



Asian Media Use in Aotearoa NZ in 2021

**A Qualitative Research Study
focusing on Chinese and Indian
New Zealanders**

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1. Introduction

NZ On Air's mission is to support the development of media content which connects and reflects our nation and ensure that New Zealanders can experience public media that is authentically New Zealand.

There has been concern that New Zealand media may not be serving the needs of Asian New Zealanders as well as it could. For example, while Asian New Zealanders make up 15.3% of New Zealand population, the 2020 NZ On Air Diversity report demonstrates that they are significantly under-represented in New Zealand media creation (5% of directors and producers, and 9% of writers). NZ On Air needs to ensure that all New Zealanders are connected and reflected in New Zealand media, and have access to authentically New Zealand media that is relevant and meaningful to them.

To help NZ On Air make this happen we have undertaken this engagement with the New Zealand Chinese and Indian communities. In the study we explore: what Chinese and Indian New Zealanders are currently watching and listening to; and why. The findings will be used to guide the development and promotion of authentically New Zealand media that is relevant, meaningful and accessible to these communities.

1.1 Core Questions:

- What do NZ Indian and Chinese audiences currently consume? How? Where? Why?
- How well (or otherwise) does existing NZ-produced media reflect and support the development of Indian and Chinese New Zealand culture and identity? What works well? What is missing?

The study will be used to support the creation of New Zealand media that is relevant and meaningful for New Zealand's Chinese and Indian communities, and support the promotion of NZ media to these New Zealanders.

Detailed objectives are included in Appendix 2.

1.2 The Research Method

We used an ethnographic approach in which researchers qualitatively explored the needs, attitudes and behaviour of a small number of Chinese and Indian New Zealander's in depth and detail. Qualitative methodology means that we focused on understanding behaviour rather than measuring it.

We spoke with 18 Chinese people, 14 in Auckland and four in Hamilton, and 18 Indian people, 14 in Auckland and four in Hamilton.

Participants were selected in order to ensure that we had a wide range of different individuals, of different ages, incomes and gender, including those who have arrived in New Zealand recently, longer ago, and some who were born in New Zealand.

Participants were asked to complete a diary of their media consumption for seven days in the lead up to the research interview, in order to help both the researchers and the participants see the detail of their actual behaviour.

Researchers then spent a 2 to 2 ½ hour session with the participants in which we explored their media choices in depth in order to understand their behaviour in the context of their NZ lives and identity. Most of these interviews were conducted in participants' homes, which meant the researchers could understand their domestic lives, their families, and how their viewing decisions are negotiated within the household.

A detailed breakdown of who we spoke with for each part of the study, the discussion guide and diary format are included in Appendix 2.

2. Executive Summary

2.1 Identity, media and Chinese New Zealanders

Chinese participants, like all New Zealanders, have complex, multilayered identities. Being part of New Zealand is certainly part of their identity. However in this research study we found that the identity, outlook and communities Chinese participants connect with in their media choices are often Chinese and/ or international more than New Zealand. Likewise the platforms they use and influencers tend to be more Chinese or international.

New Zealand-produced media tends to be a small part of Chinese participants' repertoire and may not even be on their radar. When they do think of NZ produced media they tend to think of linear TV and broadcast radio, which Chinese participants tend not to use.

We found significant barriers for Chinese participants to access New Zealand produced media, both with regard to content and platform. The first is that Chinese participants' media needs are well-served by Chinese and international content. To reach them New Zealand-produced media would need to offer something unique that their current repertoire does not.

Participants do feel that New Zealand-produced media *could* offer them something unique. Participants are somewhat interested in the potential of New Zealand-produced media to connect with New Zealand, the New Zealand social narrative and their New Zealand environment. Some participants currently do this through news and current affairs media (e.g. NewsTalk ZB, *The AM Show*), or occasionally entertainment media (e.g. *Popstars*, *Grand Designs NZ*, hunting and fishing shows).

Often however Chinese participants feel New Zealand produced media is "not for me". Language is part of this barrier as many participants enjoy watching or listening to content in Mandarin or Cantonese. There is also a feeling from some participants that New Zealand-produced media is made for "Kiwis", and they are not including themselves in this definition of "Kiwis". These participants feel that "Kiwis" are people who have been born and brought up in NZ, and whose life is and always has been very New Zealand-focussed. They feel more Chinese than "Kiwis", so do not expect that New Zealand-produced media will be "for me". In order to reach Chinese New Zealanders NZ-produced media content needs to be recognisable to them as something they will enjoy.

Community validation is also important for Chinese participants. They want to watch and listen to content that is popular within their communities. Social media is

an important way in which participants find content to watch, particularly WeChat, and YouTube. In order to reach Chinese New Zealanders New Zealand-produced content needs to be promoted and talked about within the New Zealand Chinese community.

One of the more significant barriers to New Zealand-produced content for Chinese New Zealanders is the platforms it is on. Currently Chinese New Zealanders often believe that NZ-produced media is only on linear TV and broadcast radio and they rarely use these. Discoverability is a priority: producers should focus on either getting NZ-produced content onto platforms that Chinese New Zealanders use, or encouraging Chinese New Zealanders to use platforms which NZ-produced content is on.

2.2. Identity, media and Indian New Zealanders

Indian New Zealanders' identity is particularly complex, multilayered and fluid, and includes their regional identities, languages, international connections and religious identity. Within this, participants tend to also identify quite strongly as Kiwis. As such, New Zealand-produced media is relevant and recognisable to them. They feel a sense of ownership: "our media".

Many Indian participants include New Zealand-produced content in their repertoire, particularly when they are watching linear TV or listening to broadcast radio. These participants find a variety of content which is relevant and meaningful to them as New Zealanders. Some are also regularly accessing NZ content online on platforms like TVNZ On Demand and RNZ.

Some Indian participants are not watching or listening to NZ-produced media, or feel they are watching and listening to it less these days. For some this is due to the platforms they use. Like Chinese participants, some Indian New Zealand participants associate NZ content with linear, broadcast platforms. For those who are moving away from these platforms NZ-produced media can become less discoverable.

As New Zealanders, Indian participants expect to see themselves represented, reflected and included in New Zealand produced media. Participants feel this is a shortcoming in much New Zealand-produced content and would like to see more content which represents them. They stress however that these representations must reflect the diversity of New Zealand Indians. Participants feel NZ media often focuses on the more obvious, well-known aspects of Indian culture and identity rather than the diverse reality.

Likewise participants feel representations of New Zealand Indians should represent their New Zealand-ness, rather than presenting them as outsiders. This does not mean representations should ignore ethnic and cultural diversity, more that representations should be real, complex and diverse.

Some participants are choosing international content over New Zealand-produced content more often these days because they feel it speaks more to how they see themselves. This is particularly so for younger participants and those with a more international outlook. These participants are defining a New Zealand identity which looks to diverse communities within New Zealand, and to worldwide communities. They feel these communities could be represented more in New Zealand-produced media.

To better serve Indian New Zealanders, New Zealand media producers should focus on two things: firstly, producing content which reflects, represents and is inclusive of the New Zealand Indians' identity as they see it - diverse, multilayered, New Zealand and for some, international. Secondly, there is an ongoing need to ensure New Zealand-produced content is discoverable for Indian participants who are moving away from linear platforms. This can be done either by ensuring content reaches them through the platforms they use; or encouraging them to access platforms which New Zealand content is on.

3. Identity and media choices

Let's start with understanding why participants choose the media experiences they choose. This includes the functional, emotional and social needs that they are meeting through their media choices, and the way in which they are using media to express and reflect their own identity and connect with the people, places and communities which make up their world.

In the context of this study we are speaking with Chinese and Indian New Zealanders, who *in New Zealand* are part of ethnic and cultural minorities. This necessarily has some impact on how they form their identity, however it is essential that we remember that identity is a very multi-faceted and fluid construct. It is made up of much more than a person's ethnicity, country of birth or country of residence. It includes personality, interests, family life-stage, gender, values, religion, age, and the many complex layers that create an individual's outlook. It can also change across different stages and different parts of one's life. Therefore to understand how NZ media can better serve Chinese and Indian New Zealanders and reflect their identity, we need to first understand the range of needs which media meets for our participants.

3.1 A framework for understanding media choices

The core needs media experiences meet are to inform and entertain. Around that are a range of experiences, genres, content and platforms which meet a wide range of emotional, social, functional and identity needs.

In this study we have observed two key continua which differentiate the needs which participants meet through their media choices.

Connection and Expression

The first continuum is the difference between connection and expression. Media choices and experiences can serve the need to connect with others, through shared narrative, shared experience, and an understanding of other peoples' experiences, beliefs and realities.

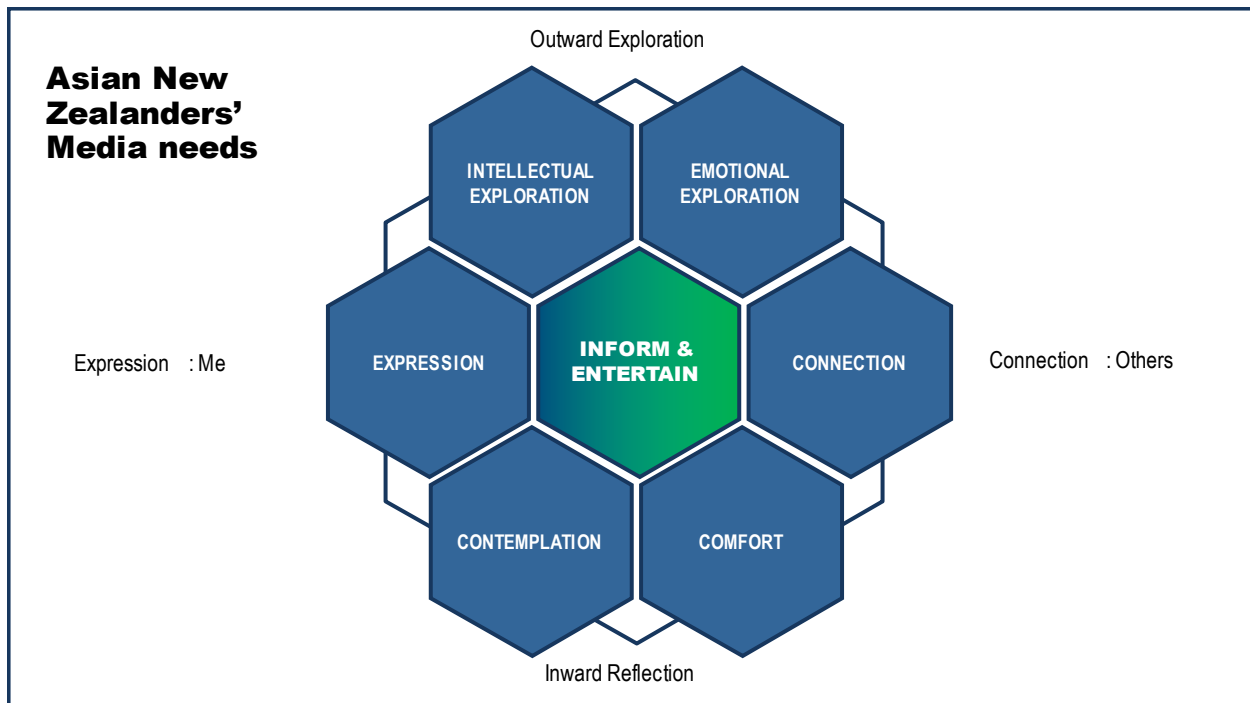
Expression is the role of media experiences in expressing who I am, my interests, experience, emotions, beliefs and personality. When people use media to meet expressive needs they are using it to tell the world, and themselves, who they are.

Outward Exploration and Inward Reflection

The second key differentiator we have observed is the continuum between a desire for outward exploration and a more inward reflective need.

Outward exploration is about using media to experience the wider world. These experiences are about people, places, and emotions that are different to one's everyday life. Exploratory media choices help people develop and define their identity in relation to the wider world.

The intersection of these two continua helps us define and understand the range of needs which drive Asian New Zealanders' media and content choices.



These needs drive choice in terms of platform, language, who one watches or listens with, what one does while watching, and what genre, subject matter, and format one watches. Media has relevance and meaning when it meets these needs. Note that a particular experience can meet several needs at the same time, and individuals' needs vary across the day. Individuals tend to have a repertoire of different platforms and content preferences to meet their varying needs.

Connection

Connection is using media to share experiences and emotions. This is physically and / or emotionally connecting with people through a shared consumption experience and socially connecting with others through a shared cultural narrative: common ground.

We observed participants using media as a way to connect with people around them in many different ways.

Some participants use media to spend time with family or friends in the same room, by watching or occasionally listening to something together. This includes family movie nights or 'couple time' in the evenings, mornings or weekends, or cooking or travelling together while listening to music or audio books.

"We watch The Marvelous Mrs Maisel together in the morning while we have breakfast, it's our time. My partner liked it, and he wanted to introduce it to me."

Chinese man, 21, LGBTQI

"Me and my sister watched Nomadland together on TV. What better way to spend the Saturday night with your sibling than watching an Oscar-winning film."

Chinese man, 24, studied overseas

"I watched the Inbetweeners on my friend's laptop, at another friend's apartment while we were having lunch and she was doing her work. My friend likes it, and it is funny. We watched Naruto (anime) while we were digesting lunch, reminiscing because we used to watch it ages ago."

Indian man, 23, student

Some participants share media experiences with their wider social circle. For example, students might watch shows recommended by one another, whilst physically in the same study room or computer lab, but watching different episodes of the same show. Some shows provide a talking point and shared experience for work colleagues.

"There are a few guys in my work team watching Popstars, my boss too. We talk about it on Zoom sometimes."

Chinese man, mid-50s.

"We all used to watch The Bachelor NZ when it was on, and talk about it at work. It was fun."

Indian woman, 32, works in admin

We observed participants using media as a way to share experiences with people in other parts of the world through social media. This includes watching content recommended by friends and family and sometimes discussing it with them. It can also include sharing the experience with others who have similar interests, or even a community formed around a particular show.

"I love trash TV. I watch Love Island, and I'm part of a Facebook group, where people post about it, so I have to watch it round about the time that it comes out."

Indian woman, 24, watching on her laptop in bed

"I'm on a WhatsApp group with people in England, and they text when they're ready to play (PUBG online battle game), usually in the morning or the evening. I play in bed. My nephew introduced me to it. I play with him when his mother lets him."

Indian man, 52, grew up in London

Sharing can also be a less direct, more conceptual experience, driven by a desire to gain or maintain a shared narrative. For some migrant participants this is about following news, popular shows and culture in their home country, in order to feel connected to that place and those people. For others it is about following news and current affairs in New Zealand, in order to have common ground and conversation with others in New Zealand.

"I have my customers here (in NZ) and (Daigou business) clients in China. I need to know what the hot topics are."

Chinese woman, 40, mum of 3, business owner

Exploration

Exploration is about using media as a way to connect with feelings, ideas, people and places that are different from our own experiences, to escape from the everyday.

Emotional exploration is about using media to vicariously feel a wider range of emotions than we do in everyday life, and connect with and understand people who are different from ourselves. Thrillers, crime stories, romances, tear-jerkers and some reality shows to meet this need. Content meets emotional exploration needs when it gives a good laugh, a good cry, or a good scare.

Intellectual exploration is using media to learn about what other people do, what other places are like, and how the wider world works. For example, some participants have a very strong interest in news and politics and use media to explore and understand how the political world works. For some this includes a strong interest in New Zealand politics, for others this is more about following world news wherever something interesting is happening.

"I like documentaries and war time movies and seeing how people react in extreme conditions."

Chinese man, mid-30s

"I listen to ZB talkback. I like to hear the different points of view, though I don't always agree with them."

Indian man, 56, avid news consumer

"Celebrity Detectives (Chinese murder mystery game show) is smart and entertaining and makes me think how I might solve the cases myself."

Taiwanese woman, 26, arrived in New Zealand 2 years ago.

Often a media experience meets the need to explore and the need for self-expression, connection or comfort at the same time.

Expression

Self-expression through media and content choice is about choosing stories that express ones' beliefs, interests and values to the world. These choices express one's identity both in the watching and listening, and through the desire to be seen as someone who consumes a particular type of content.

"I like documentaries about people from interesting backgrounds, like the Life of Pi star, he came from a really humble background."

Indian man, 33, from disadvantaged community

"I like The Marvelous Mrs Maisel because it is about her challenging the patriarchal standard, not conforming, being who she is and following her passions."

Chinese man, early 20s, LGBTQI

Contemplation

Contemplation is more inward looking, it is about watching and listening to content which reflects one's identity back to oneself. Contemplative media experiences are often ruminating on things that are useful in everyday life. Like expression, contemplation is about self-perception, but is more every day and familiar, more ruminative and often quite pragmatic and functional.

"Decluttering videos, I watch those and learn some tips for my own house."

Chinese woman, 60, retired

Contemplative media experiences tend to be on one's own, and often have a passive, reflective feel. YouTube, podcasts, audio books and radio deliver these experiences. Participants will often be doing something else while watching or

listening. Participants use contemplative media to ruminate on a wide range of things including cryptocurrencies, health and fitness, cooking, home renovation, summaries of key points or texts for formal study, summaries of books or movies they would like to watch or read but don't want to invest the time.

"On YouTube I watch these class channels, it's educational like a lecture, but in an easy, understandable way. For my course we have to read so much, like very difficult philosophies like Pico, all this complicated stuff. Like "Philosophy for Dummies". I find them a lot more helpful than reading the actual text."
Chinese Masters student, 21

"I watch Eat Shop Save, it's useful to learn about the restaurants, recipes, ways to save money."
Chinese woman, late 30s

Contemplative media experiences are more personal and inward focused than sharing experiences. They can be a way to interpret, understand and evaluate one's own experience.

"I like things (about parenting) that make you feel that you're not the only one who feels this way, you're not the only one who finds it hard, you're not the only one that yells at your kids."
Chinese mother, 36

Comfort

The comfort zone in media choices is about the need to surround oneself with the familiar - familiar voices, experiences, and stories. When people's needs are in the comfort zone they seek relaxing experiences that give them the easy, reliable comfort of stories, characters, genres and themes that they know and love.

Often participants choose comfort media when they are tired, and participants often seek these experiences late at night, in bed on phones or laptops. For participants for whom English is a second language, media in their native language offers this feeling of comfort and ease. We also saw participants watching shows or listening to music that they have listened to since they were teenagers, or which they have watched many times before. *Brooklyn 99*, *Big Bang Theory* and *Friends* are popular with some English-speaking participants for this reason, and long running Anime series offer this sense of comfort for some young men (both Chinese and Indian.)

"I like watching Friends in bed at night before I go to sleep, because you know it will be funny, and you don't have to concentrate too hard. Often I'll fall asleep before it's finished."

Indian woman, 24, health professional

"I like to watch Chinese TikTok - cute guys, cute girls, very funny people, it relieves stress, makes me feel less lonely."

Chinese woman, 23, high social media user

"I like cute animal videos on YouTube, scrolling through before I get out of bed in the morning."

Chinese man, 21

A framework for understanding Asian New Zealanders' media and content choices

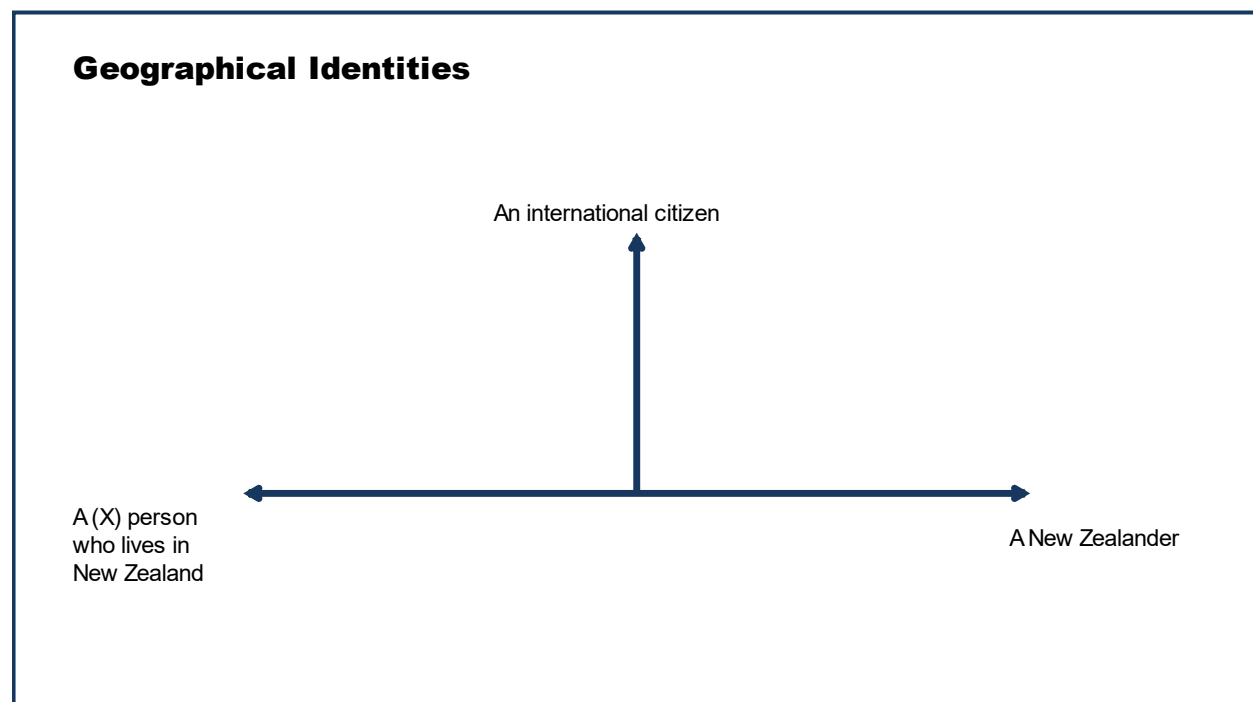
As we explore Indian and Chinese New Zealanders' media and content choices we use this framework to explain *why* they are making particular choices, and how they are building repertoires of media and content to meet their range of needs and express different aspects of their identity.

3.2 Identity, migration and New Zealand

Ethnic identity and country of residence are only one of the many layers of identity which participants want to connect with and see reflected in their media repertoire. However one of the main ways that New Zealand media can serve Asian New Zealanders is by connecting them with and including them in New Zealand narratives. In order to understand how to do this we need to explore how participants construct their own New Zealand identity and narrative.

Most of our participants are migrants, which reflects the current story of adult Asian New Zealanders. The 2018 census recorded that 77% of Asian New Zealanders were born overseas, and of those born in New Zealand most (64.6%) are under 15. This means that part of our participants' identities are about what it means to be a migrant or a child of migrant parents, and to make a connection with the New Zealand community and place while maintaining connections with a home country.

This sense of identity and connection to New Zealand is complicated and fluid, and participants vary significantly in terms of how they define the New Zealand component of their individual identity, and what level of connection they want to feel.



Some participants primarily identify with their country and ethnicity of birth. Others prefer to emphasise their connection with New Zealand and identity as a New Zealander. Others see themselves as international citizens, and connect their

identity to more than just two countries. Most are somewhere in between, and the extent to which an individual wants to connect with the New Zealand part of their identity and experience varies across different realms of their lives, at different times of their lives or of the day or with different people. Their media choices vary accordingly.

Connecting people who feel like outsiders or newcomers

Those who identify primarily with their country or ethnicity of origin tend to feel less of a sense of belonging in New Zealand, more of a feeling of being “outsiders looking in”. They do not feel a sense of involvement in or ownership of New Zealand media and so do not expect to see themselves represented.

These participants do see a role for New Zealand content in their repertoire as a means to learn how to live in New Zealand, to understand how New Zealanders talk, think and approach the world, and to explore what New Zealand can offer them. New Zealand media can serve them by helping them figure out how to interact with the land and the people.

“I watch the AM show every morning, to help me understand the Kiwi accent, for my course.”

Chinese woman, late 30s, student

“When I first came here I started listening to ZB Talkback, so I would have something to talk about on the job, with my colleagues.”

Indian man, 56, Kiwi

“It’s a bit embarrassing, but if someone asked me about life in New Zealand I don’t think I could tell them much, only about the PhD students and the tourist stuff. I would like to know more, like who the stand-up comics are.”

Indian man, came to NZ in 2018

The types of stories that participants might value as they find their place in New Zealand vary according to the individual’s interests and personal situation. Representation is about relevance and meaning, and NZ media can serve these participants both by reflecting those aspects of their identity which touch aspects of New Zealand life (e.g. parenting, running a household, building and renovating), by helping them explore those aspects of New Zealand which are very different to their everyday life and background (e.g. Māori and Pasifika), and by giving them an avenue to express and explore current and developing interests in a New Zealand context (e.g. hunting or fishing shows).

"I like watching how people live outside the big cities."

Indian from UK, 52, interested in difference

Migrants and children of migrants, wherever they are on the identity spectrum, often value migrant stories. These offer both an opportunity to see how others like themselves have navigated similar waters; and a way of telling their own story to the rest of New Zealand. Similarly participants identify an opportunity for New Zealand media to share stories from their homelands with other New Zealanders.

"I would like to see more about the contribution that migrants make to this country."

Indian man, 56, businessman

Reflecting the insider

Other participants have a stronger sense of New Zealand identity and belonging and consider themselves Kiwis. This does not always correlate to how long people have lived in New Zealand or how old they were when they immigrated. It has more to do with personal experience and outlook, and can vary across different realms of an individual's life. Some migrants actively seek to cultivate the New Zealand layer of their identity and sense of belonging. Those who are born here or migrate very young grow up seeing themselves as New Zealanders *and* identifying with their ethnic and cultural heritage.

"I am much more committed to New Zealand than I am to India. I'm very committed to New Zealand."

Indian woman, 69 years, has lived in many countries

Participants who feel a stronger sense of New Zealand identity do feel a sense of ownership with regard to New Zealand media, and do expect to see themselves reflected and represented, as "insiders": part of New Zealand's country, culture and social narrative. These participants feel that media, produced by Kiwis, for Kiwis, is "for me", and as such should "include me".

"Well, we're here aren't we. It just reflects reality."

Chinese man, 19, New Zealand-born

These participants want to see representations of people like themselves who are an integral part of New Zealand society, people who are complicated individuals with many layers of identity beyond their ethnicity. These participants want to see reflections of Asian New Zealanders as “insiders who belong in New Zealand”.

"I'm not just an Indian, I am a good mother, a teacher, a good neighbour who feeds your cat when you are away. I don't just want to be represented on TV as 'Indian', I want to be someone who can feed your cat!"

Indian woman, 69,

The international citizen

International citizens feel strong connections to a number of countries, and have often lived in several countries or have close friends and relatives living around the world. This international identity is reflected in their media interests and tastes, and participants sometimes seek out media which connects them with their people around the world, and which reflects their world outlook.

This can include diaspora media. Participants are interested in news and stories about Asian people and migrant communities all over the world.

"I've got people in Canada, and America, so I'm interested in what's happening there, stories from there."

Chinese woman, 36, in New Zealand 18 years

"I'm watching Fresh off the Boat on Disney Plus. My friend reminded me that it was on there, and I realised I hadn't watched the final series. It's more relatable than other sitcoms, because it's an Asian family."

Indian man, 23, grew up in New Zealand

Implication: To represent and reflect Indian and Chinese New Zealanders, New Zealand content makers need to recognise the complexity and variety of their experience and outlooks, and help them to explore and express the part of their identity which is New Zealand.

In 2021 Asian New Zealanders have a huge range of content available, from all over the world, to meet a wide range of their needs. The challenge for New Zealand content producers is to find unique, interesting, relevant ways to meet some of Asian New Zealanders' media needs.

As we explore Indian and Chinese New Zealanders' media behaviour in depth we will look at the ways in which New Zealand media is meeting some needs for some Asian New Zealanders, where the opportunities are for existing and new content to meet their needs better, and what barriers there are for New Zealand-made content with Indian and Chinese New Zealand audiences.

4. Platform choices, media experiences and migration

One of the key influences in media consumption today is the huge range of content available online. Participants have a multitude of options from all around the world for their information and entertainment, and many avenues through which to explore and express their identity. As we explore Indian and Chinese New Zealanders' media consumption we will also explore how they use the various platforms available to them, how the platforms they use influence their choices, and how they manage the wide variety of options available.

Different platforms can meet different needs. When participants seek a more active, outward looking experience they often look to streaming services like Netflix, Amazon Prime, Bilibili or iQiyi (for Chinese participants).

YouTube is often the media of choice for more passive experiences and “snacking” on short content, either as a mini-break or while doing something else. Passive content choices are more inward looking, and are about reflecting, reinforcing and enjoying things one knows and loves. YouTube algorithms support this by delivering content that relates to previous viewing and existing interests.

Content versus platform led choices

Participants have a range of strategies for managing the wide range of content available to them. For active media experiences participants tend to put a bit of effort into choosing content and often spend time researching and weighing up their options. Some watch trailers or use reviewing sites like IMDb or Rotten Tomatoes. Active media experiences feel like an investment of time and energy so a greater reward is expected in terms of entertainment or information.

"We spend half our evening (scrolling through the Netflix options), looking for something to watch. It's our time, so we want something we'll both enjoy."

Indian woman, 32, watching with her husband

"If I'm watching a whole show I spend more time deciding what show to watch than actually watching shows. Because I want to make sure that it's worth my time. I want to make sure that I'm able to sit through all 10 episodes or 20 episodes of the show and enjoy it properly."

Chinese man, 19, YouTube snacker, Netflix for entertainment

Sometimes, if participants want to watch particular content (e.g. something friends have recommended or that is discussed on social media) they may look for a platform where they can watch that. Sometimes YouTube or free websites deliver this content, particularly for Chinese users. Other times, if the desire to watch the content is strong enough, participants may sign up to new streaming services.

"I signed up to TVNZ OnDemand just last week, so that I could watch Friends Reunited."

Indian woman, 24, enjoys 'comfort content'

Sometimes the platform leads the viewing choice. Participants value the algorithms which YouTube and streaming services use to offer recommendations because these help them manage the huge number of choices available. The algorithm is a way of personalising one's media menu. Participants are often happy to passively receive what is offered by familiar, tried and true platforms.

"Netflix knows my taste."

Indian man, 30s

Platforms and New Zealand-produced content

For many participants, platform can be a major barrier to New Zealand-made content. In part this is because migrants bring their viewing habits with them when they come to New Zealand, including their preferred platforms. This may mean NZ media is not part of their repertoire, they may not have thought of watching New Zealand content and they may not know how to watch it.

Likewise, both newer migrants and those who have been in New Zealand for a long time tend to associate New Zealand content with linear TV. Participants who no longer watch linear TV feel like they no longer have a platform to watch New Zealand content on.

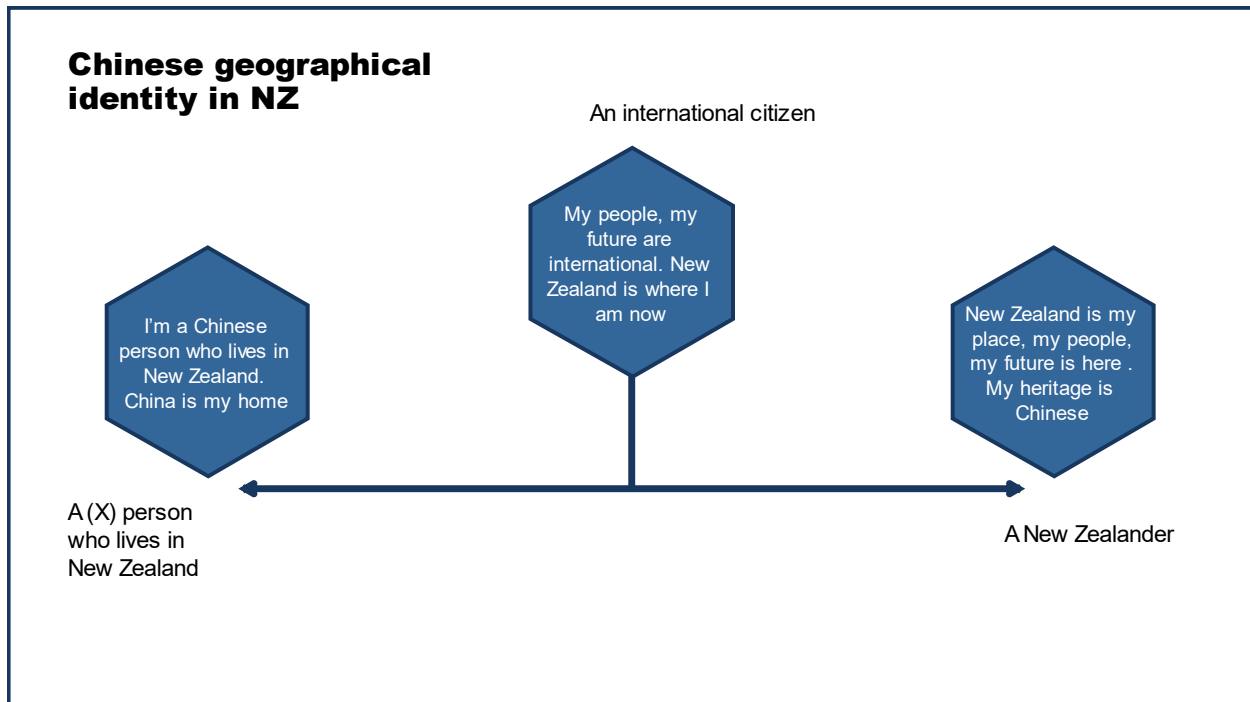
"I'd love to watch NZ programmes, but we don't have an aerial, I'd have to get that fixed, and that's more money. I've heard of TVNZ OnDemand, but don't want to pay for another app."

Indian man, 33, in New Zealand 10 years

Implication: This pattern of behaviour and attitudes presents key challenges for New Zealand content makers when it comes to getting meaningful, relevant content in front of Asian New Zealanders. In the past New Zealand content would simply turn up on one's television or radio, giving people the opportunity to passively receive or actively discover New Zealand content. However in the current environment New Zealand content often is not easily discoverable for participants, either in their passive feeds or active choice set. When promoting content to Asian New Zealanders makers should offer clear guidance as to how to access it: platforms

5. Chinese New Zealanders, Media Choices and Identity

5.1 Chinese Identity in New Zealand



Chinese participants vary in terms of how much they see themselves as 'New Zealanders' and how much they emphasise the more Chinese and international aspects of their identity and culture.

For some participants their outlook, family, social and business connections look towards China. These participants emphasise their Chinese identity over their connection to New Zealand regardless of their English proficiency or length of stay in New Zealand. These participants describe themselves as Chinese, and their family, their future, their children's future and their narrative is tied closely to China. In contrast, a 'Kiwi' is someone whose life, outlook and narrative are centred on New Zealand, and who is likely to have been born and grown up in New Zealand.

"Currently Chinese and Kiwis are in two separate bubbles. There's no overlap between the bubbles. There is little need for one group to mix and mingle with the other."

Chinese man, 42, in New Zealand six years

"We like Chinese things."

Chinese woman, 36, in New Zealand 18 years

This sense of being more 'Chinese' than 'Kiwi' translates into these participants' media choices. Their media landscape tends to be Chinese and international, and New Zealand-produced media can feel like it is "for Kiwis", not "for me".

This is not to say that these participants do not feel a connection to New Zealand. They feel at home in New Zealand in that they feel safe, welcomed by friendly locals, free from some of the restricting social norms and expectations in China, and feel that New Zealand is a good place to raise children. Many things contribute to this sense of connection, including friends, 'Kiwi' children and partners, business connections, involvement in the education system, outdoor experiences, local events and experiences with Māori and Pasifika culture.

One of the key things that helps some of our migrant participants feel at home here is a feeling of 'knowing the rules'. Chinese culture is a collectivist culture, so knowing the rules, what 'common sense' means in New Zealand and how it differs from Chinese 'common sense' provides a sense of safety as it helps them mitigate the risks of embarrassing themselves or losing face.¹ Migrant participants see a role for New Zealand media as a way for them to learn the rules, culture, people and environment in New Zealand, more than as a place to see themselves reflected or a way to connect with people like themselves.

Discovering, forming and accepting one's new identity in New Zealand is none-the-less a key part of migrant journeys, especially for young migrants. Some participants feel they would like to explore and develop their New Zealand identity more, but it can be very difficult to make 'mainstream' New Zealand connections. The language barrier is certainly a factor in this, as is the lack of shared real-life or media experiences.

NZ media has a role to play to support migrants and their children along this journey.

"Most Chinese still play with Chinese people. They are still like Chinese community group. Kiwis they're really kind with you. They like to talk to you in the workplace, in schools, whatever, but it's just really hard to join them. Like after school after work. Different cultures are also in their groups so it's hard to join their groups."

Chinese man, 24, in New Zealand 12 years

¹ <https://www.hofstede-insights.com/country-comparison/china,new-zealand/>

"At my daughter's friends' birthday parties I had to talk to other Kiwi parents and it was awkward trying to find things to talk about."

Chinese woman, 40, mother of three

"When I first came to New Zealand, I was like, Oh, I'm Chinese. And then afterwards, I'm like, oh, now I'm not Chinese anymore. I'm Kiwi. And then after that, I'm Chinese. And then after that, I was choosing sides instead of choosing who I am. So nowadays, I just basically, like I accept myself for being like, no race. And I just choose things that relate to me and I like to be a part of me, instead of the things that I don't really accept or think they're right. Kind of like, kind of creating my own culture, I guess. "

Chinese woman, 23, came to NZ 14 years ago,

Parents we spoke with work hard to ensure their children speak Mandarin well, but vary in the extent to which they encourage their children's New Zealand and Chinese identity. Many Chinese parents see educational opportunities and career prospects for their children in China and feel they would be doing their children a disservice if they did not instill the Chinese language and culture into them from a young age.

"My daughter she's a Kiwi, she likes cheeseburgers, spaghetti ... (and) I stayed home with them till they were three, speaking Mandarin, so they don't speak Mandarin like a foreigner."

Chinese mother, late 30s,

"My son he reckons he's a New Zealander, because that's what they teach them in school, and he's quite proud of that, but we are Chinese and we tell him you are also Chinese."

Chinese mother, 36,

In keeping with the history of Chinese immigration to New Zealand, most of our participants were born in China. The extent to which migrant participants' children grow up identifying as Chinese, Chinese New Zealanders, or New Zealanders remains to be seen. The few participants who were born in New Zealand do regard New Zealand as home and themselves as New Zealanders, but there is a significant international feeling to their experience and outlook.

"International Gen Z, that's my people."

Chinese New Zealand-born man, 19

5.2 Chinese Media Repertoire and Choices in New Zealand

Drivers: Chinese Outlook

Chinese participants have brought their viewing and listening habits, taste, beliefs, behaviours and platforms with them from China; and many of their current influences are Chinese both from within New Zealand and international Chinese communities. This, coupled with language challenges (for some) and ready access to international and Chinese video and audio content means participants are often watching or listening to Chinese language media. It is often the Chinese aspects of their identity which they connect with and reflect in their media and content choices.

Popular genres in China at the moment include game shows which feature mental and physical challenges, talent shows, dating shows, comedy debates and roasts, and these same genres but featuring celebrities, and lavish palace costume dramas featuring the Tang or Qing Dynasties. Examples which some of our participants enjoy include:

- Family drama e.g. *It's All Fine* 都挺好
- Palace costume drama e.g. *Zhen Huan Biography* 甄嬛传, *The Story of Yan Xi* 延禧攻略
- Workplace drama e.g. *30 Only* 三十而已
- Comedy debate shows e.g. *I Can I BB* 奇葩说
- Stand-up comedy shows, e.g. *Comedy Roast* 吐槽大会
- Murder Mystery shows e.g. *I am the Detective*, *Celebrity Detectives*
- Dating / match-making shows for everyday people or celebrities e.g. *You're The One* 非诚勿扰, *My Daughter's Relationships* 女儿们的恋爱 featuring female celebrities and their fathers
- Family themed reality TV shows e.g. *Dad, Where Are We Off To?* 爸爸去哪儿? *Wife's Romantic Trip Without Me* 妻子的浪漫旅行
- Physical and mental challenge game shows e.g. *Run Bro!*
- Talent shows for singers, e.g. *Sisters Who Make Waves* featuring older (30+ year olds) or former stars trying to join a girl's band

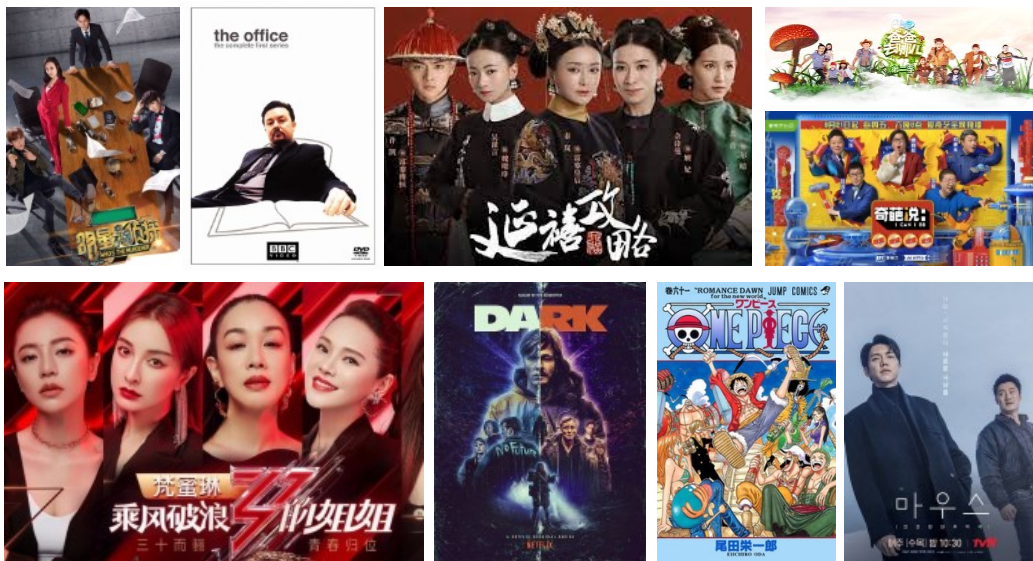
These shows have some similarity with New Zealand genres, but the Chinese taste tends to be a bit more extreme than New Zealand versions, with higher stakes, tougher challenges and "better looking" people in Chinese aesthetics e.g. youthful looking, fair skinned and slender women. The emotions that viewers explore through these shows are quite intense.

"I like to be either extremely informed or extremely entertained."

Chinese woman, 23, fluent English, prefers Chinese or Korean shows

Chinese participants tend not to watch Chinese or New Zealand sports often, though some participants like watching a range of international sports including martial arts, NBA and squash. Participants tend to feel that New Zealand mainstream media is unlikely to cover sports they are interested in.

Repertoires dominated by Chinese and International content



Drivers: Platforms

The main platforms Chinese participants use are YouTube, TikTok and subscription streaming services and free websites. Participants very rarely (some never) watch linear New Zealand TV, though some do listen to broadcast radio in the car.

YouTube is a very popular interface for many of our Chinese participants. Participants also often use YouTube for passive media experiences, as a mini mind break or while doing something else. Some of the things our participants enjoy on YouTube include Chinese cooking content (e.g. *Lau's Cooking*); Chinese audiobooks; American crime stories in Mandarin by Chinese Americans; classical music; movie reviews for Chinese and international movies (sometimes without any intent to actually watch them - the review is enough); *The Oscars*; *Peppa Pig*; *The Octonauts*; *Strawberry Shortcake*; toy reviews (though Mums don't like these);

cryptocurrency traders; gamers (e.g. World of Warcraft commentary on their games); *The Big Eater* vlog; TikTok videos replayed on YouTube .

Participants tend not to listen to podcasts as such, instead they listen to the audio of YouTube content while walking or in the car (for example). Often participants were not familiar with the English term 'podcast'. They may recognise the concept more under its Chinese name, Bo-Ker and the Chinese equivalent of podcast such as Himalaya online radio.

Participants also use YouTube for more active viewing choices. Popular Chinese TV drama series and shows are usually aired a day or two later than China on YouTube. This drives the 'stickiness' of the platform for Chinese. Participants also use a number of both paid international Chinese streaming services, free websites, and national Chinese streaming services, both paid and state run (CCTV). Some participants have set up VPN's "*so that you can watch as if you were in China*" (Chinese man, 23). Services which are currently popular with our participants include iQIYI (subscription) and Bilibili, Olevod and Duboku (free). Some participants also use Netflix for Chinese and international content.

"iQIYI is very cheap, and has everything you could want, from the whole world!"

Chinese man, 24, in New Zealand 12 years

Participants watch a range of content on these platforms. Current Chinese shows and movies are popular, but participants also enjoy K-dramas, international and American blockbusters like *The Crown* and *Game of Thrones*, and older American or UK shows like *Friends*, *The Sopranos*, *Brooklyn 99*, *The Office* and *Little Britain*.

Many participants are watching on phones, laptops and tablets. Some participants do use the Smart functions on their television to stream platforms like YouTube and Netflix. However, the predominance of internet-based platforms and the tendency to watch TV on one's own, and the desire to limit children's exposure to the screen, mean that some feel the physical TV is redundant in their homes.

"We didn't bother getting a TV when we moved here in 2016. There wasn't really a place for it."

Chinese man, 19, living with parents and sister

"People only buy TVs these days because it's a piece of furniture that you are supposed to have."

Chinese man, 40s

"We don't watch TV anymore, it's just a giant projector."

Chinese mother, 36, most viewing on laptop

To listen to music participants often use YouTube, but many also use Spotify and iQIYI, and a few listen to broadcast radio in their cars.

Some have installed set-top boxes mostly for their parents to watch Chinese TV shows but have found the experiences somewhat frustrating due to unreliable devices, and slow internet speed. Online options have become the preferred alternative.

Drivers: Social media

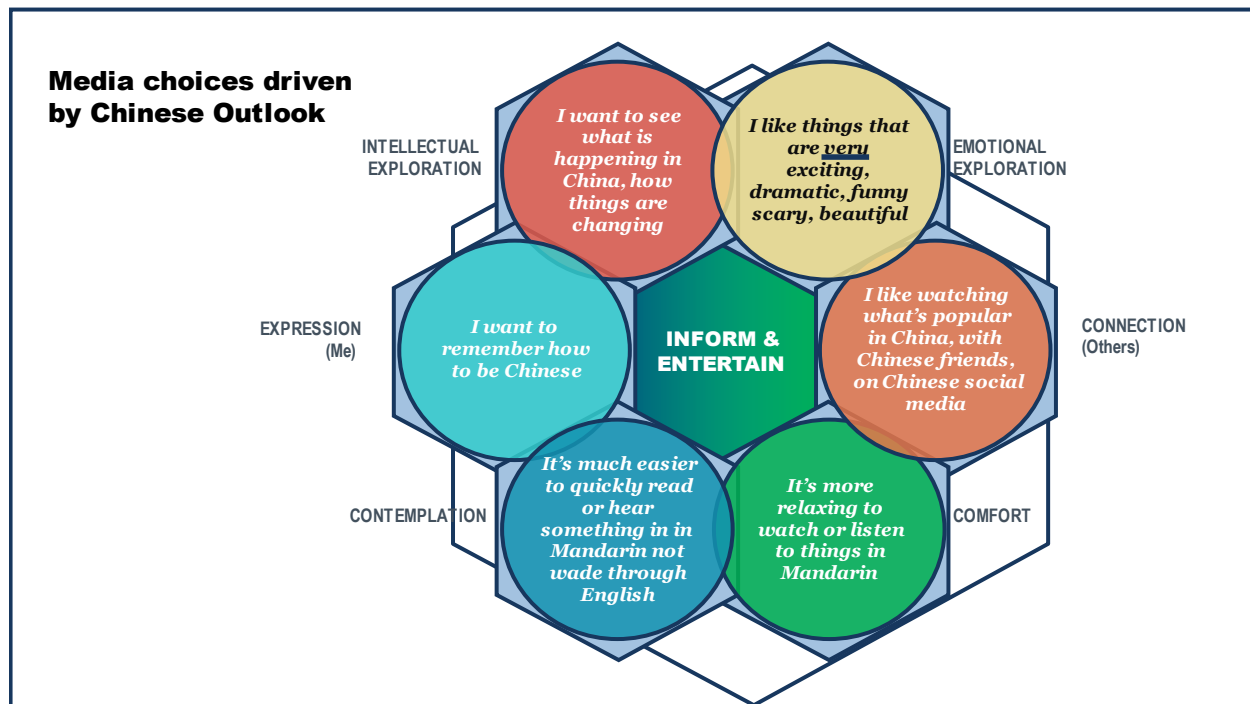
Chinese participants are often keen users of social media, and this is a main way they discover new content and shows. WeChat is the primary social media platform for Chinese participants. It connects them with the Chinese community in New Zealand, internationally and in China. The social narrative is on WeChat, and participants often find media to watch based on what friends are talking about on WeChat, widely shared memes (short clips or stills), and official pages for celebrities they follow.

"If everyone is talking about a new show on WeChat, I'd have to watch it."

Chinese woman, mid-30s

Participants also use Little Red Book, a largely user-generated content platform mostly for women, and some younger participants with fluent English use Facebook. TikTok is also popular, mostly for watching funny or educational short videos in 'down time'.

5.3 Drivers for media choice: Identity needs



Drivers: Connection with a social dialogue

Often our participants' media choices are driven by the desire to connect with Chinese people, Chinese popular culture and Chinese social narrative. This is about watching the same things as friends (real life and social media) and relatives in both New Zealand and China in order to maintain a shared dialogue - watching the same content so that one knows what everyone else is talking about and can join in the conversations. People want to keep up with the celebrities and follow 'what's popular' in China.

This desire to follow what is popular and keep up with the social dialogue also influences international and English language viewing. K-drama (Korean drama) is a trend which some of our participants like to follow, and participants like to watch the 'famous', internationally successful English language shows like *The Crown* and *Game of Thrones*. Some watch these in English, some with Chinese subtitles, and some dubbed in Mandarin. Participants prefer to consume media which is validated by widespread popularity: 'famous'.

Chinese participants and news and current affairs

Participants are also interested in Chinese news, current affairs and social commentary. This is an important way to connect with family, friends and business connections in China, particularly given the COVID-19 pandemic. Participants often look to international sources for Chinese news as some question Chinese official sources.

Some get news from New Zealand-based Chinese language sources. However some with good English feel that some of the Chinese-translated news on NZ Chinese Herald or Skykiwi is biased or not 100% consistent with the English reporting, and find AM93.6 more focused on opinion pieces than facts. Participants may look to Chinese communities in the US, Australia or Canada for news about China.

"They (Western media) often say, Oh, you know, the Chinese government claims that the camps is for re-education (of Uyghurs) or whatever... They usually do offer some kind of explanation from the Chinese perspective, but I always get the sense that it's never the full picture. And it's hard to completely trust either side."

Chinese man, early 20s, born in New Zealand

New Zealand-based English language news media does have a role in participants' repertoires, and some watch TV news (TVNZ 1 and Newshub). New Zealand news' role tends to be more as basic knowledge to get along in everyday life than about connection or exploration. Some participants feel New Zealand news coverage is too insular and parochial.

Drivers: Connection and shared experiences

Sometimes our Chinese participants use media experiences as part of spending time with people in their households. Some participants have family or flat-share movie nights, watch funny things on YouTube with children or share viewing with partners or elderly parents. In these instances the choice is driven by a desire to find something which everyone will enjoy and finding ways to make sure everyone can follow the story.

"The only TV is in the office. My (Kiwi) boss watches Nigella Lawson's cooking show and sometimes I'd join him. I don't mind watching it."

Taiwanese woman, 26 on working holiday visa.

"My daughter (6yrs) and I watch this thing with these Korean sisters eating an octopus (on YouTube), it's very funny."

Chinese woman, 49

"We put the English subtitles on when we watch family movies because it is easier to read than listen."

Chinese woman, 49, with Kiwi partner and daughter.

"A lot of time, I just need to find a way to spend time with the family and I don't want to force my Mum to watch a movie in English, for example. So I'd rather watch stuff in Chinese as well. And that's also something that I want to watch anyways, because I want to catch up with all this (old Chinese classic movies)."

New Zealand born Chinese man, 23, Mother does not speak fluent English

Participants watch a wide range of programming for these shared experiences. They might for example seek to share new ideas, or new international programming on Netflix. Or, the experience could be more comforting like old Chinese movies, English language animated movies, and 'famous' older international programming like *The Office* and *Brooklyn 99*.

Drivers: Solo viewing

Chinese participants often watch content on their own, on laptops, phones and tablets. In households with children this can be because of concerns about the negative impact of screen time on children and an active desire to limit it. Old and young people are comfortable with watching their shows on a range of devices.

"We've been married for 10 years, we don't watch TV together. We do other things together, but not TV - he watches in his office, I watch in mine when I'm having a break from study".

Chinese woman, 36

"After I put the kids to bed I watch The Crown on my laptop, in my office area which is on the landing upstairs. That way I can hear them if they wake up."

Chinese mother, 36,

The tendency to 'snack' consume content on YouTube and TikTok at various points throughout the day also encourages solo viewing. Some participants watch shows, parts of shows, or movie reviews in small to medium doses as a break from study or work, or while doing something else.

"If I have some free time before I have to do something, I just pull up my phone, watch some YouTube or some short videos on it. I prefer to watch the shows (when) I'm done with everything so late at night, right before I sleep."
Chinese man, 19,

Drivers: Comfort

Chinese participants seek comforting media experiences in a number of ways. For some the sense of comfort is about familiar programming. This can include series they have been watching for many years or since childhood (e.g. some long running anime series).

"The TVB classic shows with Chow Yun-fat and Eric Tsang (famous actors from Hong Kong)... nothing too serious."
Chinese migrant, 60+, has lived in New Zealand 30 years

Sometimes even those who are proficient in English find it more relaxing to watch or listen to content in their native language. Some participants find English language programming tiring and unsatisfactory.

"Sometimes I miss things or don't get the jokes."
Chinese woman, 49, watches English language shows with English subtitles

Drivers: Exploratory and Expressive needs

Some participants use Chinese media to express and explore their own sense of what it means to be Chinese. Sometimes this can be out of a deliberate desire to reinforce their Chinese identity.

"I'm watching Roast (Chinese celebrity reality comedy) currently just trying to learn more about the Chinese culture because I'm moving back to China. I'm trying to fit myself with the Chinese mind."

Chinese New Zealand woman, 23

Sometimes migrant participants choose shows which help them explore how Chinese society and culture is changing. These shows help participants explore their own changing sense of identity and what their place would or could be in China.

"I'm addicted to Shanghua Ling, it's a surprise hit about a gay friendship (but it's very subtle because it's Chinese). It's very touching. "

Chinese woman, 49.

"I'm watching (or listening to) "I Can I BB" which is a comedic debate. The people are discussing topics which are intellectually challenging and politically challenging as well, I'd say, especially in China, where other things get censored. They're very subtle and careful, because it's still very popular, but they talk about things like homosexuality and feminism."

Chinese man, 20s, LGBTQI

Drivers: Intellectual exploration and contemplative learning

Chinese participants put a lot of emphasis on learning and intellectual development through media, and enjoy watching documentaries, Chinese historical fiction or listening to Chinese novels or international classics as audio books.

"I like historical dramas, about the Chinese dynasties, where you learn something but in a fun way, not like at school."

Chinese woman, 49

"I don't need to watch all these bubble dramas. I'd like to watch some decent talk shows, some political analysis."

Chinese woman, 36.

Some participants enjoy watching shows from all around the world, in the interests of intellectual exploration.

"I watched a medical drama in French, because I'd like to learn French. I've watched CSI in German and French, and I've just finished watching Dark, which is a German show about time travel."

Chinese man, 19, Netflix user

Participants seek out content which they feel improves their skills and can apply in their everyday life. This includes learning about real estate and investing, cooking (e.g. *Lau's Cooking*, *Jamie Oliver*), gardening, running a household, investing or saving money. YouTube and TikTok are common platforms for our participants' contemplative learning experiences.

Likewise parents we spoke with feel their children should be (mainly) watching educational programmes and some supervise their screen time closely.

"We do kid's stories on YouTube to help him to learn Chinese, something historical or some phrases, or if I search for English ones, it will be more like science or math or something related to his study."

Chinese woman, 36, has a 6 year old son

"I don't really know what my daughter does on the iPad, mainly Minecraft, but when we sit down to watch something together, we'd watch BBC productions such as Planet Earth, Wonders of the Universe."

Chinese man mid-30s

"I worry about them watching this baby stuff on YouTube. Is that really where his brain's at?"

Chinese woman, 36, has children age 5 and 7

Chinese participants often feel they should be doing something productive while watching or listening.

"When I'm watching any content, I would usually be doing at least two things at the same time e.g. cooking or tidying up."

Chinese woman, three children

Implication: Chinese New Zealanders' media needs are well-served by international and Chinese media. New Zealand media needs to find a unique role in their repertoire.

5.4 Chinese New Zealanders and professionally produced New Zealand content

Experience

New Zealand content is largely peripheral to many of our participants' media world.

When these participants do watch or listen to New Zealand-produced content it is often news and current affairs, which they use to connect with New Zealand society and the economy in quite a functional way. This news feels more useful than interesting in that it provides the information necessary to go about one's everyday life and participate in the New Zealand economy and society.

"I watch the AM Show everyday while I'm making breakfast, to see what's happening, the weather, do I need to take an umbrella."

Chinese woman, late 30s

Often this connection is through New Zealand-based Chinese social and traditional media. This includes both WeChat official accounts and general WeChat discussion amongst the New Zealand Chinese community. Participants often read the Chinese Herald and occasionally the New Zealand Herald. Some use SkyKiwi and some follow New Zealand-based official accounts on WeChat, a few listen to AM936 (NZ - based Mandarin language radio) in the car, and a few mentioned FM90.6, also a Mandarin language station, but radios in imported Japanese cars cannot receive this. Participants use these media for everyday news and current affairs, real estate information, restaurant recommendations, places to go and things to buy.

Some participants also use mainstream New Zealand news media for their functional, everyday news and current affairs needs. Some watch and listen to New Zealand news, either in the morning (*AM Show, Breakfast* or *ZB Talkback*), or the *TVNZ 1 News* in the evening.

"We watched Jacinda on the 1pm updates every day during lockdown."

Chinese man, 21

A few participants listen to NewsTalkZB talkback in the car, and enjoy this as a way to explore and understand the New Zealand social narrative, and some enjoy New Zealand music and drive-time radio shows such as on *The Edge*.

"When I was new in New Zealand, I used to listen to NewsTalkZB. It's like a window for me to see the minds of everyday Kiwis."

Chinese man, 39.

Likewise some participants have used New Zealand media to connect with the mainstream social dialogue around key sporting events like The America's Cup and Rugby World Cup, however their personal connection to these events is limited.

"We watched the sailing, just so that we could join in when people were talking about it."

Chinese woman, 36, student

"I watched the last Rugby World Cup of course. Or maybe it was the one before last, 2011?"

Chinese New Zealand-born man, 19.

Some participants follow a few New Zealand (or international New Zealand) social media stars and influencers.

"(One thing I watch on New Zealand Instagram) is a famous food blogger (Eat Lit Food). He has this Instagram show where he would like go to different restaurants and try out different things or he'll cook. He's quite funny, he's really relatable. He's similar age to me, and the way he talks is not very serious and official. And he's Korean."

"I listened to a podcast with Eat Lit Food and Cassandra Grodd, talking about their drunk stories. It was entertaining because of her being Instagram famous and in New Zealand it's quite different compared to normal people's life and, like, Instagram famous people in USA".

Chinese woman, 23, avid social media user

One second generation Chinese migrant regularly watches linear New Zealand programming and New Zealand-made content, starting with *The Chase*, 6pm news on TVNZ 1, flowing through to *Seven Sharp*. He has also enjoyed *Popstars* and enjoyed that as a point of connection with workmates.

A few Chinese participants enjoy New Zealand-made hunting, fishing and tramping documentaries. For some this meets an expressive need - they are keen trampers and campers and like to explore the possibilities. Others like this programming as a way of exploring what New Zealand has to offer though they may never do these activities themselves.

One participant has occasionally watched *Grand Designs NZ* on YouTube, on recommendation from her university tutor.

"It's useful to see what materials they use here, the conditions."

Chinese woman, late 30s, architecture student

On the whole participants' experience with New Zealand-made content is limited and it is certainly not part of their regular repertoire. Some participants had to search their memory quite hard to think of things they have watched or listened to, and often their experience was mainly internationally successful New Zealand-made films.

"I saw Lord of the Rings, and one about a whale."

Chinese New Zealand woman, 49, in New Zealand 14 years

"I watched Shortland St 20 years ago when my daughter was born, only because I had no other choice."

Chinese woman 60+, has lived in NZ for 30+ years

"I love all of Taika Waititi's work. It's really cool that he does some of the Marvel Universe films ... That's something to be proud of."

"I watch some hiking videos on YouTube, Mountain Safety, I think that's New Zealand."

Chinese New Zealand-born man, 19 has never watched New Zealand broadcast television

Barriers: What New Zealand Media?

This lack of experience means the concept of watching New Zealand-made shows is often quite new to participants. They do not know what, if anything, is on offer, and it is not talked about or famous in their communities so they have never gone looking for New Zealand content.

"New Zealand has shows!? Why didn't I know this?!?!?"

Chinese New Zealand woman, 49

Some participants feel that New Zealand content is likely to be made from a Pākehā/ European or Māori perspective, for Pākehā/ European or Māori New Zealanders. They expect New Zealand content is likely to be focused on New Zealand issues and therefore parochial and insular, and irrelevant to them as Asians and international citizens.

"I think New Zealand-made media would be for 'pure New Zealanders', older people like over 30, who have never been out of New Zealand. It would be boring for me."

Chinese New Zealand woman, 23, in New Zealand 14 years

"I've been living here for a long time - I need to look outside, at the world as well. We don't just focus on what's happening in New Zealand. We do care, but not 100%."

Chinese woman, 36, in New Zealand 18 years

"Nothing ever happens in New Zealand - it's why we choose to raise our kids here, but it's not interesting to watch!"

Chinese woman, 36

"I'm certain there is quality stuff (that is produced by New Zealand media). But all my friends are focused on certain shows."

Chinese man, 21, student

Implication: Chinese participants often do not know what NZ media is available, or why they would watch it. Promotion within the Chinese community is essential if New Zealand-produced media is to reach Chinese New Zealanders.

NZ produced content peripheral to Chinese participants' repertoire



Barriers: New Zealand media = linear TV

Those Chinese participants who have some experience with New Zealand content associate it very firmly with linear TV. One participant knew about New Zealand on demand viewing but had found it difficult to watch due to buffering. This is a significant barrier to watching or listening to New Zealand-made content because many participants simply do not watch or listen to linear platforms. Some have never watched or listened to linear platforms in New Zealand, and some have never watched or listened to it in their lives.

"New Zealand media is Channels 1, 2 and 3. It's what you see if you are at a hotel and you just turn on the TV, if you have nothing else to do."

Chinese New Zealand woman, 23, in New Zealand 14 years

"We used to watch Border Patrol, back when we watched TV. It was funny but we don't watch TV anymore."

Chinese woman, 36, in New Zealand 18 years

Implication: Chinese participants do not know where or how to watch or listen to New Zealand-produced media: Discoverability is key.

5.5 Gaps and Opportunities: How can New Zealand media serve Chinese New Zealanders better?

Representation

Participants do feel that Chinese New Zealanders should be included in New Zealand media in order to reflect New Zealand's reality. They would like to see themselves in New Zealand-produced content and they would like other New Zealanders to see and hear Chinese New Zealanders in the media.

"20% of New Zealanders are Chinese or something like that. If there were more Chinese actors, actresses, it would just feel more true to life."

Chinese man New Zealand-born, 19

Participants who watch international English speaking content (e.g. US, Canada and UK) note that these shows are currently leading the way with ethnic diversity, and feel that New Zealand is lagging behind somewhat.

"If you read the news, there's only Lincoln Tan (New Zealand Herald's diversity, ethnic affairs and immigration senior reporter) and he's Malaysian."

Chinese man, 39, in New Zealand 21 years

"Asian directors, female directors, the year before we had Parasite (Korean thriller/comedy) won Best Picture. And I know that, in America, they're making active changes to try to incorporate more Asians in films, for example. And I see some of that happen in New Zealand, to some extent ... when I look at what you've shown me earlier, it didn't look like we were getting a lot of representation I guess as an ethnic group presence."

Chinese man, 21, student

"I watched the Oscars, because the woman who won was Chinese. It was very funny though, the way they kept calling her a woman of colour."

Chinese woman, 36, in New Zealand 8 years

"New Zealand mainstream media seems quite whitewashed."

Chinese man New Zealand-born, 21

Representation certainly helps make content relevant and interesting, however representation is a complex topic. An Asian face is not necessarily 'someone like me' or someone an individual can identify with. The examples of New Zealand-produced content we showed participants included a number of Asian faces, but

these shows and people did not interest participants simply because people with similar ethnic backgrounds were included.

"The mainstream is still English and Māori, but probably needs to have a little bit of diversity. If you see a different face they are still wrapping it up in a New Zealand way, like they have a New Zealand accent and grown up here. It's different from my kind of Asian, they are not quite like us. You really need to look into decent diversity, not just face."

Chinese woman, 36, in New Zealand 18 years

Representation in content only translates to relevant and interesting if it reflects an individual's identity on a number of levels. So, while Chinese New Zealand characters are certainly important in order for content to reflect New Zealand society, this may not be enough to encourage people to watch or listen to that content.

(Would it make it interesting for you to watch?) "In a way. If the lead actor, or actresses is a cute Chinese, I think that would grab my attention more than just any other person. But I don't need that".

Chinese man New Zealand-born, 19

"An Asian face doesn't connect it to the Asian community. Where's the connection to me? Where's the bridge?"

Chinese woman, 36

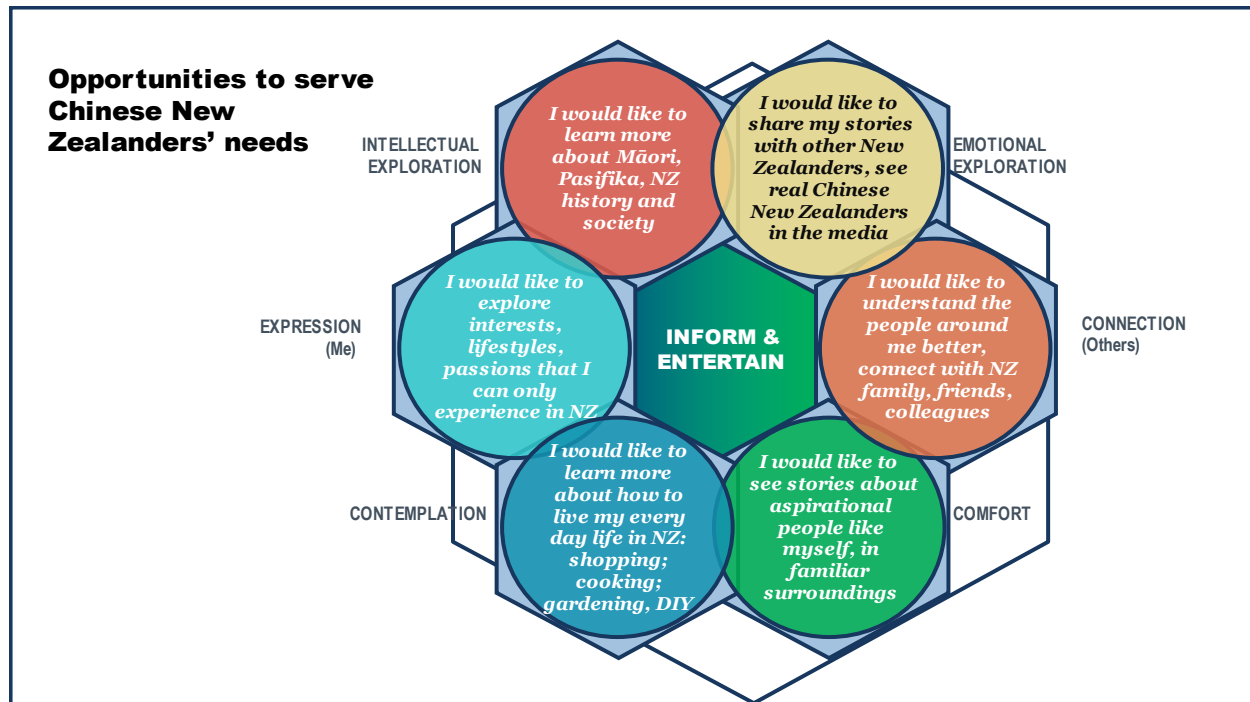
"Well this one looks interesting, but I wouldn't watch it because they are not good looking."

Chinese woman, 23, enjoys K-drama aesthetic

Importantly, Chinese New Zealanders who are watching Chinese media are well represented in what they are watching, and are lead characters rather than minority representatives. For a show to be noticed by Chinese New Zealanders the representation needs to be someone in a significant role e.g. news anchor, reporter or protagonist in a show.

Opportunities: Un-met needs

Participants certainly see a potential role for New Zealand-produced media in their lives and identify gaps that New Zealand media could uniquely fulfill for them.



Connection with New Zealanders around me

Migrant participants see a potential role for New Zealand media to help them understand and connect with the people around them, including both New Zealand society in general and friends and family.

"My (21 year old) daughter and I live in totally different worlds. And she is supposed to be the Chinese one! I would like to (see content that helps me) understand her more."

Chinese woman, 49

We showed participants examples of current New Zealand content, and participants feel some of these might offer this sense of connection. For example, *Tales of Nainai* struck a chord with some mothers as something they would like to share with their 'Kiwi' kids. Interestingly however Mandarin speaking mothers, even those fluent in English, did not recognise "Nainai" as meaning "grandmother" until the researcher verbalised it. These mothers would need to see "Nainai" written in Mandarin to realise that it could be relevant.

Likewise participants are interested in migrant stories as a way to feel connected with others with similar experience, to explore their own experience, and to share their stories with other New Zealanders.

Participants feel New Zealand content has an important role to play in telling their stories to other New Zealanders and developing a more multicultural and accepting society. They value the potential for New Zealand content to open a conversation, and open the 'bubble' which currently exists between Chinese migrant culture in New Zealand and mainstream culture.

"Learning about each other's culture would reduce misunderstandings and conflicts. To do that, the language barriers have to be addressed."

Chinese man, mid-30s first generation migrant.

"Good shows can trigger a social phenomenon."

Chinese man, 21 second generation migrant

The challenge with this is that Chinese participants may want these stories told for other New Zealanders but may be less interested in watching or listening to them themselves.

Familiar genres

Familiar genres have some potential to bridge the gap between New Zealand content and participants' current content consumption. Participants feel they might be interested to see programmes like *Wife Swap NZ*, talent shows, or 'Netflix original style' lavish dramas, set in familiar New Zealand surroundings.

"It would be cool to see something about say a buff Chinese cop, set in Auckland. But Auckland's not really known for its crime, so maybe that wouldn't work."

Chinese New Zealand-born man, 19

Intellectual and emotional exploration

New Zealand content has potential to meet Chinese New Zealanders' desire to explore and learn about other cultures and people who are very different from them, but who touch their lives in New Zealand. Participants are interested in finding out more about New Zealand's diverse people in general and Māori and Pasifika particularly.

"I'd like to see some influential Māori, like Stan Walker, he's famous, and some beautiful music."

Chinese woman, 36

Some of the examples we showed participants appealed to the desire to learn about other New Zealanders. For instance, some participants were interested in seeing *Arranged* (about arranged marriages in New Zealand) and finding out more about how this concept which has (or has had) some relevance in China might be manifested in other cultures.

Participants were attracted to some of the examples we showed because they look exciting and thrilling in a similar way to international shows, but with the interesting twist of being a New Zealand story. *Vegas*, *Creamerie* and *Runaway Millionaire* were of interest to some participants on this level.

Re. Vegas and Creamerie: "I would probably watch them sooner or later because they seem like the type of Gen Z shows that would be on Netflix. Dystopia is very popular for Gen Z."

Chinese man, 19.

We showed participants *Patrick Gower: On Weed* as an example of New Zealand-produced content. Many were interested in watching this because weed is a controversial topic and topical subject, and the concept of openly discussing the subject feels like something that distinguishes their New Zealand experience from their Chinese history. Some also recognised Patrick Gower from election debates which gave the show added credibility.

"New Zealand is a democratic country where you can vote on issues like this."

Chinese man, mid-30s, first generation migrant

Participants feel they would like to see more shows which help them learn about New Zealand's culture, history and society, and New Zealand's relationship to international social issues in an interesting, relevant, exciting way. They also feel they would like to watch New Zealand shows which are exciting and lavish like international shows of similar genres.

Expression: Exploring New Zealand based interests and passions

New Zealand content has the potential to help Chinese participants vicariously enjoy aspirational New Zealand lifestyles. The type of content which offers this includes hunting and fishing shows and other content which connects the audience to New Zealand's natural environment (e.g. surfing.) These experiences are aspirational as part of people's identity, but are not every day experiences. Some participants are already watching and enjoying New Zealand content which helps them explore these New Zealand lifestyles, and others felt they might be interested in including it in their repertoires.

"I would like to watch (Country Calendar), I like growing things. When I am old I want to be a farmer, have animals."

Chinese man, 24.

Likewise *Dark Horse* (about a young Māori chess player) appealed to some participants on this level. Some participants were interested in this because it connects to an aspect of their own identity (chess), a side of New Zealand life they are interested in (Māori people) and tells those stories in an unusual and interesting way.

Contemplation: Learning things that are useful in my everyday life

One of the ways which Chinese participants consistently feel New Zealand content could serve them is by helping them learn more about functional elements of their everyday experience. New Zealand life, houses, schools, politics and systems are all very different to Chinese migrants' previous experience, and they feel New Zealand media is uniquely placed to teach them how New Zealand works and what they need to know to live here.

"...interesting to see how they convert run down houses (in The Block NZ) and the end results were neat."

Chinese man, mid-30s

"I would like to know more about how school works here. It's not like when I went to school in China and the teacher taught you, they send them off with the iPad then say 'what did you learn?' Why?"

Chinese woman, with children aged 5 and 7

"Isn't gardening part of the New Zealand lifestyle? Plus there's not much else to do."

Chinese woman, lives with daughter's family

"I would like to watch The Block because that is what we do."

Chinese woman, 49, renovates and resells houses

Cooking and shopping shows like *Eat Well for Less*, *MasterChef*, gardening shows and home maintenance shows all have some appeal for participants as useful, functional viewing.

5.6. Discussion

Discoverability is a priority

In order for New Zealand-produced content to be relevant and meaningful for Chinese New Zealanders, they need to see and hear it. This means the first task for New Zealand producers is to make New Zealand content discoverable. To do this we must communicate: how Chinese New Zealand people can watch and listen to New Zealand content; what is available; and why they might like to watch it.

Platforms: How would I watch NZ content?

Chinese participants currently use YouTube, social media platforms (especially WeChat and TikTok), and international streaming websites like Netflix and iQIYI. They associate New Zealand content firmly with linear TV and broadcast radio, but do not watch linear TV and may be listening to broadcast radio less often. This means they are unlikely to stumble across New Zealand-made content, and if they were to go looking for New Zealand content they would not know where to find it.

The task therefore is either to ensure New Zealand content is on platforms which Chinese New Zealanders are currently using, like YouTube; or promote New Zealand online and on demand platforms to Chinese New Zealanders on WeChat, YouTube or Little Red Book so that they know how to watch New Zealand content.

Content: What is there to watch, and why should I watch it?

Finding a gap in Chinese New Zealander's media consumption is a tough task given that so much international media is available and is meeting their needs currently, and some participants are skeptical about whether New Zealand-made media would be interesting or enjoyable. Part of the challenge is to find a way to make New Zealand content both unique, and recognisable as "something for me," "something I would enjoy".

There is a great deal of existing content which Chinese New Zealanders have not seen that could be uniquely interesting, meaningful and relevant to Chinese New Zealanders if they could discover it. Content which meets their desire to learn about New Zealand and how to do things in New Zealand is of interest, and as such provides a 'way in', an opportunity to be relevant and meaningful for Chinese New Zealanders. Likewise Chinese New Zealanders are interested in content which explores New Zealand peoples, cultures and landscape which is different from their own experience, and content can find a way in by meeting this exploratory need.

Content and promotion need to be recognisable to Chinese New Zealanders as something they enjoy, and overcome the perception that New Zealand content is likely to be “not to my taste”, and too insular. Subtitles or Chinese voice-over help both for pragmatic reasons (easier and more relaxing to watch), and to help make content recognisable as “for me”. Chinese characters in lead roles might also help communicate that New Zealand content is “for me”.

New Zealand content does not need to copy Chinese content and taste as there is plenty of Chinese content available, however there may be a gap for New Zealand content or characters that feel a bit more Chinese and reflects a Chinese outlook, whilst still being relevant to New Zealand cultural experience and community life.

Likewise there are opportunities to develop content that recognises Chinese New Zealanders’ international tastes and outlook. This can mean that New Zealand content is recognisable as “something I’m interested in” if it relates to international genres and looks like internationally popular shows. It could also mean there is a gap for content and commentary which explores New Zealand’s place in the wider world.

Why: Promotion

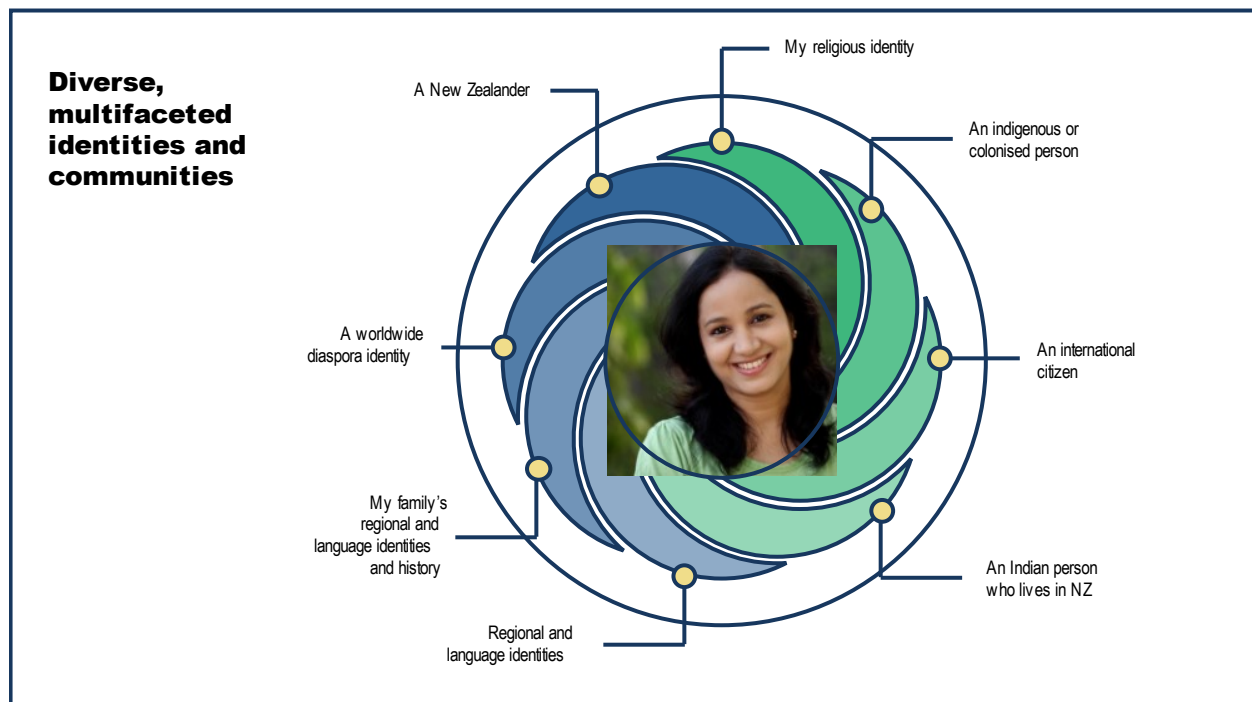
Community validation is the key to encouraging Chinese New Zealanders to discover New Zealand-made content and platforms. Chinese New Zealanders like content which is famous or popular, which other people in their communities are watching and talking about. This means that to make New Zealand content discoverable for Chinese New Zealanders, we need it to be visible and validated in Chinese New Zealand social media, particularly WeChat.

It will also be valuable to promote media in Chinese languages, with Chinese characters. This will help make it recognisable as “for me”, and make it clear what it is about.

There is a significant opportunity for New Zealand media to serve Chinese New Zealanders more, and better, and become part of Chinese New Zealanders’ migrant journey, cultural experience and community narrative. New Zealand-made content has huge potential to enrich Chinese New Zealanders’ cultural experience by connecting them with their country and communities and in so doing will enrich New Zealand culture overall.

6. Indian New Zealanders, Media and Identity

6.1 Indian Identity in New Zealand



Indian participants' ethnic and cultural identity is a very multifaceted concept. Individual Indian participants draw their identity from some or all of: their own and their parents' regional origin; language, their religion; the overlap between language, religion and ethnicity; the countries where they have lived; Indian people the world over; colonised and indigenous people around the world and in New Zealand; New Zealand Indian communities; Asian New Zealand communities; and New Zealand as a whole. There is room in their identity for all of these to co-exist within and around participants' identification as New Zealanders. Many of our participants identify as New Zealanders once they feel settled here, rather than once they have been in New Zealand for a long time. Indian participants base their New Zealand identity on their commitment to a future in New Zealand rather than how many years they have spent here.

"I only really called myself Indian after I moved to New Zealand. I call myself a Kiwi or Indian Kiwi here."

"Once you start calling Auckland home, when you meet someone from Auckland elsewhere you feel like you have met someone from home."

Indian² man, 42, identifies as Kiwi, Indian, South East Asian

"When in Rome, be Roman."

Indian man, 33

"My future is here, my children's future is here."

Indian man, 56, with adult children

"I usually say I'm half Indian, half Dutch, but born here. Because people like to say 'you're a kiwi', they're like, oh, but what type? Because they often think I'm Māori or Pacific Islander. So lots of people like to kind of know where to put you in the box."

Indian woman, 23

This is not to say that Indian participants do not value and maintain their regional Indian identity and culture when in New Zealand. Participants enjoy and uphold 'Indian' communities, heritage and cultural differences *and* feel like New Zealanders. 'Kiwi-ness' for these participants comes from a sense of being at home in New Zealand, and of being committed to New Zealand and New Zealanders. This means the ethnic and cultural identity that Indian New Zealanders express, explore, share and reflect through media choices is very multifaceted, and it is a New Zealand identity as well as a diverse Indian identity.

"We (Indian New Zealanders) have lots of communities..."

Indian New Zealand-born woman, 22

² The authors have referenced quotes from Indian participants as 'Indian' for clarity and consistency. All participants identified as 'Indian' to some extent. However, as we see, this is only part of their identity.

6.2 Indian New Zealanders' Media repertoire and behaviour

Drivers: A diverse outlook and background

The story of Indian New Zealanders in New Zealand is one of migration, and like Chinese participants some Indian participants have brought media taste, habits and platforms with them to New Zealand.

Some of this media is specific to their diverse Indian ethnic and cultural backgrounds. Participants enjoy movies, shows and music produced in India, in a variety of languages and reflecting a variety of tastes.

However, Indian New Zealanders we spoke with all speak English fluently, and their media background includes English language content from the UK and the US, and sports that are well covered in New Zealand media. This means Indian migrants can find things they already know and enjoy on New Zealand television, which can give them a reason to access New Zealand platforms. Indian New Zealand migrants share some media experiences with people who have grown up in New Zealand, so mainstream New Zealand media is recognisable and familiar.

"I like watching rugby, I used to watch it in India too."

Indian man, 42

"I listen to RNZ, that's like Radio 4 in England."

Indian man, 52, recent immigrant from UK

"I follow some stand-up comedians from the US and the UK. I'd like to see who the New Zealand standup comics are."

Indian man, 28, in New Zealand two years

Indian participants' broad repertoires



Participants use a range of platforms for viewing and listening, including linear TV and broadcast radio, Freeview, and on demand streaming services.

For many of our Indian participants, linear TV is a significant part of their repertoire. For some this is a long-standing habit, and for some new migrants Freeview is recognisable as being similar to cable TV which they watched in India.

"Freeview is the same as cable isn't it?. When I moved here in 2016 the house we rented already had Freeview, and I wasn't allowed to work for six months so I watched a lot of TV."

Indian woman, 32

Indian participants who watch linear TV tend to be quite familiar with New Zealand-produced content, and for some, New Zealand content dominates their repertoire.

However, like New Zealanders generally, Indian participants are watching less linear TV and more streaming services. The subscription services popular with participants include Amazon Prime, Netflix and Disney Plus, and a few also have Sky Sport Now. Some use international websites to watch CNN, Al Jazeera, and NDTV (Indian news), and younger participants watch Anime on services like Crunchyroll. Interestingly, some participants share subscriptions to streaming

services with friends and family who live in different houses, and sometimes with family in India.

"People my age are more on OTT platforms (over the top - streaming)."

Indian man, 33

Indian participants use different platforms for different viewing occasions, and will sometimes use several platforms across the course of the day. Some use linear TV for more habitual, regular viewing and streaming platforms for higher involvement viewing.

Sometimes the platform influences what Indian participants watch, and participants are often happy to watch what the streaming service recommends, or what is on linear TV at the time they (or other family members) want to watch. However, sometimes content drives platform choice and participants may seek out a platform to watch a particular show.

"Guy Williams is hilarious, I watch New Zealand Today. It comes up on my YouTube feed because he did a thing on one of the restaurants that me and my friends go to, so I looked it up."

Indian man, 23

Some participants use New Zealand-based on demand platforms regularly, particularly TVNZ OnDemand. These participants watch New Zealand-produced content on these platforms as well as on linear TV.

However some participants rarely if ever access these New Zealand on demand platforms. These participants believe New Zealand on demand platforms would cost money and / or effort, and given the ready availability of international platforms they feel this is unnecessary.

"We used to watch Freeview, but then a mouse chewed our cable a few years ago and we never bothered to get it fixed, so now we don't really watch New Zealand TV."

Indian man, 50s, in New Zealand 22 years

"In the past, like when we had a TV at our flat a couple of years ago, and would just sit down after uni and just watch TV, then I watched a lot more New Zealand shows because that's what would come on TV. But (now) I'm gonna watch Netflix, or I'm gonna listen to my Spotify, there's not a whole lot of like, New Zealand stuff on there."

Indian woman, 23

"I've used TVNZ primarily because of a show called Friends they have the rights. Friends has all the rights with Netflix as well. So I've switched to Netflix, and haven't been using TVNZ even that often."

Indian man, 31, in NZ four years

This can be a real barrier to watching New Zealand-produced content for some Indian participants. Some participants have never seen New Zealand-made content, and others find that New Zealand-made content is becoming something they "used to watch", or something "my parents and grandparents watch" as international online services take precedence.

This means that in order for New Zealand content to be and remain relevant to Indian New Zealanders it must first be discoverable. This could mean either reaching Indian New Zealanders through platforms they are already using, or by encouraging them to access streaming services that deliver New Zealand content.

Audio platforms: Radio, radio streaming and podcasts

Participants listen to a range of audio platforms and often listen to New Zealand-produced radio in the car (either broadcast or on streaming platforms like Rova). NewstalkZB is popular with Indian participants who like news and current affairs. A few participants listen to MagicTalk and RNZ. One participant also likes Spice Radio.

Some participants also listen to podcasts and audiobooks which they access through Spotify, Castbox, Google, Audible, or YouTube (among others).

Many of our Indian participants are music lovers, and participants enjoy a wide range of musical genres. Some listen to New Zealand-based music stations like The Edge, Radio Hauraki, Mai FM, ZM and bFM. Some use radio and YouTube to discover new music, which they then add to Spotify or YouTube playlists.

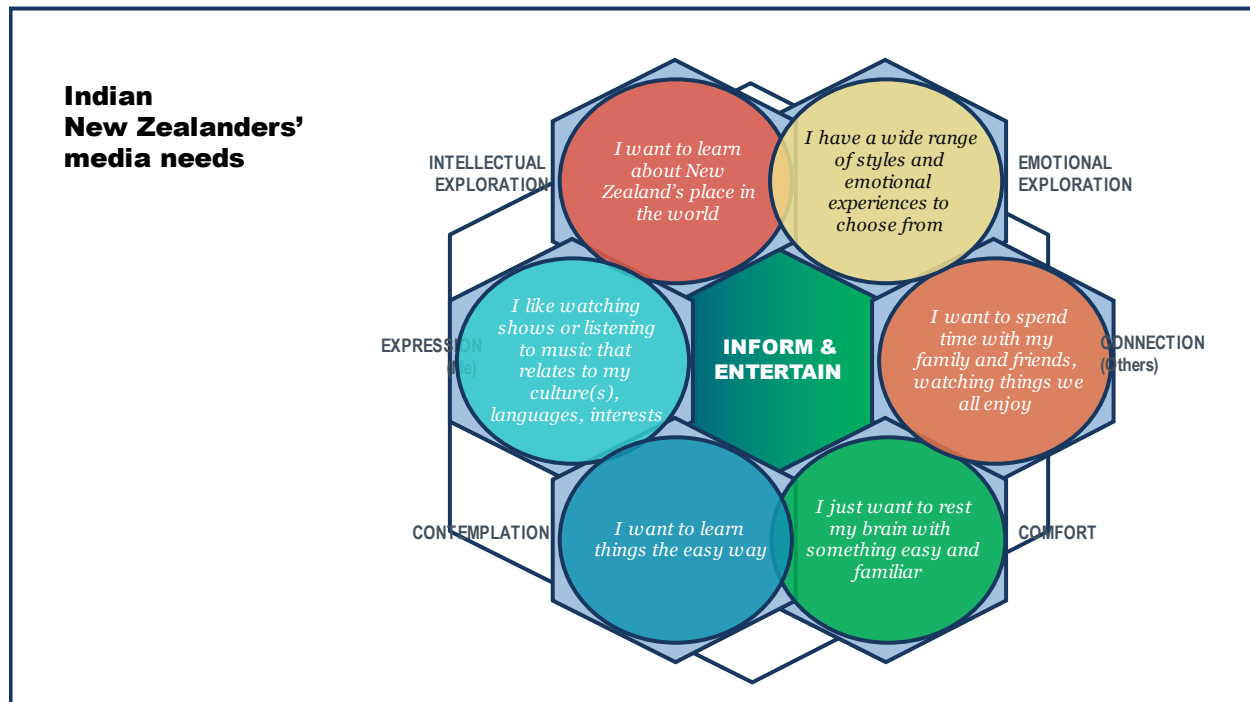
"It's a Japanese car. So all it would play is that (Mai FM) and I think I got very sick and tired of the same music. I wasn't super keen on some of the genres. I like such as hip hop, rap, but then I wasn't into the island beats, there was a lot of ads constantly, and very repetitive. That kind of almost pushed me to get Spotify Premium."

Indian woman, 23

"I like bFM, I like that it's not recycled like the other stations. I like that they have Country and Western on Sunday nights. If I find a tune that I like, I'll link it to Soundhound. And then I'll download it on the phone and Spotify."

Indian man, 52

6.3 Drivers for media choice: Identity needs



In this study we found that Indian New Zealanders often have some New Zealand media on their radar. This includes both those who have lived in New Zealand for a long time, and many participants who have arrived more recently. Some participants watch or listen to a lot of New Zealand media and find much that is relevant and meaningful to them, some watch or listen to very little and their media repertoire is mostly international or Indian media. We showed participants examples of recent New Zealand-produced audio and video content, some of which they had seen and some of which was new, however much of their discussion was based on content that they have experienced.

Drivers: Connection with family and friends, social viewing

Connection is a key driver for Indian participants' media choices and experiences. Often participants watch linear TV, streaming services, or movies on streaming services (or occasionally DVD) with family and friends who are physically in the same room as them.

Participants enjoy watching series and movies as 'couple time' in the evening. These media choices are often made by negotiation, with the driver being either "something we will both enjoy", or "something one of us will enjoy and the other

won't hate". Language is also sometimes a subject for negotiation when Indian participants share viewing with partners and householders, as a number of participants speak several languages at home, and may share some languages and not others.

"She likes the love stories, mostly I like love stories as well, but action, she don't like action at all. And then we have to negotiate which one to watch both together."

NZ Indian man, 49

Some of the things that participants are watching with their partners and adult family include *Peaky Blinders* on Netflix; *Poirot* on USB , *Little Things* on Netflix (Indian made comedy in English, set in Mumbai), *Jamtara* on Netflix (Hindi, crime show), sports on Sky Now and rugby highlights on YouTube, and a range of new and old Indian and Pakistani movies in the many languages participants speak.

"I started watching sports (rugby and cricket) because my husband likes it, and if I want to see him on Sunday I have to watch it too, but now I like it."

Indian woman, 32

"All my friends had mentioned it (Peaky Blinders) and I had seen it like advertised on Facebook a long time ago. And it kind of popped up as a recommendation for shows on Netflix."

Indian woman, 23

Participants also use media as a way to connect with different generations within their household, including parents, grandparents and children. Often these shared experiences are on linear TV and include New Zealand-produced programmes. Sometimes older members of the family drive these viewing experiences and younger members join in for the company. They may drift in and out of the room.

"She (Grandma) really likes watching all of those (The Chase, Tipping Point) throughout. And then Shortland Street is the last one that she watches. Everyone's kind of weaved into watching everything. Basically the lounge is Grandma's between 4:30 and 7:30."

Indian woman, 23

"Sometimes family members would come over like my cousins and stuff to visit my grandma. And they would often watch the show (My Kitchen Rules) with us."

And then obviously, the next day, we'll like talk about it. And if we found like, articles on Stuff about contestants, it'd be quite cool to be following that."
Indian woman, 22

"My family love quiz shows, like The Chase or Tipping point, and sometimes I'll sit down and watch it with them. We're really competitive and we like answering the questions."
Indian man, 23, lives with extended family

*"The news is mainly Mum's thing, but I'll watch that with her."
"I watched Tamil comedy shorts, my Dad loves them. I didn't understand it all but I got the gist."*
Indian woman, lives with extended family

"I watch Shortland St every night, sometimes the (teenage) kids or my husband will watch it with me."
Indian woman, 52
"My son and I watch A Dog's life on Saturday mornings. He likes dogs."
Indian man, 52, has 9 year old son

Indian participants enjoy sharing content that they have enjoyed with other family members. They like to share an intellectual exploration and broaden one another's horizons. Some of the participants we spoke with who are parents of adult children particularly enjoy watching shows recommended to them by their adult children.

"My son recommended 7 Days to me, he knows my taste."
Indian man, 56, lives with two adult children

"I played some songs on Spotify for Mum and Nan, while we were driving to my Aunt's house. I liked introducing them to some good music."
Indian man, 23, lives extended family

Sometimes this is about sitting down together and watching something familiar and comforting.

"Sometimes I put Tom and Jerry on YouTube for the child, it reminds me of when we were kids, sitting glued to the TV in Mumbai."
Indian woman, has 2 year old son

One (Tamil Christian) participant had just attended a (Gujurathi Hindu) wedding with friends from school and enjoyed connecting over music they had all enjoyed at high school, like R&B and New Zealand Top 40 (on Spotify).

Drivers: Connection with international and social media communities

Media can also be a way of connecting with friends and family overseas, and participants often watch shows and movies which have been recommended by family in India or other parts of the world. These recommendations are often on social media, particularly Facebook, but tend to be personal recommendations from people they know rather than general social media buzz.

"Korean soaps are becoming very popular. Turkish TV is becoming very popular. My friends in India watch that on Netflix and my friend in India is a very intelligent journalist (and) is absolutely hooked on them and says you must try and watch these."

"Recently, I've also started watching Indian films. I don't like Bollywood at all. But recently, some independent companies in India have started making Netflix original films, which are like little anthologies. So recently I've watched a few (recommended in a Facebook) group chat called "Movies speak"."

Indian NZ woman 69, semi-retired

Indian participants and news, current affairs and social analysis: Connection and expression

News, current affairs and social analysis meet many needs for our participants, and participants get their news from many sources including: *The AM Show*, *Newshub*, *TVNZ 1 News*, *Breakfast*, *NewsTalk ZB*, *The Guardian*, *NZ Herald*, *RNZ*, *NDTV* (India), *BBC*, *CNN*, *Al Jazeera*, and *The Spinoff*.

"They (ZM) do talk about current affairs and things (on the radio). And they talk about it in a very relatable way. And it's not too complex to understand, especially in the morning."

Indian woman New Zealand-born, 22

News and current affairs can offer a way for new migrants to learn about New Zealand and explore and understand the social narrative, and Indian participants have certainly used it this way when they were new to New Zealand.

"When I came back I didn't know who any of the politicians were, now I know Judith Collins, I know Grant Robertson, I know them all. So it's nice to feel that I am part of this country. It's very nice. Breakfast does that for me."

Indian woman, 69, returned to New Zealand four years ago

As Indian participants come to feel settled as New Zealanders they continue to use news and current affairs to stay connected. At this point their emotional need is less about finding a shared narrative and more about feeding it. Participants watch and listen to news and current affairs to keep up with what is important to both fellow New Zealanders in general and the New Zealand Indian community.

"I'm not working now, so (Breakfast) keeps me involved with the everyday commerce of New Zealand life."

"I have a personal Spinoff subscription. It kept coming up in my Twitter feed so I subscribed. I like the tone, the content. I like the idea of supporting local, quite a lot."

Indian man, 42, in New Zealand 12 years

Participants are also interested in world news and follow a variety of sources to explore this, including UK sources like the Guardian and BBC radio and international sources like Al Jazeera.

"I go to the Quint and Al Jazeera for world news. I like to see different perspectives and see what is really going on, as opposed to Fox news. I also like news from Indian communities around the world, like Canada."

Indian man, 33, in New Zealand 10 years, avid news consumer,

Some Indian participants are particularly avid news consumers and use news, current affairs and political and social analysis as an expression of their interests and personality. They look for in-depth coverage and do find a good range of New Zealand-produced content which meets their needs for in-depth coverage and analysis.

"I like National Radio ... I like it for its balance, it's impartial and critical. And it's searching, you know, they look into things in depth. They love voices from far away. I like that."

Indian man, 52

"I listen to Lisa Owen (Checkpoint RNZ), giving politicians a good grilling."

Indian woman, 33

However some do identify room for improvement in New Zealand-produced news coverage: they feel it is currently too focused on local news and news from the western, English-speaking world. These news consumers feel there is not enough coverage of Asia, particularly China and India. Participants feel these parts of the world are extremely relevant to all New Zealanders, and there are many interesting and important things happening there that should certainly be more widely covered.

"I'm more interested in how India relates to New Zealand. It's a huge potential market."

Indian man, 56, in NZ 20 years

Some avid news consumers criticise some mainstream New Zealand news media for being too lightweight and not analytical enough.

"For instance this morning, ... on The AM Show ... they spent more time talking about Prince Harry than they did about the fact that we are having a vaccine rollout in Auckland."

Indian woman, 33

Some feel New Zealand news media does not reflect New Zealand's diversity in general, as well as with regard to Indian New Zealanders.

"I found Seven Sharp irritating, it's for middle class Pākehā."

Indian woman, 33

News from India is certainly important to participants, particularly considering the COVID-19 pandemic situation in India which was at a terrible peak during our interviewing. Some participants are also very concerned about the current political situation in India and are following Indian news in order to keep up to date with this. Participants use a variety of sources for their Indian news including Facebook friends and connections in India, conversations with family and friends in India, some watch Indian TV news on NDTV (online), some look for international coverage of Indian news either from Indian diaspora or mainstream sources, and some follow Indian news coverage on mainstream New Zealand media sources (including radio, TV and print).

These participants identify gaps and concerns with regard to how Indian news is covered in New Zealand. Some feel that major events and current affairs which New Zealanders should know about are simply not covered, or are not covered appropriately. Part of this concern is the feeling that the New Zealand Indian voices

that are included in New Zealand media do not represent the diversity of India and New Zealand Indians. Some participants are particularly concerned that New Zealand coverage of the current political situation in India is unacceptably one-sided.

"After a news story about the COVID situation, they (the news anchor) just carried on talking about how well New Zealand had done and told one of those silly little jokes and moved on... It was so insensitive. I felt it was different to the UK, when the UK was going through this they would have had more empathy."

Indian woman, 33

Other participants are less interested in news and current affairs for its own sake, but may watch or listen to New Zealand news (e.g. The AM show, RNZ) in a lower involvement way, for the information they need to get on with everyday life.

"I listen to National Radio to find out what's happening around the corner."

Indian man, 49

"Google knows where I am, so I get the New Zealand news headlines when I open up Google."

Indian man, late 20s, student, in NZ three years

Drivers: Emotional Exploration

Participants consume content from a wide range of styles, genres, countries of origin and languages. Their taste, in terms of how emotions are portrayed and vicariously experienced, is very diverse. Some participants like Bollywood-style romances and comedies, but many do not. Some like the emotional rollercoaster of horrors and thrillers, some like stand-up comedy, some like the emotional gratification of watching sport, one young participant enjoys exciting Korean 'survival shows' in which contestants are put through extreme challenges (e.g. *Kingdom of War*).

"Because it's (Peaky Blinders) a lot of action based. It's a lot of conflict, a lot of intense thinking, you're not sure what is actually going to happen."

Indian Kiwi woman, 23

Drivers: Intellectual Exploration

Indian participants often enjoy media which opens up the wider world and its peoples and lets them explore different people, different lifestyles, new and different ideas. Participants meet their intellectual exploration needs through many genres including news, current affairs, drama and documentaries.

Participants enjoy watching high quality, popular series and documentaries from all over the world, often on Netflix. They find these through recommendations from streaming services and recommendations from friends, family and worldwide social media connections (e.g. Facebook and Twitter).

"I've been watching Janet King (on Netflix). She's a feminist, strong female lead, legal background deals with prosecution on sex crime. She's an older woman, 40+, gay with a long-term de-facto partner, and LGBT is only part of her identity."

Indian woman, 33, lawyer

Some participants are particularly interested in intellectual exploration and their YouTube feeds, podcast choices, audiobooks and music choices reflect this. These participants define and express their identity through their intellectual interests and use a wide range of media and content to meet these needs.

"I like inspirational stories, about people who have come from poor backgrounds, like this Portuguese footballer who started life as a child sweeping the streets."

Indian student, 32

Indian participants also use New Zealand content to explore and understand aspects of New Zealand life and people which they want to know more about. These stories are interesting both to new migrants who feel they are learning about New Zealand, and settled New Zealanders who want to vicariously experience different New Zealand lifestyles.

"I've gone fishing, dipping my toe into different things that I see as being from here, I've gone on hikes, my friend's gonna take me hunting."

Indian man, 52.

These participants identified many New Zealand stories, issues and people they would like to learn more about. Some are particularly interested in stories about how things came to be the way they are; colonialism, and social issues which affect

various communities in New Zealand (e.g. Muslim, Māori, Pasifika). Many are interested in learning more about Māori culture. When we showed them examples of New Zealand media these participants felt they would be interested in *Voices* (an RNZ podcast); *The Hui*; and *Q + A*.

(Re. Voices) "This is a podcast on people from diverse global backgrounds living in New Zealand. These are stories spanning politics, society, identity, art and culture. I would like all of those."

"I would like to know more about the Māori people, seeing as we are living in their land."

Indian man, 32

"I am new here, I'm still learning. I would like something about Māori culture and language that I could watch with my (2 year old) son, so that we can learn together."

Indian woman, 32, in New Zealand five years

Drivers: Expression and exploration of one's identity

The defining feature of Indian participants' identity is its breadth and diversity. This is very much reflected in the way they choose and use media to explore and express their identity.

Video content from the Indian subcontinent is one way in which participants do this. Participants often speak a number of different languages and enjoy watching movies and shows in these languages, and movies and shows which explore interesting aspects of their heritage and culture (usually on Netflix or Amazon Prime).

"My Missus is from Pakistan and we both speak Urdu, so we often watch Pakistani dramas. When we finish one we start another."

Indian, man, 49, speaks Punjabi, Urdu, Hindi and English

"On weekends me and my Mum and my Dad (sometimes) watch Indian movies, not very often... I only know the basic gist of the language that my grandmother speaks. If we don't have the subtitles, I wouldn't know what was happening. It's romance, love, comedy. The Indian movies are quite dramatic and colourful."

Indian woman, 22, second generation migrant

Participants also enjoy music as a way to explore, express and share their culture. One participant regularly plays Punjabi music videos on YouTube, to his one year old son, in order to encourage him to enjoy and explore the language and culture. Another 24 year old participant, who is very involved in her church community, enjoys listening to Christian devotional music on Spotify.

Some participants enjoy migrant stories as a way to explore their own experience and that of their families. One young man who came to New Zealand as a one year old has been enjoying watching the last series of *Fresh Off The Boat* (on recommendation of a New Zealand friend with a similar background). Another young woman who came to New Zealand with her family at a similar age has recently watched an international documentary (on Netflix) which she described as similar to *Arranged*.

This sense of exploring one's own culture and identity through media consumption extends to cultures which participants see as similar to their own. For example, one young participant (23) who has grown up in multicultural Mount Roskill (Auckland) is very interested in 'Asian media', including K-drama, K-pop, diaspora media from around the world (*Fresh Off the Boat* and *Kim's Convenience*) and Anime. He follows a Facebook group called *Subtle Asian Traits*, based in Australia, which explores the experience of being Asian in New Zealand and Australia. He enjoys watching these shows and sharing them with friends, he appreciates that they put Asian people front and centre, in the lead, and he feels they relate to his own experience and that of his friends in his own generation more than the Indian and New Zealand shows his parents watch.

Re. Fresh Off The Boat: "It's more relatable because there's Asian leads. I think before in American shows, it was usually black people, white people, as opposed to Asian people being leads. So now that's pretty cool."

"Me and my friends, we all kind of watch these Asian shows, listen to the music, like Asian food. So it's all just comes together. It's kind of the aesthetic I'm into."

Indian NZ student, man, 23

Likewise some Indian participants identify with other non-European New Zealanders and world citizens. These participants enjoy and feel represented by diversity in general and inclusion of characters, presenters and stories from Māori, Pasifika, other Indian ethnicities, and the rest of the "non-white" world.

"I watched The Serpent (Netflix) because I know the guy. Well I don't know the guy, but he's half Indian, I know of him."

"We watched The Bachelor for a bit, it was cool that there was a Māori man as the lead, a brown skinned man."³

Indian man, 52

Shows and movies which explore and challenge gender roles can appeal to the desire for self-expression, reflection and exploration in media. Some of our Indian female participants are enjoying shows like *Jessica Jones* (American super hero drama made for Netflix) and *Bombay Begums* (American production for Netflix set in Mumbai) which feature strong female characters. Sometimes participants watch these with their partners, though often they enjoy them alone.

"I've watched an episode on The Hui not long ago, to do with the health treatment for women and the inequity for Māori women."

Indian woman, 32

New Zealand content can also offer Indian participants a way to explore and express one's personality, interests and sense of humour.

"You wouldn't think someone like my Dad would like Guy Williams, but Dad thinks he's funny and likes the small town stories probably because we lived in Hawke's Bay."

Indian woman, 33, in New Zealand 18 years

Participants identify a gap in New Zealand media with regard to Indian New Zealanders' stories. They would like to see their own stories in New Zealand media more, both to explore their own journeys and to share these with fellow New Zealanders, and find points of cultural connection.

Drivers: Contemplation

YouTube is the ideal contemplative medium in that it delivers a steady stream of short, easy to digest content which reflects one's interests. Participants both watch and listen to user-generated content and professionally-produced content on YouTube, and enjoy a wide range of material including health and fitness; DIY, cooking, history, comedy and sports. One participant has been listening to podcasts

³ The authors acknowledge Moses Mackay is Samoan

about cryptocurrency, which he accesses through Google. He is keen to upskill himself in order to invest.

"We are building a house, so we watch YouTube videos about building decks."
Indian woman, 33

"If I'm ever putting makeup on or anything like that as well, I've always been (learning about it from) YouTube videos."
Indian woman, 23

Our student participants particularly like watching YouTube on their PCs or laptops in their breaks, while at university.

Some Indian participants include New Zealand-produced programming in their repertoire for low key, contemplative viewing experiences. For example, some participants watch *Eat Well For Less NZ* and are familiar with the in-store marketing and billboards which go with this, and vegetarian participants relate to Ganesh Raj who often includes vegetarian recipes. *Nadia's Comfort Kitchen* (aired during Level 4 lockdown in 2020) felt authentic and relatable for some participants. Some also enjoy *Border Patrol* which feels relevant, funny and useful to frequent travelers.

"The recipes (on Eat Well for Less) are quite interesting. I saw them showing one of the participants how they could make the falafel patties. We're looking to cook that on this weekend."
Indian woman, 32

"(Eat Well For Less) is very relatable. They go into supermarkets, compare like products and everything in prices. ... how you can make healthier meals and stuff."
Indian woman New Zealand-born, 22

(Re Nadia's Comfort Kitchen) "She literally just used whatever was in her fridge. I knew a lot of people were watching it... The fact that the husband filmed it (no) fancy crew... And then we got to learn about her culture. Her parents are from Singapore.... focusing on healthy foods and just use fresh and organic stuff."
Indian woman New Zealand-born, 22

(Re Border Patrol) "Yes, I can read through it on their website. But I'd rather just watch it on a show. It's interactive. It's interesting. I mean, the things that people bring in is atrocious, but it's just what we can and what we cannot do. "
Indian woman, 32

(Re Border Patrol) *"It's interesting to see what people try to sneak in. We travel often."*

Indian NZ man, 32

"We like watching Country Calendar, to see what other people are doing with their land, get ideas."

Indian woman, 52

Some younger Indian participants watch user generated content on TikTok, IGTV and Instagram for contemplative experiences.

Drivers: Comfort

Media choices deliver comfort for Indian participants through both the experience and the content.

Some of our participants enjoy comforting media experiences as daily routines and familiar habits. These experiences structure their days and fill their quiet time. For some participants this experience is about scrolling through YouTube as they wake up and drink their coffee in the morning; for others it is about winding down in the evening with familiar, easy TV viewing.

"When I get home from work I watch The Big Bang Theory. It's light on the head and helps me de-stress."

Indian woman, 32 works full time, has a 2 year old

"I watch Friends in bed at night, on my phone (through Netflix). I'm usually asleep by the end of it."

Indian woman, 24, works two jobs

"I sit down and watch Shortland St every night after dinner. I've been watching it since it began."

"I listen to Radio Hauraki. It's all the songs I listened to as a teenager."

Indian New Zealand-born woman, 52

Some participants are particularly enjoying nostalgic comfort viewing experiences at the moment, revisiting old shows or long running series.

"Often if I'm by myself, and I'm not wanting to think a whole bunch. So if I wanted to relax, just kind of fall asleep to the movie (on Disney Plus). .. Most

nights I watch like a series so kind of de-escalate myself, to be able to think a little bit but not too much, fall asleep."

Indian woman, 23

"I listened to Eterna Forest OTC (Pokemon) music on YouTube, while I was studying. It was nostalgic, peaceful background music."

"I watched Naruto (Anime) with my friend on their laptop, reminiscing about a show we used to watch when we were at school."

Indian man, 23

6.4 Gaps and Opportunities: How can New Zealand media serve Indian New Zealanders better?

Representation and reflection of New Zealand Indian identity: The un-met need for Indian New Zealanders

Indian participants feel invested in New Zealand media, and as New Zealanders expect to see themselves included and represented in New Zealand media. New Zealand content is often part of their repertoire.

However, participants identify shortcomings in New Zealand media representation of Indian New Zealanders. They feel that New Zealand media generally does not recognise the reality of their role in New Zealand society, nor does it recognise their diversity. Representation of Indian New Zealanders in the media feels like the exception rather than the rule.

"I feel like we're (New Zealand) quite culturally diverse. But like on The Block, I don't think I've seen an Indian person on there. Also, the judges tend to be European. I think this step of including Ganesh in that thing (Eat Well for Less) was quite cool."

Indian New Zealand-born woman, 22

(Re New Zealand news of the Indian communities) "It's more of a negative connotation. It's never been seen in a very good light. Like, you don't associate Indians with positive really. They get robbed a lot you know, things like that."

Indian New Zealand-born woman, 23

"It's not like people are sitting round saying 'New Zealand TV is so bad because there's no Indians on it, (but) if we are on TV, that says that we belong here.'"

Indian man, 42, in New Zealand 12 years

We showed participants examples of New Zealand produced content, including *Arranged*. This is a show about New Zealanders in arranged marriages with an Indian couple as the lead image. Some participants had heard of this show through social media (Facebook), some had watched it, and most commented on it and were interested in how it represents Indian New Zealanders. Some feel this show is an interesting and relevant interaction between traditional Indian cultures and modern New Zealand; others are annoyed by what they feel is New Zealand media's focus on outdated customs and stereotypes.

"I watched this (Arranged) to see how they had done it. They did quite well."

Indian man, 56

"I think it's (Arranged) designed for people of other cultures to kind of gain an understanding about what the Indian wedding is... Is it a true representation? Or is it just like a mockery in a sense?"

Indian woman, 22

"I saw something similar to this on Netflix. I'm interested in seeing how the different cultures interact. In my culture it's kind of arranged, like your parents or friends will introduce you to someone they think you might like, but you decide."

Indian woman, 24

"Urrgh, this is so outdated, things are much more open in India these days."

Indian man, 33, in New Zealand 10 years

"I didn't have an arranged marriage, my parents didn't have an arranged marriage, most of my friends and family didn't have arranged marriages. It's just the mainstream narrative of Indians."

Indian man, 42 from North East of India

"The couple of episodes that we saw it looked like they had only approached the people who hail from the Northern part of the country. I'm from the south, and the South is not as big and fat as the North in terms of the weddings and the ceremonies. They've just gone for the big fat Indian wedding and said this is India."

Indian woman, 32

Implication: Indian New Zealanders are diverse, and cannot be represented as homogenous. An 'Indian' is not a realistic character, and Indian participants do not feel reflected in or represented by Indian people or themes in media that do not recognise their diversity.

"We are a continent, not a country. You can't paint us with a single paintbrush ... Don't stereotype, expand and include different cultures and different languages."

Indian woman, 32, speaks four (+) languages fluently

The second aspect Indian New Zealand participants would like to see is inclusion: representation that recognises their connection to New Zealand. The extent to which our participants describe themselves as New Zealanders does vary, and our participants included recent migrants, people who came to New Zealand as

children, longer term migrants, and people who were born in New Zealand. Some feel more connected to New Zealand, some less, some have strong connections with mainly Indian communities, some with diverse New Zealand communities, some with European New Zealand communities and some look to the wider world. Taking this variation into account, many of our participants feel like insiders in New Zealand society, 'Kiwis', and want to see this recognised in representation of Indian New Zealanders in New Zealand media.

Participants believe that both these requirements can best be met by including diverse Indian New Zealanders in both production and product, and by representing Indian people as diverse individuals, members of diverse communities, and as New Zealanders. A cultural narrative can be interesting, but that cultural narrative should be specific to the protagonist's regional identity and it should be part of a broader, multifaceted identity. Participants feel that a narrative that is too dominated by ethnicity can be limiting and one dimensional.

"There are people (influencers on Instagram) that are born in New Zealand, but they're very proud of the Indian culture, like there's this girl called Jessie Guru and I think she's Malaysian and Indian or something. She just talks very openly about her culture and stuff. "

Indian New Zealand-born woman, 22

"There's an Indian doctor on Shortland St, but she annoys me a bit because she's always saying 'this is how we did it in India', and she had a big four day Indian wedding."

Indian New Zealand-born woman, 52

"It would be nice to see an Indian couple appear (on The Block), so long it's not the stereotype, for example, don't have the typical music in the background that you have whenever you have Indians. We do find that annoying."

Indian woman, 32

"I'm obviously not white, I am brown. I've got various identities. I'm a good mother, I, you know, I'm a (teacher) and I'm a good neighbor, I'm also a bit lazy. Sometimes I don't look after my garden as well as I should. So I've got all these different things in my identity. One of which is that I'm Indian."

Indian woman, 69

Gaps: An internationally diverse outlook

We have established that New Zealand media has a significant place in many Indian participants' repertoire. Many participants are watching and listening to meaningful and relevant content which meets a wide range of their media needs as New Zealanders, within a repertoire of Indian and world media.

However, there are indicators that New Zealand produced media may not be reaching all Indian New Zealanders. Many participants feel they are watching and listening to less New Zealand media, and a few have never watched it. For some, New Zealand media is watched in their home but they're not really connecting with it.

Platform choice is a key driver for this. Participants who do not watch linear TV or listen to broadcast radio and have not accessed NZ-based on demand video platforms have little or no New Zealand-produced content in their current repertoire. This means New Zealand-produced media can't connect them with New Zealand or reflect their identity, as they no longer see or hear it.

"I used to watch Sticky TV when I was younger. They felt down to earth, which was nice. I used to watch a lot of My Kitchen Rules. And New Zealand Masterchef, that was cool. It felt familiar, with Kiwi people on the show. (But) a lot of the New Zealand media that I was exposed to was on TV and I'm not watching TV as much anymore now. I don't know how the New Zealand programmes would find me."

Indian man, 23, in New Zealand 22 years

Some participants, particularly those with a more international outlook and an ethnically diverse circle of friends and influences, feel that New Zealand media is becoming less and less relevant as their identity grows and changes. These participants often feel that New Zealand content is something they watch passively with older family members, or something they used to watch, rather than something that is currently relevant and meaningful for them. International content feels more relevant to these participants these days.

"I actually prefer not to watch New Zealand based things apart from like Lord of the Rings. I don't actually enjoy New Zealand humour, it's a very niche type of humour and movies to watch... In order to watch something like that, you have to know NZ humour, you have to actually kind of be in New Zealand to kind of

get what's going on... The acting is not as good as well, which is very sad to say, but yeah, we're a small country. There's not as many people to, I guess, compete with."

Indian woman 23

Implication: The way that younger Indian New Zealanders construct their identity and their concept of being a New Zealander is changing. In order to remain relevant and gain or retain a place in these participants' repertoire, New Zealand-produced content needs to recognise these changes and find ways to reflect and represent this.

6.5 Discussion:

Existing New Zealand-produced content is recognisable and often relevant and meaningful for many Indian New Zealand participants. Many are accessing and enjoying some New Zealand-produced content which connects them to the New Zealand narrative. These participants see a 'why' for New Zealand-produced content: "I am a New Zealander, so this media is relevant to me."

The participants who do watch and listen to New Zealand content have identified a number of gaps, shortcomings and opportunities for New Zealand media to serve them more, and better. They feel there is room for continuous improvement in how New Zealand media serves them and their needs, particularly with regard to how Indian New Zealanders are represented and included. Participants feel "I am a New Zealander", so therefore "I would like some of the New Zealanders I see in New Zealand content to reflect me".

There are also participants who rarely watch and listen to New Zealand content, and for whom New Zealand-produced media feels less relevant and meaningful in terms of content, or less accessible in terms of platforms. These participants are not regularly using New Zealand media to connect with New Zealand and the New Zealand part of their identity. There is a need to better serve these Indian New Zealanders by making sure New Zealand-produced media stays accessible and meaningful, and to better serve all Indian New Zealanders by creating content which better represents their identities and voices.

Opportunities: Representation, Diversity and Inclusion

The biggest gap, and therefore the biggest opportunity, for New Zealand-produced media to serve Indian New Zealanders better is with regard to representation. Indian New Zealand participants would like to see their stories told in New Zealand media, to be included more, and to be included in a wider range of roles including lead roles.

Migrant stories are relevant, as are stories which share Indian culture and stories with New Zealanders, stories about Indian migrants' life in other parts of the world, and stories about the interaction of diverse cultures within New Zealand. These are part of the identities which Indian participants would like to see expressed and explored in New Zealand media.

However, participants stress that migrant stories are only a part of the Indian New Zealand identity and voice which they want to see included in New Zealand-

produced media. Participants stress the importance of including Indian New Zealanders as diverse New Zealanders rather than just representatives of their Indian ethnic group.

Participants emphasise the need for New Zealand-produced content to recognise the diversity within New Zealand's Indian community. They are concerned that some existing content focuses on the more visible and well-known aspects of some Indian ethnic groups (e.g. Hindu weddings), to the detriment of depth and realism. Participants would like to see a wide range of Indian New Zealanders' stories told in New Zealand media, and a wide range of Indian voices heard in news, current affairs, and social analysis.

Participants stress that the best way to avoid stereotyping and tokenism is to include Indian New Zealanders as diverse individuals, and as leads or primary voices as well as supporting characters or 'Indian' representatives.

Opportunities: New Zealand's changing identity

Some participants feel that New Zealand-produced media could better meet their needs by recognising a broader, more international and more Asian aspect to New Zealand's identity.

Some participants feel this is a particular weakness for New Zealand news coverage. They feel New Zealand news content can be too parochial and too focused on the western, English-speaking world. They would like to see New Zealand news media explore the wider world including Asian countries like India and China which are physically and economically very important to New Zealand.

This need to recognise changing New Zealand identity becomes particularly important with regard to younger New Zealand Indians. The younger people we spoke with tend to feel New Zealand-produced content is something they watch with their parents, or something they used to watch. They are looking to international media and Asian media to reflect their identity and outlook and connect them to the wider world. These participants feel that New Zealand media is becoming less "for me". To stay relevant and stay in these participants' repertoires New Zealand-produced media needs to reflect and represent this changing identity.

Discoverability is an increasing priority

Indian participants tend to associate New Zealand-produced media with linear television and broadcast radio. This means that when they use these platforms New

Zealand-produced content is a significant part of their repertoire. However, this becomes cause for concern as linear TV and broadcast radio are increasingly less used and less relevant to this audience.

Some participants use New Zealand-based on demand platforms which give them ready access to New Zealand content, and some have New Zealand content in their YouTube, Spotify and social media feeds. This does give them ready access to New Zealand content, however some of them only use this occasionally.

Some however do not know what platforms are available or how to connect to them. This, coupled with the overwhelming amount of content and services available, the quality and range of content on international streaming services and the accuracy of recommendation algorithms make connecting to additional New Zealand platforms feel like an unnecessary extra effort.

This makes discoverability a priority for New Zealand content producers, in order to better serve Indian New Zealanders. People need to know what existing and new content is available and how to access it in order to enjoy connection to New Zealand through New Zealand media. New Zealand-produced content needs to be promoted across a range of channels (particularly YouTube and social media), so that Indian New Zealanders have a reason to access New Zealand platforms.

Appendix 1: Participant profiles

We have selected a range of participants from the Chinese and the Indian studies and included their anonymized media stories here, to bring some of these individuals to life for the reader.

Participant Profiles – Chinese

Man, 20 to 25 year old, second generation Chinese migrant

The basics:

His parents were first generation migrants from Mainland China. He had been studying in New York for two years before returning to New Zealand due to the COVID-19 pandemic.

Media habits:

The large TV in the lounge is only used occasionally, recently once to watch *The Chase* on Mother's Day but he was scanning his smartphone in the background. Another time was when he and his sister sat down to watch the new Oscar winning film *Nomadland* (by Chinese director Chloe Zhao) together because he likes Frances McDormand.

The big screen of TV is preferred for movies, Xbox, Nintendo, Switch and karaoke. Most of the other content is consumed on his laptop in his own room. His mobile phone is used mostly for communication, less for media content.

Content likes:

He is an avid news follower, and estimates that 30% of his media time is spent on news. He checks the news several times a day from a range of New Zealand and international sources (CNN, BBC, Fox News, NZ Herald) throughout the day. He finds many of them either one-sided or opinion articles rather than facts. He would prefer news coverage which offers multi-angle facts, and opinions from both sides. He can read Chinese but finds it quite hard therefore prefers to read news in English.

"They (western media) usually do talk about what the Chinese government, for example ...the concentration camps in Xinjiang. They often say, oh, you know, the Chinese government claims that the camps is for re-education or whatever... They usually do offer some kind of explanation from the Chinese perspective, but I

always get the sense that it's never the full picture. And it's hard to completely trust either side.... But it's hard to say whether or not the evidence they have is concrete or not. But a lot of what comes out China, I feel like this is touted (media portraying government positively), but it's like shrouded with a certain level of (opaqueness) just it's not completely transparent. I suppose it's kind of hard to judge."

He loves indie rock music and has been actively building his Spotify playlist on an account that's shared with his sister. His playlists are usually based on a combination of genre, geographic location and mood. The Chinese songs are in separate playlists from Western music.

He was a regular online gamer when he was in high school, but the "toxic behaviours in the community" later stopped him from playing and he switched to watching live streamed DOTA games on YouTube or Twitch TV, highlights or replays. Nowadays he watches *Flesh & Blood*, an online trading card game originated in New Zealand but popular globally.

Some nights he watches the replay of Japanese anime *Gintama* to unwind before sleep. Some YouTubers he follows include the Chinese basketballer Jeremy Lin, and Chess champion Magnus Carlsen.

New Zealand content wishes:

His ideal would be a multi-media platform with one touch point for: news, animation and games, chess, music, a section of new Oscar-winning movies and some of the best Chinese classic films for him to catch up on the Chinese culture ,such as *Inferno Fame*, *Chungking Express* from Hong Kong, *Farewell My Concubine*

Chinese business woman, MBA student and mother, 36

The basics:

She came to New Zealand aged 18, with her parents. Her parents live close by and help look after her son. Her outlook and social circle are very Chinese, and they enjoy Chinese products and restaurants. She and her partner speak Mandarin at home and with her son, and her son does online Mandarin lessons also.

Media habits:

She is 'YouTube fan' and subscribes to YouTube Premium so that they can watch and listen without ads and download stories (on YouTube) for her son to listen to in the car.

She likes watching Chinese and Korean "bubble dramas", for free on either YouTube or free websites (these change regularly, currently olevod.com is her preferred site). She likes to watch "what's hot right now", as recommended on WeChat or website rankings. She watches these in the evening on her laptop, usually alone during study breaks. She also likes TikTok and follows her interests on TikTok (e.g. workouts, DIY for the garden, restaurants). She particularly likes the 'nearby' function, so she can get recommendations for businesses in Auckland.

She likes to follow world news. Her preferred news platforms include Queque news, Phoenix news and 6 Park, which is designed for Chinese people living outside of China. She and her husband like audiobooks in Mandarin and listen to these while they cook dinner. They are currently listening to *Les Miserables* in Mandarin, but also enjoy Chinese literature and histories.

She supervises her son's screen time closely and likes to be nearby when he is watching. She likes him to watch something "decent", and "related to his study", and occasionally cartoons. She likes him to watch *AumSum Time*, an educational YouTube cartoon channel.

Content likes:

When they used to watch broadcast TV she enjoyed *Border Patrol*, which was funny and relevant to her as a frequent traveller. She also likes *NewstalkZB* in the car, for the discussion and analysis of events and social issues. She occasionally watches large sporting events (America's Cup, Rugby World Cup) in order to keep up with conversations.

She feels New Zealand content would not be "for me", and "boring". She feels it would be made for "Kiwi Asians, not Asian Asians like me". "I go to Chinese media to look for myself". She does enjoy some New Zealand music, including Stan Walker and Maisey Rika, and particularly likes the beautiful New Zealand scenery which accompanies these songs. She enjoys sharing these with people in China.

New Zealand content wishes:

She would like to see more news and analysis, "high quality" discussion of news and current affairs, like the "talk shows" she used to watch on CCTV (Chinese state TV).

She would like "something decent" for her son to watch. She doesn't want him to waste his time watching rubbish, and feels it is hard to find "decent" programming on YouTube. She feels New Zealand media could fill this gap, because she trusts New Zealand media to produce content "of a certain standard". She would like him

to see *Kitchen Science*, and feels it might be "good for him" to watch some Māori TV and learn the language and culture.

She doubts that New Zealand-produced television would be to her taste, however she feels she might be interested in seeing shows where people experience each other's culture, e.g. New Zealand-born people experiencing an authentic Chinese restaurant.

Man, 39, came to New Zealand as a teenager

The basics:

He lives with his 7-year-old daughter with his Mum living in the same complex and helping with school runs. He works in sales. He considers himself a "Chiwi - a Kiwi with Chinese characteristics" but his daughter a Kiwi.

Media habits:

Nowadays he mostly watches YouTube, TikTok videos to unwind and keep up with what is trendy and in China, and online content relevant to his work. He has tried NZ on demand services, but has found them slower than Chinese apps, and likes that Chinese media content is "only a click away".

Content likes:

He used to watch linear TV and "light" content such as *Police Ten 7*, *Border Patrol*, *Deal or No Deal*, *The Block*, but doesn't watch these now as Chinese content is easily accessible.

New Zealand content wishes:

He is interested in Māori culture, and would like to learn more about this. He would be interested in content that feeds the topics of conversation within his Chinese New Zealand friendship circle, including housing, travel, investment, politics, and the arts (particularly ballet and musicals).

Man, 23, came to New Zealand aged 12 as an independent student

The basics:

He is trained as a teacher and has worked in New Zealand schools, but is currently studying for two masters degrees. He lives with his Chinese New Zealand girlfriend and flatmates. He looks to China for his identity and enjoys Chinese culture and food, and has found it difficult to find a place in non-Chinese social groups in New Zealand.

He enjoys "growing things" and has just built a grow tunnel on his suburban patio to grow carrots and watermelons.

Media habits:

He mainly watches Anime, and has been watching the same Anime series since he was in middle school in China, when he was 10. He follows this on YouTube, often on his phone.

He has a Chinese VPN which gives him access to Chinese TV and Chinese streaming platforms like iQiyi, which costs him about \$2 a month, and which he uses for music, movies and shows. They also have a flat subscription to Netflix which they use for movies. They also pay for new movies through YouTube sometimes.

He watches Chinese news channels while he is cooking, which helps him feel connected to his parents and grandparents who live in China, and likes science channels, animal programmes, and BBC 2 through YouTube. He has recently been watching *Roast* which is popular in China, and *The Office*.

He plays *PUBG* (interactive battle game) and *World of Warcraft*, and likes watching Chinese user-generated *World of Warcraft* videos and Doge (bitcoin) trading videos on Chinese TikTok.

Chinese TikTok *"have all the big data, so they show you better stuff."*

New Zealand content wishes:

He would like to watch *Country Calendar*, which represents an aspirational rural lifestyle.

"I like planting things. When I become old I want to be a farmer, have cows, horses, dogs."

He would also like to see a New Zealand Anime channel, and is interested in programmes which teach you how to build things.

He does feel it would be good to see Chinese people in New Zealand media "because it shows you that the government care about Chinese people", but he is not sure whether it would be entertaining for him.

Retired woman, 56

The basics:

She migrated to New Zealand 30+ years ago after marrying her husband who is a fourth generation migrant from Hong Kong. The connection with Hong Kong remains strong with the extended families living there. Two years ago they sold the business that they owned for nearly 30 years and moved to be close to her Mum. Now they are enjoying the fruits of their labour in a beautiful home with two adult children and two dogs.

She is comfortable in her Cantonese "bubble" both in terms of social interaction and media consumption.

Media habits:

The iPad lives on the family dining table and is used to watch fun, light-hearted TVB (one of the main TV channels in Hong Kong) dramas, variety shows or Korean dramas during breakfast, lunch and dinner. Her daughter usually chooses the shows as 'she seems to know what everyone likes.' The TV in the dining room is only used sometimes for news. Her smart phone is used for finding special deals on groceries, chatting with other pet-owners on WeChat and playing games e.g. Candy Crush, before bed.

Content likes:

She prefers light-hearted and/or familiar content in Cantonese such as TVB classic family drama series with familiar actors, fun weekend game shows, and K-dramas that her daughter recommends. She watches cooking videos on YouTube posted by accounts such as Daily Cooks, and enjoys Marie Kondo-style shows on how to declutter homes.

The only New Zealand-produced content she can recall is *Shortland Street* and *Fair Go* which she watched 20+ years ago, because there was no access to Chinese TV in New Zealand and she "had no choice" then. She's seen one episode of *The Bachelor NZ* only because the sister of one of her friends was on it.

She was “one of the first subscribers of World TV” (first Chinese TV channel in NZ) when it was launched in New Zealand 20 years ago. After that they had a set-top box that gave her access to her favourite TVB shows.

New Zealand content wishes:

She doesn’t think any of the New Zealand-produced content examples would interest her even if dubbed in Cantonese.

Woman, 65, first generation Chinese migrant, in New Zealand five years

The basics:

She and her husband, both retired professionals, live with their daughter, son-in-law and two grandchildren (7 and 5). She recently started learning English at a local language school. She enjoys singing and dancing but can’t enjoy the outdoor dancing that she used to do regularly in China because she and her husband can’t drive.

Media habits:

The large TV in the lounge is only used for the grandkids’ cartoon programmes for a short period of time each day, and the occasional family movies chosen by her daughter or son-in-law. The adults in the house consume media content on their own devices. The iPad is preferred for news and Chinese TV, smart phone is for when she’s out and about because “the screen is too small”.

Content likes:

Currently she only consumes media content in Chinese. She reads/listens to news several times a day. *Master Feng’s Home* is her favourite source of news because she can listen to the news headlines whilst doing housework. Its tagline is *News around the globe in 3 minutes*. She likes Chinese family dramas that tell “everyday people’s real-life stories”.

New Zealand content wishes:

She would like to see New Zealand produced content about home and garden, DIY and children’s education. Examples of similar content are *10 Most Expensive Homes*

in New Zealand on YouTube. She would need these to be on YouTube, and dubbed in Cantonese as she likes to do housework while watching so can't read subtitles.

She believes New Zealand media has a role to play in projecting a positive image of Chinese migrants in New Zealand and their contribution to society. She would like to see/hear the success stories of Chinese community leaders and role models such as Naisi Chen, the young female Chinese MP.

Participant profiles - Indian

Man, 31, student from near Mumbai

The basics:

He has been in New Zealand for two and a half years, studying for a PhD, and previously here for one year in 2013. His world is very focussed on his PhD work, though as part of this he works on site in a New Zealand organisation. He lived in suburban Auckland when he first came to New Zealand but found it too quiet, it felt dangerous to go for a walk at night because there was no one around. He prefers living in the inner city where there are people. His flatmates and social circle are PhD students from different parts of India. He feels that he lives in an Indian "bubble".

Media habits:

He watches and listens to a wide range of content covering a wide range of interests and genres. He likes to have YouTube running on his PC while he works. He also watches Hindi Bollywood movies with his flatmate on his flatmate's iPad or through a laptop plugged into the TV, using his flatmate's Netflix account, or he watches Marathi language movies using his sister's Amazon Prime account. (His sister is in India).

He is not particularly interested in news, but gets main New Zealand headlines when he opens Google "*because Google knows where I am*".

He finds things to watch through Facebook, YouTube recommendations and channels which he follows, through recommendations from Amazon Prime or his flatmate, and through global and American channels that he used to watch in India (e.g. BBC and Discovery). They have a television but it is not connected to broadcast stations. He doesn't know what the New Zealand platforms are, though he has seen TVNZ and RNZ signage in Auckland and *Shortland Street* billboards.

Content likes:

He likes ancient history, philosophy, sitcoms (*Seinfeld*, *Friends*, *Big Bang Theory*), British and American stand-up comedy (e.g. Trevor Noah), inspirational stories, stories about people coming from poverty and achieving riches and fame, stories about gender equality, drug wars and organised crime documentaries, and docudrama.

New Zealand content wishes:

He would like New Zealand media to give him more insight into New Zealand life and culture outside his PhD "bubble". He would like to learn more about the country, see the land and landscape (he would like to have that playing while he is working) and he would like to know who the stand-up comedians are, people he could follow on Facebook, and maybe go and see. In the examples we showed he was interested in *Vegas*, because he likes drug war docudrama and has enjoyed *Narcos* on Netflix. He was also intrigued by *Patriot Brains* and would like to know more about the comedic New Zealand/Australia rivalry.

Woman, 23, New Zealand-born Fijian Indian

The basics:

She lives with her parents, sister and Grandma and works in a retail store close to home to avoid long commutes. She identifies strongly with the island culture which she feels is laidback, down to earth and "more relaxed" than the Continental Indian culture.

Media habits:

Her Grandma watches linear TV between 4:30 and 7:30pm and other family members including our participant drift in and out, watching some of Grandma's choices. Grandma watches *The Chase* through to *Shortland Street*, and our participant likes chatting with Grandma who makes sure she is "kept up to date with the happenings on Shortland Street". TV shows are easy conversation topics when the extended family get together at their house on Sundays. Sometimes the family sits together to watch Bollywood classics.

After dinner is her solo viewing time in the bedroom to "detox" from the negative energy from the day and get herself into the mood to sleep. Makeup tutorials, Logi Paul and Jake Paul's vlogs on YouTube, funny clips on TikTok, and Spotify playlists are usually used in this time. Occasionally TVNZ OnDemand is used for *Shortland Street* or other New Zealand shows that she knows about.

Content likes:

When driving, she enjoys light-hearted banter on the radio shows such as *Jono and Ben*, island vibe music from Mai FM and edited highlights on the news. *The Edge* is on at the retail store she works at because the music is “less hardcore”.

She values “honest discussions on important issues” such as those on Q + A, Nigel Latta shows for the “interesting perspective on all walks of life” and Patrick Gower’s programmes because he “knows how to narrow things down.” She also likes learning about what happens behind the scenes in farming on *Country Calendar*. She watched *Arranged* with her grandmother and sister after hearing about it on the radio and thought it was fun and relatable as her parents’ marriage was arranged.

New Zealand content wishes:

She likes seeing familiar, trusted faces on TV shows and feels the level of trust is built over time. For example she enjoyed Michael Van der Elzen from the *The Food Truck*, so watched him in *Eat Well for Less NZ*. She would like to see more quality productions such as *Outrageous Fortune* and *Sione’s Wedding*, and more long running shows in New Zealand like *Shortland Street*.

Woman, 32 from Mumbai, South Indian Heritage, speaks 4 languages fluently, in New Zealand five years

The basics:

She married a New Zealand Indian in 2016 and moved to New Zealand with her husband. They have a 2 year old son, and she works full-time in health administration. They are currently building a house. She is very close to her parents in India, they have meals “together” most days: her parents stream in on the iPad and eat their lunch while the New Zealand family eat their dinner.

Media habits:

She watches a mixture of broadcast TV through Freeview, TVNZ OnDemand, YouTube, Netflix, Amazon Prime and SkySports. They have a laptop permanently connected to the TV in their living room so that they can stream programmes. When she first came to New Zealand she had to wait six months before she could

work, so "watched a lot of TV". Their rental at the time had Freeview which she recognised as being similar to cable in India, so this was her introduction to the New Zealand video media landscape.

Content likes:

Many of her media choices are about connection. She likes to put YouTube on for her son "to keep him still for a bit", and likes showing him shows that she remembers from her childhood (like *Tom and Jerry*, *Pingu*, *Scooby Doo*), and educational clips with colours, numbers and planets.

She watches sport with her husband on Sundays and movies on Netflix or Amazon Prime in the evening. They often watch movies and crime shows in Hindi or Tamil, as she likes to keep her languages up. She feels Amazon Prime has better Indian content while Netflix has better "world cinema".

She watches *The AM Show* most mornings while having breakfast to see the headlines and the weather, and *Big Bang Theory* when she gets home from work and wants to relax. She has also enjoyed connecting with workmates over *The Bachelor NZ*, and finds *Eat Well for Less NZ* relevant to her as a householder and likes that Ganesh is of Indian origin and often cooks vegetarian meals, as they are vegetarian. She has also enjoyed *Border Patrol*, which feels relevant and useful to her as a frequent traveler, and funny. She likes that it is a fun, easy way to learn. She watches YouTube sometimes, usually videos about how to build a deck, and listens to Spotify regularly, usually just what the Spotify algorithm delivers.

She also likes fictional content with strong female characters (e.g. *Bombay Begums* on Netflix), and current affairs content about women's issues (e.g. a recent episode on *The Hui* about Māori women's health).

New Zealand content wishes:

She is "always looking for new content" and would like to see more New Zealand content, but feels that "New Zealand TV is mostly British, and for older people, like my 45 to 60 year old colleagues, white, English from England".

She would like to see Indian New Zealanders on New Zealand TV, and would enjoy watching an Indian couple in a renovation show, for example. She stresses that the representation should avoid "stereotypical" Indian portrayals. She feels that, to be realistic, portrayals of Indian characters need to acknowledge regional diversity and complexity, and needs to focus on the characters rather than the most widely known aspect of their ethnic heritage. She doesn't like *Arranged* because she feels

that it focuses on stereotypical big, North Indian weddings and has nothing to do with her reality.

Man, 31, in NZ four years

The basics:

He arrived in New Zealand four years ago to join his wife who migrated from India 10 years ago to study and work. They both work in IT. With their 3-year-old daughter, the family live in Hamilton but he commutes to Auckland three days a week.

Media habits:

He has continued to use the Netflix account that he had set up in India. Recently he downloaded TVNZ OnDemand to watch a replay of *Friends* but stopped using it once Netflix had the show.

During the long commutes, the radio, especially *Mike Hosking Breakfast* and *Heather du Plessis-Allan Drive* and podcasts on spies and investigative crime stories keep him company. At work he checks Google, *Newshub* and *The Spinoff* for local and global news several times a day and recently NDTV COVID-19 updates on YouTube. (The COVID-19 pandemic was at a peak in India during interviewing).

At night he enjoys listening to cricket-related podcasts to unwind because it is something he can “enjoy leisurely and does not require too much attention.”

Their daughter watches *Kids Diana Show* on YouTube.

New content is usually discovered through the recommendations on Netflix, news on the radio or conversations with friends and colleagues.

Content likes:

He and his wife enjoyed *The Crown* Season 1 last year and are now following Season 2 during their daughter’s afternoon naps. They find how the monarchy operates and the challenges that they face intriguing.

He found *Eat Well for Less NZ* relatable and enjoyed the double act of the two hosts.

New Zealand content wishes:

He thinks he is unlikely to be “hooked on anything that's outside of his way”, but he would like to see a good mix of Asia Pacific regional and global content including documentaries and investigative crime stories, plus live sport such as IPC cricket which he is missing in New Zealand.

The content can be primarily in English, but he does like the latest Bollywood movies in Hindi. He feels there could more shows or documentaries about different cultures’ festivals and music, and about the lifestyle and future of New Zealand (e.g. similar to a show he saw about vertical instead of horizontal expansion of housing).

He would prefer New Zealand news programmes which are more factual than opinion.

Woman, 52, New Zealander with Indian heritage

The basics:

She was born in a small rural New Zealand town where hers was the only Indian family. Her mother is Indian, and immigrated to New Zealand to marry. Her father is third generation New Zealand Indian. She has recently bought a lifestyle block where she lives with her three teenage children, New Zealand European/ Pākehā husband and flock of sheep. She works in admin in the construction industry, and gets up very early.

Media habits:

Her media habits are based on routine, and follow a similar pattern every week day. This is particularly so in the evenings when she is usually quite tired. She listens to TVNZ 1's *Breakfast* in the mornings while having breakfast and making lunches, and is interested in news that relates to people she knows, places where she knows people. She listens to The Edge on the way to work because her children like it, the music is “tolerable” and she loves the presenters. She prefers Radio Hauraki when she's on her own because “it's the music I grew up with”.

In the evenings they have *The Chase* and TVNZ 1 *News* playing while they make dinner, then after dinner she sits down to watch *Shortland Street*, and sometimes a show that comes after it (e.g. *Lost and Found* on Three). Sometimes her husband and children will watch with her. She prefers to watch linear TV as their internet reception isn't good and she isn't confident using TVNZ OnDemand (she gets the

kids to set it up for her). Sometimes she watches Netflix in bed on her own. At the moment she is enjoying *Jessica Jones*.

Content likes:

She loves *Shortland Street*, though the Indian character annoys her because she feels the character *"spends too much time saying 'oh in India we did it this way'. I firmly believe people should adapt to the country they're living in"*.

She would like to see Indians on TV who are New Zealanders. She likes programmes with "strong female characters", and relates to these.

"I work in construction, so you have to be able to stand up for yourself".

She enjoys New Zealand true crime stories, because she remembers hearing about them at the time they happened.

New Zealand content wishes:

Strong New Zealand female characters.

Man, 56, Indian Kiwi, in New Zealand 20 years

The basics:

He has lived in New Zealand since 2004. Identifies strongly as a New Zealander with Indian heritage:

"In India, New Zealand has a good name. It is known for good people, clean and green, zero crime. I came here and it was all true. I have never looked back".

He lives with wife and adult children and works in IT, and is currently learning about cryptocurrency through podcasts.

Media habits:

He is very interested in news, current affairs and politics, and in depth analysis of these. When he watches or listens to fictional content it usually has a political theme. He connects with people in his life through conversations about news and

current affairs, at work and around the dinner table with his family. He usually watches news and current affairs on linear TV and listens on broadcast radio, but uses On Demand and streaming services if he misses one of his preferred sources. He also follows sports, particularly rugby and the Black Caps.

Content likes:

He listens to NewsTalkZB or Magic Talk commuting (in order to hear the different perspectives); watches *NewsHub* or *One News* or both every night, watches *7 Days*, *The Project* or *Guy Williams (New Zealand Today)* for lighter comedy viewing, *Q + A with Jack Tame* on the weekend, and *Homeland* on Netflix for entertainment.

New Zealand content wishes:

He would like to see more coverage of developing countries and economies, like Asia and India because they are very important markets for New Zealand. He feels New Zealand media focusses too much on the US who are losing influence. He would also like to see an all-day sport channel.

Appendix 2: Methodology and Research Materials

Detailed objectives:

Research Aim/ overall research objective is to:

- Understand what NZ Indian and Chinese audiences currently consume, how, and where
- Explore how well or otherwise existing NZ produced media reflects and supports the development of Asian New Zealand culture and identity: what is working well, what is missing
- Support the creation of new NZ media that is relevant and meaningful for Asian NZ communities
- Support promotion of new media content to Asian communities

Identity, culture and media

- How do participants who are New Zealanders of Indian and Chinese heritage define their identity and culture?
- What experiences and influences help develop and express identity and culture?
- What role do media (viewing and listening) play in reflecting and developing NZ Asian culture and identity? What is relevant, meaningful and enjoyable?
- What (if any) media currently fills this role?

Viewing and listening behaviour

- What NZ produced English language media do participants watch or listen to?
- What overseas English language media do participants watch or listen to?
- What media in other languages do participants watch or listen to?
- Who do participants watch or listen with? How does this influence choices and experiences?
- What platforms and devices do you use, when and why?

Path to viewing or listening

- How do you decide what to watch or listen to?
- How do you find new, interesting things?

Enjoyment and relevance

- Why do you consume what you do? What do you enjoy?
- What is relevant and meaningful to Asian NZers?

- What kind of content do you want to listen to or watch?

Professionally produced NZ media content

- What are your experiences with professionally produced NZ media content? What have you enjoyed, not enjoyed? How come?
- What NZ media do you feel is relevant for you?
- What encourages you to (watch or listen to) NZ made content?
- Are there any barriers to your consumption of NZ content (cultural, linguistic, etc).
- What would be ideal (for NZ English language programming? What do you wish you could watch or listen to?
- We will show participants examples of programming (selected by NZ on Air) to explore preferences, and to help participants articulate their feelings and needs around media, identity and culture

Who we spoke with: Chinese participants

18 Chinese participants, 12 in Auckland and 4 in Hamilton. Range of household Incomes. 8 Interviews were conducted in Mandarin	
Male	9 out of 18
Female	9 out of 18
Born and grew up overseas (17 Mainland China, one Taiwanese)	12 out of 18
Born or grew up (before aged 13) in New Zealand	6 out of 18
Age 18 – 25	5 out of 18
Age 26 – 49	9 out of 18
Age 50 +	4 out of 18
Speak Mandarin at home	7 out of 18
Speak Cantonese at home	1 out of 18
Speak English at home	4 out of 18
Speak Mandarin and English at home	6 out of 18

Who we spoke with: Indian Participants

18 Indian participants, 12 in Auckland and 4 in Hamilton. Range of household Incomes. All interviews were conducted in English	
Male	9 out of 18
Female	9 out of 18
Born and grew up overseas	10 out of 18
Born or grew up (before aged 13) in New Zealand	8 out of 18
Age 18 – 25	5 out of 18
Age 26 – 49	8 out of 18
Age 50 +	5 out of 18
Languages spoken at home	English, Hindi, Urdu, Malalam, Konkani, Tamil, Gujurathi, Marathi

Recruitment

Participants were recruited through community networks and market research recruiting agencies including Cultural Lens (Chinese recruitment) and Prime Research (Indian recruitment).

Participants were asked “Which ethnic groups do you most identify with” and “which other ethnic groups do you identify with”. We used the StatsNZ ethnic definitions of Chinese and Asian ethnic groups and recruited people who identified with one or more of those groups either as a primary or secondary group. The ethnic groups we included in our recruitment question were:

1. New Zealander

2. Chinese
3. Indian
4. Chinese: Mainland China
5. Chinese: Hong Kong
6. Chinese: Cambodian
7. Chinese: Malaysian
8. Chinese: Vietnamese
9. Taiwanese
10. Malaysian Chinese
11. Bengali
12. Fijian Indian
13. Indian Tamil
14. Punjabi
15. Sikh
16. Anglo Indian
17. Fijian Indian
18. Malaysian Indian
19. South African Indian
20. Other (Indian or Chinese)

Participants were given \$180 to thank them for their time both in the interview and in completing the media diary.

Discussion Guide

Asian NZ Media Consumption Research: Discussion Guide Final 3rd May

Please note this is designed as a flexible guide for discussion rather than a detailed questionnaire. The order in which topics are discussed will vary based on participants' experience, and the conversation will be open in order to allow the participant to tell us what is important to them.

1. Introduction and Set up: 5 minutes

Purpose: To introduce ourselves, build a rapport and set the scene for the interview process

Thanks for taking part, and thanks so much for completing the diary, we'll have a look at that in just a minute

- The research study is on behalf of NZ On Air. Their job is to fund things like TV programmes (streamed and broadcast), pod casts, radio programmes, music, movies (broadcast or streamed) gaming, all sorts of media. They want to make sure they are funding things that are relevant for all different New Zealanders. So, today, we want to understand more about what media you enjoy, and what is relevant to you, personally.
- Relaxed and informal, no right or wrong answers. We'll talk about the things you like to watch and listen to, look at some examples, and do some different things. It will take 2 hours
- Audio recording
- Tell us a bit about yourself, family, job

2. Media Consumption Behaviour, Decision making, and preferences: 40 minutes

Purpose: to explore what the participant watches and listens to and why, and understand what needs that media meets. NB if participants have consumed both NZ and overseas produced media make sure you explore both, and explore the difference. Note we will be focusing on video and audio material rather than music. If other media such as gaming is particularly important to the participant we may include this

Thank you so much for completing the diary, let's have a look at that:
Ask participants to guide you through their week's media consumption. As you go, Explore some of the things they have watched or listened to, and explore both

decision making and enjoyment. Focus primarily on professionally produced content, but if they are consuming user generated content explore why, what needs that meets:

- Tell me about this (programme) (explore in detail e.g. media, platform, device, language, where it was made, name of programme if relevant)
- How did you find out about that?
- Who did you watch or listen to it with? What was good about watching it (with X/ on your own)? (Explore the experience – mood, feeling, what else was happening at the time)
- Why did we watch it? What was good PROBE FULLY TO UNDERSTAND DECISION MAKING PROCESS
- What did you enjoy about that? How do we feel watching/ listening to X?
- Anything you didn't enjoy?
- How is it similar/ different to other things you watch?
- What sort of person is this (programme) for? Describe them to me (*Probe for detail, e.g. male / female, age, life stage, how do they look, how do they dress, what are their friends like*)
- What are some of your favourites? How come? How would you describe the types of (media/ programmes) you like most?
- What do you like about them?
- Who do you watch them with? Where? Why?
- What are the differences between things that you watch or listen to by yourself, and things that you watch and listen to with (different family members, friends, flatmates – explore fully)
 - Tell me about watching/ listening to X with X – paint a picture for me – what else is going on at the time, what's the mood/ feeling, what do we enjoy about it? How is that different from other times we might watch or listen?
- What have you seen that you didn't like?
- How do we decide what to watch? PROBE FULLY
 - How is that different at different times of the day?
 - With different people?
- How do we find out about new things to watch?
- What platforms (e.g. broadcast/ streaming providers/ you tube, radio) do we use?
- What do we like about (X)? How do they compare to others?

- Does the (platform – use participants' language) come into how we choose what to watch? In what way?

3. Media needs: Ideal: 10 minutes

Purpose: to explore what emotional and intellectual needs media choices are meeting for the participant. The "ideal" is a projective device to help them articulate these feelings.

Let's picture now that we are going to design the ideal (TV/ film/ audio programme) for you. Everything about it is just what you would like. Let's sit back and relax, build a picture in your mind, then we can design it (use paper, pens, felts, draw, talk, write as appropriate. E.g "some people find it helpful to draw a picture, or write an outline").

Let's think about:

- What it's about
- What type of media it is
- Where we would watch it, what we would be doing while watching it
- Who we would watch it with
- What language it's in, where it is set, where it is made
- What stories is it telling?
- If there are characters, what are they like
- How do we feel watching/ listening to it?
- What makes it so good for us?
- What have we seen that's close to our ideal

4. NZ produced media: 20 minutes

Purpose: To specifically explore participant's experience and perceptions of NZ produced media.

- Thinking now about NZ made media. What NZ media have you watched / listened to?
 - Tell me about that? (who with, where, when)

- What did you enjoy about that? How do we feel watching/ listening to X?
- Anything you didn't enjoy?
- How is it similar/ different to other things you watch?
- How did you find out about that? What did you watch it on? (platform, device)
- Who did you watch or listen to it with? What was good about watching it (with X/ on your own)?
- Tell me how you feel when watching this, what do you get out of the experience?
- What sort of person is this (programme) for? Describe them to me (*Probe for detail, e.g. male / female, age, life stage, how do they look, how do they dress, what are their friends like*)

NB: If participant consumes a range of media explore the range – what different needs are they meeting

- What do we like about watching/ listening to NZ made (media), generally?
- What do NZ (media makers) do well?
- What do NZ (media makers) do well for people like yourself?
- What if anything don't they do well? How come? For people like you?
- What encourages us to watch / listen to NZ made media?
- What if anything discourages us?
- How do we find out about NZ made (media)?
- Where do we find NZ media (platform, provider)?

5. Examples of representations of Asian New Zealanders in media: 20 minutes

Purpose: These clips will act as stimulus to help participants express their own experiences, preferences and needs with regard to NZ produced media

Let's have a look at some examples of NZ produced media that might or might not be relevant for people like you. *Discuss:*

- Have we seen/ heard this?
- What do we like about this?
- What if anything don't we like?
- What sort of person is this for? Who would enjoy this? Would we (watch/ listen to) this?

- How does this compare to some of the media you've seen or listened to?
- If you were making this programme, what would you keep? What would you change? What could make it more interesting for you?
- How could NZ media draw your attention to this, so that you would watch or listen to it?

6. NZ produced media: Ideal[: 20 minutes

Purpose: we are using the ideal as a projective device to help participants articulate the needs that NZ produced media could be meeting

Let's picture now that we are going to design the ideal NZ based (TV/ film/ audio programme) for you. Everything about it is just what you would like (use paper, pens, felts as appropriate).

Let's think about:

- What it's about
- What type of media it is
- Who we would watch it with
- What language it's in, where it is set, where it is made
- What stories is it telling?
- If there are characters, what are they like
- Who if anyone do we watch/ listen to it with?
- How do we feel watching/ listening to it?
- What makes it so good for us?
- What platform would we find it on?
- How would we find out about it?

7. Identity, culture and media: 15 minutes

Purpose: To put our understanding of the individual's needs into a wider cultural context. NB much of these concepts will likely have been discussed in the earlier parts of the conversation, so this section will act as a final check

We've talked a lot about what you personally like, thank you. I'd like to understand a bit more about that in the context of your experience as a New

Zealander with Indian/ Chinese heritage/ background / culture. (If recent migrant discuss how long they've been in NZ)

How do you describe yourself (e.g. Chinese, Chinese NZer ...)

Tell me a bit about being an Indian/ Chinese New Zealander. Say you were talking to someone who knew very little about New Zealand.

- What would you say about being an Indian / Chinese NZer?
- How would you say that is similar or different to the main stream of NZ culture?
- What sort of things influence our culture? In NZ?
- What makes us feel connected to New Zealand?
- Where does media come into it?
- Do you feel like Indian/ Chinese people like you are represented (included) in New Zealand media? (explore)
- What does NZ media do well for Indian / Chinese people in NZ?
- What could NZ made media do more of?
- What is missing from NZ made media, for you?

So to finish up, if you were in charge of NZ on Air, what would you do to make sure that you get to see things that are relevant for you, in NZ media?

Do you have any questions for me, about the research, or about NZ On Air?

Media Diary:

Participants were asked to complete a record of everything they watched, listened to or played, for 7 days prior to the interview. Participants were given a diary template in which to do this, either online using Google Sheets, or manually with a printed diary. The diary prompted participants to record media use across all parts of their day, and included the following tasks:

- What did you watch, listen to or play?
- What platform was it on? (e.g. Linear TV, On demand, Subscription Video On Demand like Netflix, Neon etc., Online Video (YouTube, social media etc.), Website, Podcasts, Radio, Music Streaming)
- What device did you use? (e.g. smartphone, working radio, working TV, laptop, tablet (e.g. iPad), Smart TV connected to the internet, Chromecast, Gaming Console)
- Tell us where you were while watching, listening or playing? Were you doing anything else at the same time?
- Who were you with? Or were you on your own?
- What did you like or dislike about this?