- 84. The current newsroom consists of [REDACTED]
- 85. Radio One's newsroom currently produces a weekday short-form news bulletin of current affairs, long-form original stories, and interviews which run three times daily.
- 86. The Digital Content Editor role would adapt the newsroom's outputs into written stories, soundbites, and social-media specific posts, to be delivered across the station's website, social media accounts, and platforms like Mixcloud, iTunes, and Spotify.
- 87. This would heighten engagement with the station's existing PIJ content from its audience [REDACTED]
- 88. Radio One says it is committed to Te Tiriti and mindfully integrates indigenous voices, te reo Māori, and te ao Māori across all content outcomes.
- 89. The station has pledged to ensure it meets the criteria of the PIJF by becoming a member of the NZ Media Council.

Staff Opinion

- 90. Assessors were supportive of the proposal, noting that the station delivers to the youth audience and the requested role would increase the reach of content already funded in part by NZ on Air.
- 91. Assessors thought the station had a proven history of delivering PIJ content and were well-placed to deliver the application's outputs.
- 92. [REDACTED] and the role would strengthen the overall PIJ capability of this station.
- 93. One assessor summed up the panel's recommendation saying *"hits a number of PIJF targets - it increases content to a target youth audience via an already-demonstrated youth engaged channel. The role is clear that moving content from the currently funded platform into a new digital space doesn't duplicate funding and will hopefully enhance the reach of currently funded radio content"*. **Funding is recommended up to \$20,000 subject to [REDACTED]**

Role	Outputs	Salary	Est Associated Costs
Sub-Editor	One repackaged piece of content each weekday for the first 4 months, two repackaged pieces each weekday for the next 8 months, posted on social media and the station's website		

Synopsis

94. Campus Radio 95bFM are an independent student radio station located on the University of Auckland city campus. They are applying for Targeted Role funding to hire a Sub-Editor for their news team over a 12-month period.

General Assessment

95. Campus Radio 95bFM has been broadcasting since 1969. It is a member of the New Zealand Media Council and works closely with the Broadcasting Standards Authority to ensure all on-air content is up to standard. The application stresses that Te Tiriti and te ao Māori are fundamental to Campus Radio's modus operandi.

96. Its news coverage prioritises Māori voices and perspectives and it is a requirement that te reo Māori is used in the station's regular news updates.

97. The station's current newsroom consists of [REDACTED]

98. Campus Radio says its public interest journalism is youth-focused, diverse, and with a special emphasis on Tāmaki Makaurau and local issues which affect their rangatahi audience.

99. It has a weekday current affairs programme, *The Wire*, which has investigated news issues such as the anti-vaccination movement and racism on campus.

100. *The Wire* routinely conducts interviews with public figures and politicians, such as [REDACTED]. It also has a regular segment where hosts speak to [REDACTED] about the Auckland City Council.

101. The Sub-Editor's role would be to work alongside the set-up team to rework content from *The Wire* and post it to digital and social media platforms in order to better reach, and grow, their sizeable rangatahi audience.

102. The Sub-Editor's outputs would be one repackaged piece of content each weekday for the first four months and two repackaged pieces each weekday for the next eight months. Initially this would be in the form of articles and reworked clipped audio clips from pieces on *The Wire*, with quick-read versions posted to social media, linking back to longform pieces on the 95bFM website. In the long-term, the station aims to develop them into video and photo content.

103. [REDACTED]

104. The station has a COVID-19 contingency plan and can operate remotely in a lockdown situation.

Staff Opinion

105. Assessors unanimously supported this application, finding that the applicant already delivers PIJ to a highly sought-after youth audience. They considered the budget to be very reasonable for the overall cost of improving both the quality and reach of their existing PIJ content.

106. The role will address [REDACTED] by making PIJF content more accessible, which will help it to reach audiences currently underserved by terrestrial radio coverage and public interest journalism more generally.

107. [REDACTED]

108. One assessor noted that 95bFM is a training ground for journalists and some well-known media figures [REDACTED] began their careers at the station. Funding is recommended up to \$32,916 subject to [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

Released under the Official Information Act

[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

Released under the Official Information Act