

PUBLIC INTEREST JOURNALISM FUND: PROJECTS (NATIONAL)

FUNDING DECISIONS

RECOMMENDATION

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

- \$98,533 to Kowhai Media for *Being Teen*, [REDACTED]
- \$73,152 to Techday Ltd for *Cybersecurity in Aotearoa*, [REDACTED]
- \$174,092 to BusinessDesk for *How Good Is Our Public Service?*
- \$181,118 to SunPix for *Ifoga*, [REDACTED]
- \$204,970 to Red Sky Film & Television for *Inside Child Poverty 10 Years On*
- \$335,746 to The Spinoff for *IRL*, [REDACTED]
- \$131,139 to SunPix for *Maisuka*
- \$217,325 to The Spinoff for *Nē?*
- \$433,000 to UMA Broadcasting for *Paakiwaha*
- \$236,930 to Aotearoa Media Collective for *Party People*
- [REDACTED]
- \$806,135 to Newsroom NZ for *The Detail*, [REDACTED]
- \$178,729 to Great Southern Television for *The Hui: Summer Edition*
- \$4,250 to Lifestyle Publishing for *The Living Forest*
- \$591,465 to Stuff for *The Whole Truth*, [REDACTED]

and **declines** funding of:

- see [Annex A](#) for a list of shortlisted proposals recommended for decline at full proposal stage.

15 shortlisted applications recommended for total funding of \$3,709,584.

[REDACTED] shortlisted applications recommended for decline seeking total funding of [REDACTED]

BACKGROUND

1. In January 2021 Cabinet agreed to draw down \$55 million 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.

ROUND OVERVIEW

4. This first round of the PIJF sought applications to the Projects and Industry Development pillars of the fund. [Information for this May/July 2021 funding round](#) outlined the assessment criteria and funding priorities to applicants.
5. Applicants were first asked to submit five-page proposals by 13 May 2021, which were individually assessed by panellists. A hui was then held on 21 May to shortlist proposals. Shortlisted applicants then submitted full proposals by 3 June. Following further individual assessment, hui were held on 10 June and 14 June to decide on the funding recommendations outlined in this paper.
6. NZ On Air earmarked \$9.6m to this first funding round, and received 122 first-stage applications collectively seeking over \$50m.

Round Overview - PIJF: Projects (National)

7. The assessment panel for PIJF: Projects (National) included:
 - a. [REDACTED]
 - b. [REDACTED]
 - c. [REDACTED]
 - d. **Raewyn Rasch (Ngāi Tahu)** - NZ On Air Head of Journalism. Former General Manager Māori and Pacific programmes at TVNZ, executive producer of Seven Sharp, producer of Fair Go and Marae Investigates, TV and radio journalist
 - e. **Anna Currie** - NZ On Air Funding Advisor
8. Conflicts of Interests 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] – two applications [REDACTED] employer has a formal relationship with this submitter.
9. Raewyn Rasch declared a potential COI for Newsroom applications as [REDACTED] who on occasion works for Newsroom. The Head of Funding reviewed this COI and deemed that this was not a material COI and that Raewyn could provide impartial assessment of these applications.
10. The Projects funding pillar of the PIJF is for tightly defined projects delivered to a deadline, similar to those funded via the NZ Media Fund Factual stream. To this inaugural May/July 2021 PIJF round, NZ On Air sought applications across two Project categories: 1) National audiences and 2) Local/Regional audiences.
11. This SIC paper assesses PIJF: National Project applications.
12. National Projects are those with a national audience focus that target content areas that are currently not being fulfilled, are substantially unfulfilled or at imminent risk. Applicants were expected to provide a strong case for how their project addresses 'at-risk or missing' public interest journalism.
13. Other specific assessment criteria for National proposals were the scale and size of a project's national audience, as well as the extent to which applications had co-investment as part of their finance plan.
14. In determining funding recommendations, alongside the individual merits of each application, the panel also considered issues of duplication where it was prudent to decline applications at the first stage in order to address this issue with the sector directly at the PIJF summit held on 9 June.

15. Of the 122 first-stage applications received to this PIJF round, 67 were National Projects collectively seeking over \$22m.
16. Two applications were declined for assessment because they did not meet NZ On Air's standard threshold for assessment. These application are listed in [Annex B](#).
17. The panel shortlisted [REDACTED] National Projects, and [REDACTED] full proposals were submitted for consideration. Following assessment of these full proposals, 15 are recommended for funding approval. Individual assessments of the 15 funding recommendations are included below.

GENERAL ASSESSMENT & STAFF OPINION

Being Teen

Kowhai Media

\$98,533

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

Synopsis

18. *Being Teen* follows a cohort group of 10 teenagers from different backgrounds and circumstances over the course of a year. In doing so this project takes an inside look at the lives, hopes, dreams, desires and challenges of New Zealanders entering adulthood. This project is text and photography-based longitudinal journalism for New Zealand Geographic.
19. A set of stories totalling around 25,000 words, 40 photographs and range across some 40 to 50 pages of a special issue of New Zealand Geographic magazine and suite of stories on a special focus content hub on NZGeo.com (outside of paywall).

General Assessment

20. This project will provide an insight into the lives of NZ teenagers at a time when COVID and a range of other factors are changing the world they are stepping into. This type of longitudinal journalism is rare due to its cost and timeframe, which is why assessors felt the project fitted the definition of at-risk public interest journalism (PIJ).
21. The 10 teens will be chosen to ensure they are demographically representative of their cohort by ethnicity, geography and income and represent a spread of ages between 13 and 19. The participants will be recruited through approaches to community organisations, iwi, schools, advocacy, arts and youth groups.
22. Parental permission will be required, and the participants will be fully briefed on the implications that appearing in the article may have for them. Social media will be strictly monitored when stories are published on social media and New Zealand Geographic does not allow comments on its website.
23. New Zealand Geographic will follow the UNICEF guidelines and the Ara Taiohi code of ethics for working and reporting on young people. This means a teen may decline questions, skip questions, change their mind about including particular comments on the record and end their interviews at any time.
24. An extra level of editorial oversight will be added with an eye to the ramifications of the story for the participants. External expert consultation may be sought if, for instance, a participant wants to share details of their mental health, to ensure publication does not adversely affect the teen.

25. A journalist and photographer will spend about six half-days over the year with the participants capturing a range of occasions etc. that are a part of that participants' everyday lives.
26. New Zealand Geographic will appoint two advisors to sit outside the journalistic process to ensure the needs of the participants are met. One advisor is [REDACTED] a Māori photographer with experience advocating for children and a second will be a teen peer advisor.
27. The project plans to produce a set of stories around 25,000 words and 40 photographs that will replace half of the New Zealand Geographic magazine in a special issue pitched as a record of what young adulthood looks like in 2021.
28. It will be reproduced online as a set of stories on NZGeo.com within a special-focus content 'hub' which will satisfy the PIJF requirement for free access to content. NZGeo.com is also provided free to every school in Aotearoa by the Ministry of Education.
29. It will be promoted via social media and individual posters featuring the teens and a short summary of their story will be distributed as billstickers to engage the youth audience.
30. The budget request is for [REDACTED] with a NZ Geographic platform contribution of [REDACTED].

Staff Opinion

31. There is very little media given over to giving voice to teenagers and New Zealand Geographic is a publication with a long track record of this type of project with experienced writers and photographers on the team. The longitudinal nature of the project provides potential to create insight that could be impactful and is deserving of the budgeted cost.
32. Assessors were unanimous in their support of this project and its intended rangatahi audience. One assessor noted, *"The proposal subject matter is difficult and aimed at one of the key audience subjects which this fund is designed to target."*
33. There is a risk around exposing the participants to the public gaze. We believe the applicants are well aware of those risks and have done a great deal to mitigate them. To not take the risk would mean the stories could not be told and the opportunity for a generation to have their voices heard and hopefully be better understood would be lost. Staff recommends that this project be monitored closely alongside the applicant to ensure the stringent procedures to protect the participants are followed as per the proposal and any deviation is raised immediately with NZ On Air.
34. The application meets the criteria of the PIJF and will provide culturally and demographically diverse content that speaks to an underserved rangatahi audience. **Funding is recommended,** [REDACTED]
[REDACTED]

Cybersecurity in Aotearoa

Techday Ltd

\$73,152

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

Synopsis

35. *Cybersecurity in Aotearoa* is a series of 48 text-based stories and interviews focusing on issues of cybersecurity in Aotearoa published for Techday's network of websites (SecurityBrief New Zealand, CFOtech New Zealand, IT Brief New Zealand, bizEDGE New Zealand, Channellife New Zealand, FutureFive New Zealand).

General Assessment

36. Techday is a kiwi-owned media business providing expert writing around Information Technology (IT) and provides freely available digital content via six websites and associated e-newsletters targeting specific topics i.e. Security.
37. Content will be available freely via Techday's websites along with social media promotion. Techday has a formal content sharing and licensing agreement with RNZ.
38. Techday's current content is news focused predominantly on international stories. The application proposes contracting expert journalists to investigate the cybersecurity issues facing New Zealand providing longer form stories with time for research.
39. The stories will be broken into three different types. Interviews with key players in government and local cybersecurity experts i.e. the Computer Emergency Response Team, investigative stories looking at historic and recent cybersecurity breaches and jargon-busting stories and resources to help educate New Zealanders around the issues.
40. Depending on the topics, the stories will be syndicated out to three or four of Techday's websites reaching 1,200 to 6,000 per story but could also be picked up by other media including RNZ in the first instance.

41. [REDACTED]

Staff Opinion

42. This series of 48 long-form stories provides timely information around an issue of increasing concern globally.
43. Assessors acknowledged there is a current critical shortage of cyber security journalism. One assessor noted that it will remain "*highly salient with a pressing need for public (and perhaps corporate) education.*"
44. There was concern the budget was high for a text-based application and NZ On Air.
45. While the application does not address a commitment to Te Tiriti o Waitangi or te reo Māori, the content does affect all of Aotearoa and staff could work with the applicant to ensure that effects of cybersecurity on diverse audiences are covered and collaboration with Māori media is encouraged.
46. While the proposal talks about long-form stories there's no definition of what that would mean in practice. Techday's current stories sit around 500 words and staff intends to provide a clearer PIJF definition moving forward of what constitutes long-form (e.g. 1000 words or more). At 1000 words the current budget would be considered reasonable. Staff intends to work with the Techday team to meet this long-form scope.
47. Techday already has strong credibility in this area and the expertise to deep dive into issues mainstream media do not, providing critical PIJ. **Funding is recommended** [REDACTED]

How Good Is Our Public Service?

BusinessDesk

\$174,092

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

Synopsis

48. *How Good Is Our Public Service?* is a project encompassing 10 – 30 stories, photos and interactive graphics that assesses the quality, size, organisation, capabilities, and composition of New Zealand’s public service. This project will involve multiple stories and interactive graphics for BusinessDesk.

General Assessment

49. The project is to provide a comprehensive series of at least 10 and up to 30 stories that provides in-depth analysis of the New Zealand public sector including text stories, infographics, data maps and visualisations developed by an experienced team of journalists over 15 weeks.
50. The series will outline the current state of the public service in terms of size, leadership, composition etc., assess the key policy agencies, the regulators and appraise the research and scientific capability, public service leaders, policy analysts, career progression and operational capability.
51. This series will sit in front of the normal paywall for Business Desk. The mapping and baseline information produced will be available online as a resource for other organisations including the media to use.
52. [REDACTED]
53. The series will be launched at a Wellington event with budget assigned for promotion.

Staff Opinion

54. Staff discussed whether this was something that BusinessDesk would do as a matter of course but they argue that due to the complexity and in-depth nature of this project it would not be produced without PIJF support.
55. There is no doubt this proposal meets the requirement of the PIJF in terms of holding power to account and in filling a gap no other media is currently filling. While it could be argued this is the role of the Parliamentary Press Gallery, that coverage is generally focused on politicians and only covers the public sector matters of the day.
56. The analytical nature of this proposal carries some public perception risk if the coverage is seen as too aggressive or targeted (e.g. the performance analysis of identifiable CEOs). Staff provided this feedback to BusinessDesk who assured them that broad context on sector performance vs. targeting individuals was the intention of this coverage. Given the good reputation of BusinessDesk, staff believes they understand this risk and the risk to their own reputation in not providing fair and balanced reporting. Additionally, the public sector has a responsibility to act on the public’s behalf and the public has a right to know if they are performing well.
57. Assessors agreed the proposal provided important PIJ but there was concern at the lack of clarity around the amount of content that would be produced (10 – 30 stories) and the size of the budget if only 10 stories was generated. Further to this, assessors felt that if BusinessDesk delivered only 10 stories then would this suffice for genuine accountability.
58. Staff queried the 10 – 30 stories scale to try and gauge greater detail around likely output and lengths. BusinessDesk responded with the following information:
- “... if we create profiles of every substantial government entity and outline their budget, key responsibilities and internal success metrics, we’d be looking at 50-200 pieces of content for that alone. However, we may also discover that this subject is boring, or they are all the same, in which case there would not be a lot of value added and we would not do it. But you’ll appreciate the metric is crude. An investigative feature article shouldn’t be compared with a 300-word news story based off a media release ... Here’s how I see the investigation potentially playing out:”*

| | Min. pieces | Max. pieces | Min. words | Max. words |
|------------------------------------------------------------------|-------------|-------------|------------|------------|
| Current state of the public service – 2000 words | 5 | 10 | 10,000 | 20,000 |
| Assessment of the key policy agencies – 1500 words | 6 | 10 | 9000 | 15,000 |
| Assessment of the regulators – 1500 words | 3 | 8 | 4500 | 12,000 |
| Assessment of research and scientific agencies – 1500 words | 5 | 10 | 7500 | 15,000 |
| The policy analysts – 1500 words | 5 | 10 | 7500 | 15,000 |
| Operational capability – 1500 words | 5 | 10 | 7500 | 15,000 |
| The leaders – 1500 words | 5 | 10 | 7500 | 15,000 |
| Key entity descriptions – 450 words | 50 | 200 | 22,500 | 90,000 |
| Interactive graphic explaining public sector and entity linkages | 1 | 5 | | |
| Photos | 15 | 100 | | |

59. [REDACTED]
60. The innovation around interactive graphics is laudable; however, staff notes it adds [REDACTED]. The rationale is justified in terms of ensuring the stories are palatable and engaging for the general public, but staff note that this is an aspect of the project that will be monitored closely to gauge its execution and efficacy in regard to viewer engagement. Any future or ongoing investment in a similar scope of work for BusinessDesk will be considered in light of this project's performance.
61. The lack of certainty around the likely amount of content to be provided makes it hard to cost this proposal accurately [REDACTED]. However, as BusinessDesk point out – this is a relatively crude measure that does not consider the potential number of content pieces within each story and the word length scope. Until this team is able to start researching this project, that scope remains uncertain. There is no doubt the research required to do this project is high and requires considerable expertise. The outcomes could equally be seen as vital to public interest. **Funding is recommended.**

Ifoga

SunPix

\$181,118

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

Synopsis

62. *Ifoga* is a video-based series, 4 x 22' stories investigating the ongoing stories of Pasifika who have suffered abuse in state care. The primary platform for this project is TP+, with secondary platform support from E-Tangata, Māori Television, and Pacific Media Network (NPRT).

General Assessment

63. So far there has been little to no media coverage of the 'Royal Commission of Inquiry: Abuse in Care' as it relates to Pacific peoples. The proposal meets a number of important criteria of the PIJF especially in giving voice to an intensely Pacific story and holding power to account.
64. Assessors flagged there could be an issue around a possible conflict of interest (COI) of the main journalist [REDACTED] who is also a [REDACTED] and was on the [REDACTED] where [REDACTED] no doubt heard the stories that will form the basis of this series. Staff intend to seek clarification on this prior to contracting.

65. The key personnel, [REDACTED] have great experience from their many years delivering Tagata Pasifika (TP). The TP team has already recorded some interviews but will need to secure the consent of four victims to ensure the project can go ahead, which would need to be a condition prior to contracting. They have the cultural understanding required to ensure all programme participants are treated with respect.
66. The proposed output of 4 x 22' would deliver something close to a one-and-a-half-hour documentary for a budget of [REDACTED].

Staff Opinion

67. Staff notes that *Terror At Lake Alice* a six-part podcast for Stuff investigating the physical, mental and sexual abuse at Lake Alice Psychiatric Facility received funding of \$105,610 in the 2020-10 round. However, the focus of that project was centred around the Māori boys who were disproportionately affected and therefore issues of duplication were lessened knowing that the focus of *Ifoga* is around the impact on Pacific peoples.
68. This proposal shows good platform collaboration to ensure content is shared widely via E-Tangata, Māori Television, Pacific Media Network Trust and TP+. There was some discussion around why this important content could not be delivered within the existing scope of TP, but it was pointed out that TP's current magazine style programme does not lend itself to this type of content. It should also be noted that the graphic and disturbing nature of the stories would not be suitable for family viewing on a Sunday morning.
69. Assessors were generally supportive of the project and the cultural capability of the applicants. One assessor was keen to point out "I understand the photo that has been submitted in this proposal and its significance in recognising a uniquely Pasifika response ... The staff are seasoned practitioners with the ability to deliver."
70. This is important PIJ that TP are not funded to currently deliver. It speaks to a number of criteria both for PIJF and NZ On Air including empowering minority voices, holding power to account and uncovering issues of public interest. **Funding is recommended** [REDACTED]

Inside Child Poverty 10 Years On

Red Sky Film & Television

\$204,970

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

Synopsis

71. A 1 x 45' documentary for Three. 10 years on from his landmark documentary which put the words "child poverty" into the nation's vocabulary, investigative journalist Bryan Bruce reviews what has or has not been done to improve the lives of our nation's most deprived tamariki.

General Assessment

72. *Inside Child Poverty 10 Years On* revisits a documentary that was aired 10 years ago and went on to have a genuine impact on public policy and public understanding of child poverty. It will be aired in [REDACTED] in prime time on Three [REDACTED].
73. While reporting and indeed measurement of child poverty has improved over the past 10 years the proposal argues that many Government policies put in place have not seen critical analysis especially in the light of COVID-19 and its ongoing effects.

74. Discovery NZ will contribute [REDACTED] licence fee and a promotional campaign. This is lower than the usual [REDACTED] NZ On Air would expect for a high-end quality documentary for linear. Staff notes that the PIJF does not require the same platform contributions as NZ On Air expects for its baseline funding.
75. The project will provide for two internships for young journalists seeking entry into investigative journalism.
76. Assessors were unanimously in favour of funding this project with one emphasising, *“I believe this proposal has the unique advantage of an existing benchmark against which to measure progress (or the lack of it).”*

Staff Opinion

77. Assessors discussed whether this project – given it is the type of TV documentary project that NZ On Air has funded in the past – should come into the PIJF or into a general Factual funding round. Staff spoke to Discovery about this, and they emphasised that this kind of project was important to them but that they would prioritise applications such as [REDACTED] in the general round and felt this was better suited to the PIJF given the topic.
78. This is a high-quality proposal from a highly experienced team and is a text book example of public interest journalism subject matter. Given the large scope of the project and its importance staff believes the budget is justified.
79. The project has a Māori producer capable of ensuring Te Tiriti o Waitangi and te reo Māori are handled appropriately.
80. The project has the potential to be as impactful as its predecessor and the topic remains as critical to New Zealand as it did 10 years ago. **Funding is recommended.**

IRL **The Spinoff** **\$335,746**

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

Synopsis

81. *IRL* explores the real-world consequences of online life through in-depth investigative features and personal stories. 8 x 3,000-5,000 word long-form investigative written features, with custom imagery and/or data visualisation, to be released monthly, and 15 x 1,000 word written features with custom imagery, to be released fortnightly for The Spinoff.

General Assessment

82. The series will focus on the personal realities of technology and how people behave when technology mediates the spaces between them covering topics such as online radicalisation, social-media mob justice, online crime, online reputations, online business, online addictions etc. Individual stories will be contextualised with experts in the various topics.
83. The Spinoff has delved into digital culture before but says the complexity and depth of this project puts it outside their business-as-usual mahi and could only be delivered with PIJF funding.
84. The budget of [REDACTED] would put the cost per story at an average of [REDACTED] but at the higher end of the application’s estimated scope, a 5,000-word story would come out at [REDACTED] a word, which is not unreasonable in comparison to similar projects in this round.
85. The primary platform will be The Spinoff, although they point out they have copy-sharing agreements with RNZ, BusinessDesk and the NZ Herald. The stories will have a dedicated landing page. Its primary audience target will be 15-35.

86. The production team includes [REDACTED] and [REDACTED] along with the recruitment of a full-time senior editor, a writer/researcher and a part time project manager. The proposal outlines that all these positions will be filled “following *The Spinoff’s* inclusive approach to employment, and all will be employed specifically for IRL.”
87. The proposal spoke at length of *The Spinoff’s* commitment to Te Tiriti o Waitangi, but the proposal has no concrete commitments apart from the line “we will actively seek out people whose lives have been affected by technology with a particular focus on marginalised groups notably Māori and Pasifika Communities that are on the wrong side of the digital divide, while featuring rangatahi who are creative and heavy users of technology.”

Staff Opinion

88. Staff noted that additional content outputs (15 “as-told-to” stories providing opportunity to engage with marginalised communities) are mentioned in the body of the proposal but were not included explicitly in the deliverables. Staff will confirm this with *The Spinoff* prior to contracting.
89. Two of the three assessors were in favour of the proposal despite reservations about its lack of concrete detail in terms of meeting Te Tiriti commitments. It was proposed by some of the assessors that *The Spinoff* push to hire Māori and Pasifika staff to meet its intended objectives stated in the proposal. Staff will update *The Spinoff* on the assessors’ feedback if funding does go ahead.
90. This topic is worthy PIJ and the format and platform are suitable for the demographic. **Funding is recommended subject to confirmation of content outputs.**

Maisuka

SunPix

\$131,139

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

Synopsis

91. *Maisuka* investigates the rise of Type 2 diabetes in the Moana adolescent population. This is a 1 x 44’ documentary for TP+.

General Assessment

92. This documentary tackles a serious problem facing the Pacific community and impacting Aotearoa. The proposal quotes figures that New Zealand’s health system spends more on the disease than it does on cancer, and it is predicted to rise from the current \$2.1b to \$3.5b in social cost within the next two decades.
93. As well as raising the alarm, this show will seek to promote Pacific solutions and has [REDACTED]
94. Tagata Pasifika (TP) has the community connections and the cultural understanding to be able to tell this story and will use a variety of personal experiences along with expert analysis to bring home the enormity of the issue.
95. The production team has proven experience in [REDACTED], and [REDACTED]. A Pacific director is still to be recruited.
96. The documentary will feature on TP+ with secondary platform distribution including via Pacific Media Network, E-Tangata and Māori Television.

Staff Opinion

97. All assessors were in favour of the project and discussed (similar to *Ifoga*) whether TVNZ would be prepared to broadcast this within TP [REDACTED]. Another assessor queried the [REDACTED] but it was agreed that the platform collaboration would help to mitigate this. Staff will encourage Sunpix to engage with TVNZ on including *Maisuka* within TP.
98. This proposal meets the criteria of both the PIJF and NZ On Air and provides critical information in the public interest both for the wider audience and in particular Pasifika communities. It could provide a lifesaving wake up call to many who are at risk from Type 2 Diabetes. **Funding is recommended.**

Nē?

The Spinoff

\$217,325

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

Synopsis

99. *Nē?* is a podcast and written series, exploring hot issues within te ao Māori through an informed and dynamic Māori lens. This project includes 25 x 30' podcasts released fortnightly, and 50 x written features released weekly on The Spinoff.

General Assessment

100. This is a multi-part current affairs series focusing on te ao Māori issues made by an all-Māori team led by [REDACTED]. Topics will vary but the lens through which they are viewed will be Māori.
101. The research done for the podcast episode will then inform a written feature.
102. The Spinoff claims that this is at-risk or missing PIJ on the basis that there is no regular current affairs podcast solely dedicated to Māori issues and perspectives.
103. All assessors were in favour of the project with one stating that *"the use of Nē? As a working name is great because it has both a colloquial and formal application in terms of storytelling from a Māori perspective. This proposal offers a strong editorial and staffing component."*
104. The budget of [REDACTED] will be spread across 25 podcasts and 50 written features

Staff Opinion

105. To ensure a strong reach to Māori audiences, the assessors felt the project could be encouraged to collaborate with iwi radio. This will be recommended to The Spinoff prior to contracting.
106. This proposal has the ability to deliver strong PIJ content to Māori audiences while giving mainstream audiences a glimpse into te ao Māori and Māori whakaaro. **Funding is recommended.**

Paakiwaha

UMA Broadcasting

\$433,000

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

Synopsis

107. This is a proposal to expand the existing Waatea News Current Affairs show *Paakiwaha* by increasing the number of shows each week and broadcasting every working weekday morning. It also proposes to have more journalists and two hosts. 480 hours live broadcast p.a. 10 repeat broadcasts per show, 960 podcasts to Soundcloud, 1,200 posts to Waatea website and social media platforms.

General Assessment

108. NZ On Air has funded *Paakiwaha* (48 x 2 hour weekly current affairs show in English that plays Mondays 10.00am to midday) since 2003. The last year we funded was FY2019-20 [REDACTED]

[REDACTED] The annual funding amount is usually \$75,000.

109. This proposal expands the programme from one day a week to five, moves it to the prime breakfast slot (7am to 9am) and adds two journalists and a second host, essentially creating a Māori “Morning Report”. The show will also now be bilingual.

110. The addition of journalists will lift the current format which relies on phone interviews to enable live and on the spot coverage as well as kanohi ki te kanohi (face to face) interviews and it aims to present four to six stories per hour.

111. Content will be published online to the Waatea news website, via live-streaming, podcast channels, social media platforms, YouTube and mobile phone apps. Iwi stations will be able to pick up content via the Te Māngai Pāho funded Punga network and Burli news hub.

112. *Paakiwaha* will collaborate with the 21 iwi radio stations, along with regional news providers Waipareira Digital, E-Tangata, RNZ, The Hui, Māori Television and TVNZ's *Te Karere*.

113. [REDACTED]

Staff Opinion

114. All assessors were strongly in favour of the project. One stated “Costs associated with the budget are consistent with industry standards. the time shift to a prime breakfast slot over an extended timeframe of 1-5 programmes per week meets a growing demand for a Māori centric approach to news.”

115. There was some concern about the sustainability of the programme beyond the life span of the PIJF and expectations to continue annually funding it at that higher cost base. NZ On Air and TMP will need to discuss how this funding could potentially carry on beyond the PIJF if its performance is strong.

116. This application provides good PIJ content delivery via wide and demonstrated avenues of collaboration. The move to ensuring it is a bilingual show is a strong embodiment of Te Tiriti o Waitangi and it is an important and overdue step forward for Māori radio and online news and current affairs. **Funding is recommended.**

Party People

Aotearoa Media Collective

\$236,930

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

Synopsis

117. Following on from a primarily self-funded [pilot series](#), *Party People* brings scrutiny and review to politics while preserving the upbeat conversational approach to political analysis.

118. This is a 26 x 45' audio and video series for RNZ as the primary platform with secondary distribution via Tūranga FM and Radio Waatea.

General Assessment

119. The proposal follows a successful podcast series last year that focused on Māori politics with a proposal to extend the series into video as well this year. For the pilot series, R [REDACTED]

120. The second series proposes a specially designed roundtable multi-camera set up to provide as-live edited video to the podcast giving the audience the opportunity to see the nuances of the discussions.

121. *Party People* is planned to air [REDACTED]

122. The proposal contained letters of support from RNZ, Tūranga FM and Radio Waatea who will all air the video and podcast respectively.

123. [REDACTED]

Staff Opinion

124. All assessors were strongly in favour of the project. One stated, *"I would support this proposal first and foremost on the basis of the success of the pilot and the calibre of the team that will produce the second series. There is a strong commitment from RNZ (which self-funded the pilot with AMC) and a video strategy that should attract a reasonable audience. A left-right-mediator format can be engaging and the proposed participants should build a good following. Behind the banter will be an informative programme that fills the PIJF mandate."*

125. The PIJF guidelines generally state the fund is not available for national political reporting (which is currently well covered by mainstream media) it does, however, provide a caveat around where a gap in terms of targeted audiences can be identified. In this instance, with the largest cohort of Māori politicians in Parliament, the need for culturally led critical analysis has never been greater and is not met anywhere else.

126. The project meets the goals of PIJF in providing Māori and Iwi journalism made by Māori about Māori perspectives, issues, and interests prioritising the needs of Māori. **Funding is recommended.**

[REDACTED]

| | | |
|------------|------------|------------|
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

The Detail

Newsroom

\$806,135

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

Synopsis

135. *The Detail* is a daily podcast aimed at a younger audience who accesses content through non-traditional channels. It is designed to explain the stories behind the headlines and give listeners context, and a deeper understanding of notable events. This is a 99 x 20' podcast series (18 months) by Newsroom for RNZ.

General Assessment

136. *The Detail* has been running for three years and was originally funded under the RNZ Innovation fund. This month it marked its 400th podcast episode. RNZ data show episodes of *The Detail* have been downloaded more than three million times and it now sits third in terms of RNZ programme downloads behind *Morning Report* and *Nine to Noon*.

137. *The Detail* promotes itself as the “news explained”, providing expertise from journalists and experts to help the audience make sense of the big stories. Audio podcasts are accompanied by text stories available on the RNZ, Newsroom and Stuff websites.
138. NZ On Air funded 6-months of *The Detail* for \$311,269 in the 2020-10 round. This shortened time frame was due to the fact that [REDACTED] NZ On Air decided in February 2021 that existing funded journalism series (such as *The Detail* and Regional Media projects) should come into the PIJF for future funding to ensure that all applications were assessed under the same processes and guidelines.
139. This application provides for 322 episodes of 22’ duration between [REDACTED]
[REDACTED]
[REDACTED]
140. The application points to a growing audience especially among what it calls ‘hard to reach millennials’. [REDACTED]
[REDACTED]
141. The primary platform distribution is Newsroom with additional platforms of RNZ and Stuff as well as third party distributors including Apple and Spotify. [REDACTED]
[REDACTED]
[REDACTED]
142. The MOU provides an understanding of the level of co-operation and editorial control allowed for in the relationship and both Newsroom and RNZ have robust editorial capability along with reputations to maintain which should maintain journalism of the highest calibre.
143. The applicant acknowledges a lack of diversity in its team and while it says it tries hard to include diverse voices in the series, it says a lack of diversity in major newsrooms is an ongoing issue. It has included a budget line to assist implementation of a strategy to second reporters to *The Detail* or meet the cost of freelance journalists from diverse cultural backgrounds.
144. [REDACTED]
[REDACTED]
[REDACTED]

Staff Opinion

145. Most assessors acknowledged the podcast had delivered high quality PIJ. One commented, “*The Detail is a successful venture that fits squarely in the public interest journalism frame. Newsroom and Radio NZ, together with Stuff ensure it has a broad reach. The personnel involved are highly experienced, with proven track records in broadcasting and podcasting.*”
146. However, assessors pointed to a complete lack of a demonstrated commitment or reference to Te Tiriti throughout the proposal. This would be detail sought prior to contracting.
147. This is a quality podcast that has delivered over a number of years. Audiences take time to build up and the continued growth of this podcast is evidence that given time audiences will build a following.
148. The MOU with RNZ is only for the 2021 calendar year as is the letter of support and we would need to ensure that RNZ will remain supportive of the project across 2022. There is no supporting documentation around the continued involvement of the Stuff platform and that maybe because that is provided via a content sharing arrangement with RNZ and Stuff.
149. The assessors were also concerned in the precedent of continued funding for *The Detail* beyond the two years of the PIJF and felt this project should be decided at NZ On Air Board level as they believed it was a governance issue, and at that budget level (close to the >\$1m threshold for Board decisions) they were not

in a position to provide a definitive recommendation without clear support from the NZ On Air Board.

Funding is recommended [REDACTED]

The Hui: Summer Edition

Great Southern Television

\$178,729

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

Synopsis

150. A summer edition of the Māori current affairs programme to be broadcast over *The Hui*'s usual hiatus every Monday at 8:30pm. *The Hui: Summer Edition* will be uploaded directly to Facebook, and will be uploaded and shared on Newshub's web and social media platforms.

General Assessment

151. The proposal is to produce on 5-8-minute-long current affairs story focused from a Māori perspective.

152. [REDACTED] *The Hui* shifted to digital-first distribution on its Facebook page ahead of the linear playout in 2020 after in an attempt to reach a broader and younger-skewing audience demographic.

153. These stories will be produced by junior up and coming reporters [REDACTED] and [REDACTED] under the part time supervision of reporters from *The Hui*.

154. The proposal states that now *The Hui* is a digital-first programme, the Summer series will maintain its audience. It says Māori audiences are entitled to year-round current affairs at a high-level.

155. Due to the social media platform nature of this content and the relative youth of the presenters, *The Hui* believes the Summer edition will have a stronger reach into the hard-to-reach younger audience.

156. Newshub has indicated it is prepared to use shorter versions of the items potentially providing an even greater audience.

Staff Opinion

157. All assessors were strongly in favour of this proposal with one noting "*I am not a particular fan of "summer news programmes" as they traditionally tend to consist of a mash-up of previously run highlights. This proposal is not that because it offers fresh material. I am very supportive of the notion of using this time to identify and support relatively new talent to the industry.*"

158. The proposal both upskills two young reporters and provides content during a period when all other current affairs shows are off air. Facebook is capable of delivering a strong audience especially with Māori.

159. [REDACTED] airing on social media is high compared to similar-scaled projects, but this is tempered by the fact it is also providing training for two reporters who are transitioning into current affairs. **Funding is recommended.**

The Living Forest

Lifestyle Publishing

\$4,250

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

Synopsis

160. What happens when you see the forest as a living entity? Wilderness Magazine visits three iwi in New Zealand to understand their relationship with the ngāhere (forest). The project is predominantly written journalism and will be published in Wilderness magazine and on wildernessmag.co.nz. A 2,500-word feature story, a 45 sec video and accompanying photos.

General Assessment

161. This proposal is for a single story that encompasses the views of three iwi about their relationship with the ngāhere (forest) and natural world.

162. While the reporter is Pākehā, she has demonstrated in past work that she is capable of cultural sensitivity and given that the readers of Wilderness magazine are predominately Pākehā, she will also be aware of the issues they will be curious about. To demonstrate her determination to provide a collaborative approach with iwi to tell their stories, she has committed to traveling to meet with her talent face to face. While this is not standard journalist practise Wilderness Magazine has deemed it appropriate in this situation.

163. The proposal outlines three iwi, Te Roroa and its relationship with kauri in the Waipoua forest, Whanganui and its relationship with the Whanganui River and Ngāti Waewae on the West Coast to discuss its relationship and guardianship of pounamu.

164. [REDACTED]

165. Wilderness' readers access the magazine primarily through the printed magazine, with [REDACTED] subscribers (as of May 2021). [REDACTED]
[REDACTED] Content is freely available via the website.

Staff Opinion

166. Assessors were all in favour of the project. This proposal provides important cultural insights to an audience that might not normally be exposed to a Māori world view.

167. The applicant has gone to significant lengths to ensure cultural sensitivity especially to conduct interviews kanohi te kanohi (face to face) and to hire a te reo consultant which would put the cost of this exercise beyond their normal business as usual. **Funding is recommended.**

The Whole Truth

Stuff

\$591,465

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

Synopsis

168. *The Whole Truth* is a fact-checking project designed to protect public health. Published on Stuff, this project will include 20 animated videos, as well as 20 visual stories created for social media and accompanying text. Further distribution platforms include Māori Television and PMN (Niu FM and 531pi),

General Assessment

169. This project builds upon the COVID-19 vaccine fact-checking project currently under way - and made possible by funding [REDACTED]. This funding has ceased, and Stuff would like to continue broadening the scope beyond vaccination to all matters concerning the well-being of vulnerable communities.
170. The content provided will be 20 animated videos, fronted by experienced broadcasters. Each video will be between 1-2' minutes in duration, and each will reflect one of 40 written posts. 20 visual stories will be created specifically for publication on social media. Each of these reflects one of the 20 animated videos. 40 written posts, each between 300 and 500 words will be published on a bespoke site within Stuff and in its newspapers.
171. This written and visual material will cover areas including, but not limited to pregnancy and maternal well-being; nutrition; mental health; healthy homes; vaping; recreational drugs; and physical activity.
172. While the project will call out harmful and misleading information it will be careful to keep a positive tone as the applicant believes evidence shows antagonistic content has been seen to be less effective in combating misinformation.
173. The applicant says while the project will be similar in approach to the COVID-19 project, this version will provide more comprehensive translation of content into languages of the Pacific, a broader scope of subject matter, tackling harmful misinformation in a variety of guises, opening up new audiences, and an established fact-checking team with proven reporting, production and publication processes on a similar project.

Staff Opinion

174. Most assessors were in favour of the project with one noting, *"This proposal addresses a pressing need. The falsehoods surrounding health have risen exponentially since the pandemic began. The Stuff solution, well supported by MTV and PMN, has the potential to counter this with facts. The Covid-19 fact-checking funded by the Google News Initiative is a good guide to what can be expected from funding this initiative. The project has merit in approaching subjects from an informational rather than news-based point of view."*
175. The cost of this project is high, but the resources needed to fact check and translate complex information into social media sized content is difficult. However, given the use of existing staff it is hard to pinpoint the costs that are incremental to Stuff business as usual.
176. The level of misinformation in communities is extreme and this project is one attempt to tackle the issue.
Funding is recommended [REDACTED]

ANNEXES

[REDACTED]

[Annex B](#): A list of all PIJF: Project (National) applications submitted over the two-stage process.