

**OUTSIDE BROADCAST
RADIO PROGRAMME
PROPOSAL FORMAT OUTLINE
AND REQUIRED APPENDICES**

INSERT YOUR PROPOSAL COVER PAGE HERE

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Proposal Overview and Key Details

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Proposal Overview and Key Details

1



PROPOSAL INFORMATION REQUIREMENTS

All submissions should provide a definitive and succinct account about the proposed Outside Broadcast Radio Programme and should be supported by the following proposal information:

Organisation Structure

Provide full and complete details on your Production Company/Radio Station or Trust, outlining the following:

- Legal Entity Name (this has to be the Name of the Production Company/Radio Station or Trust, entered on the Companies Register in New Zealand or overseas)
- Trading Name (if different to your Legal Entity Name)
- Organisation Structure including:
 - Shareholders details (if applicable)
 - Directors/Trustees names and addresses
 - Share Capital including paid up capital (if applicable)
 - Registered Office/Address for Service
 - Proof of Incorporation or Deed (this can be a copy of the Certificate of Incorporation, Commencement of Trading document or Trust Deed)
 - Bank details (including branch and address)
 - Lawyers details
 - Accountants/Auditors details
 - GST Registration Number

Some of this information can be supplied in the “Outside Broadcast Radio Programme Application Form” (refer to Appendix 1.1, pgs 9-10). However, copies of your Certificate of Incorporation or Trust Deed will need to be supplied separately in your proposal.

- Provide an Organisation Flow Chart outlining the line of authority, designated key personnel and roles, and any company subsidiary (if applicable).
- Supply a copy of the Insurance Certificate outlining the project’s insurance coverage (covering areas such as public liability, indemnity, theft and fire, studio and recording/production equipment etc.).

If you don't have a copy of the Insurance Certificate, provide a copy of the Quote for Insurance from your insurance broker outlining your insurance coverage for the production. If your application is successful, confirmation of the insurance will be a requirement.

Experience/Relationship with Te Māngai Pāho

- If you are 'New' to the OB radio programme production process and/or haven't had a relationship with Te Māngai Pāho before, you must supply additional documentation and references with your submission to enable the assessment panel to conduct a risk analysis and management review.

This documentation can include an outline about the type of work you have done within the radio/broadcasting industry, letters or written references from referees (i.e. industry members, community leaders etc.) and/or other supporting documents that will give a better idea about your experience and the experience of the Production Company/Radio Station or Trust in this area or similar work.

- If you are a 'Client Company' that has/had a relationship with Te Māngai Pāho, you need to identify this in your proposal and advise of the type of contract(s) you have had and whether you have met previously and/or are meeting current contractual obligations.

Key Personnel

- Provide details of Key Personnel (including the Te Reo Māori Consultant) involved in the project, listing their relevant experience, knowledge and skills. This can be supplied as a curriculum vitae for each key member (one page per CV).

Senior production staff (including the OB Producer, Executive Producer, Technicians and Production Staff must be experienced) and their CV's provide a brief overview of their past and current projects i.e. production work.

All management members should provide details of their proven business/industry background (*this information can be included as part of the CV's*).

Provide details of the individual and/or organisation who will maintain/review the project's Accounting Systems and undertaking the Financial Reporting of the project. State the name and professional qualifications of the person primarily responsible for these tasks.

Provide evidence of the Announcers and Te Reo Māori Consultant being fully conversant in the Māori language outlining their experience and knowledge.

- Provide an overview about the Sub-Contracting Arrangements you intend to put in place for this production i.e. service contract with the Te Reo Māori Consultant, Announcers, Technicians and Production Staff etc.
- Complete the "Key Personnel Form" (refer to Appendix 1.2, pg 11).

Target Audience and Te Reo Māori Content

- For some of you, identifying your Target Audience and the Amount of te reo Māori you plan to include in the broadcast may be simple enough, however for others this maybe a little difficult. If you need help deciding, it may be worthwhile reading, the section under Target Audience and Te Reo Māori Content (refer to Section 6, pg 28) as there are some key points that could help you decide.

If you already have a pretty clear idea of your Target Audience and Amount of te reo Māori, complete the details outlined in the “Outside Broadcast Radio Programmes Application Form” (refer to Appendix 1.1, pgs 9-10).

APPENDIX 1.1

Please print clearly

OUTSIDE BROADCAST RADIO PROGRAMME APPLICATION FORM			
Name of Outside Broadcast Event:			
Date(s) of Outside Broadcast Event:			
Primary Target Audience: <small>(Tick the box that most represents the primary audience that the outside broadcast is aimed at)</small>	Fluent Speakers of te reo Māori <input type="checkbox"/> Second Language Learners <input type="checkbox"/> Receptive Audiences <input type="checkbox"/>	Quantity of Te Reo Māori: <small>(Identify the amount or quantity of te reo Māori you intend to include in the outside broadcast as it relates to your primary target audience)</small>	70%+ _____% 30-70% _____% Up to 30% _____%
Demographic Group: <small>(i.e. tamariki, rangatahi, pakeke, kaumatua, everyone etc.)</small>		Age and Range: <small>(i.e. 10-40 years, all ages etc)</small>	
Legal Entity Name:			
Trading Name: (if applicable)			
Name of Contract Holder: <small>(This is the person who is responsible for the overall project and in meeting all contract deliverables)</small>			
Name of Outside Broadcast Producer:			
Name of Executive Producer:			
Name of Te Reo Māori Consultant:			
Name of Production Company/Radio Station/Trust:			
Address of Production Company/Radio Station/Trust: <small>Physical street address</small>			
Telephone:	()	Fax:	()
Mobile:	()	Email:	
Funding Requested from TMP:		\$	
Total Budget (excl. GST):		\$	
Funding From Other Sources			
Are you seeking funding from other sources:		Yes	No
If yes, what is the name of the sources you are getting funding from:			
How much funding have you sought from the other sources:		\$	
Has the funding from the other sources been confirmed:		Yes	No
If no, when do you estimate you will know the outcome:			

Business Structure				
Is your business a: (Please circle one)		Company	or	Trust
Address of your Registered Office: Physical street address				
Telephone:	()	Fax:	()	
Mobile:	()	Email:		
Share Capital - \$ value converted to shares: (incl. paid up capital)		\$		
Shareholders Names and Addresses: (only the main shareholders of the Company/Trust is needed)		Name:		Address:
		Name:		Address:
Directors/Trustees Names and Addresses: (only the main directors of the Company/Trust is needed)		Name:		Address:
		Name:		Address:
Number of Employees in Production Company/Radio Station/Trust:				
Production Company/Radio Station/Trust Insurance Coverage: (copies of the policies must be attached with your application)		Policies are held with		Insurance cover held with:
Name and Address of your Lawyer's Office: Physical street address				
Telephone:	()	Fax:	()	
Mobile:	()	Email:		
Name and Address of your Financial or Production Accountant's Office: Physical street address				
Telephone:	()	Fax:	()	
Mobile:	()	Email:		
Name and Address of your Auditor's Office: (if applicable) Physical street address				
Telephone:	()	Fax:	()	
Mobile:	()	Email:		
Bank Account Details				
Bank Details: Name of Bank: Branch: Street Address: Account Name:				
Bank Account Name:		□□/□□□□/□□□□□□□□□□/□□		
Company/Trust GST Registered Number:				
Authorisation				
Authorised Name of Signatory: (preferably the Contract Holder)				
Authorised Signatory: (preferably the Contract Holder)				
Date:				

Financial

2

Project Production Budget

- Supply a Full Production Budget. Your budget should cover all stages of development from pre-production to post-production, management expenses, contingency costs, promotion, marketing and distribution etc.

Note: Te Māngai Pāho funding will primarily cover the costs of the production i.e. pre/post-production rather than any marketing or distribution costs.

Successful applicants cannot seek additional funding from Te Māngai Pāho to cover any marketing or distribution costs associated with the OB event, as this should already be apportioned in the budget.

Koha expenses should not be included in the budget.

The “Budget Summary Sheet” (refer to Appendix 2.1, pg 15) is provided only as a guide to assist you in identifying some of the expense items your production may cover. It is however important that you actually supply a full and complete Budget with your proposal.

Sources of Other Funding

- If applicable, identify the Other Sources of Funding* that you have approached or sought financial support from and outline the:
 - Amount of funding being sought;
 - Source of funding;
 - Area of coverage i.e. financial support to assist with the promotion of the OB event; and the
 - Confirmation and timeframe when the outcome will be known.

*Sources of Funding can include, your own Production Company/Radio Station or Trust, own iwi etc.

Note: It is important that you include a timeframe, as this may have a bearing on when the project can start and the contract can be executed.

Financial Reports

- A Current Set of Audited Financial Statements for the financial year ending 30 June 2009 needs to be included in your submission.

This documentation should include a Statement of Financial Performance, a Statement of Financial Position, and any accounting policies and/or notes. Any loans to or from related parties should also be fully detailed. It should also include any guarantees that you (as the Applicant) has given and any guarantees given for the benefit of the Production Company/Radio Station or Trust. You should also state the name and qualifications of the individual (Financial Auditor or Accountant) who has prepared these financial statements.

(Note: If you are one of the 21 recognised iwi radio stations that Te Māngai Pāho has a contract with, you will not need to supply this information).

- If your Financial Statements have not been audited, please provide other evidence advising that your Production Company/Radio Station or Trust is financially viable and has no undisclosed tax or liabilities i.e. a supporting letter from the project's Financial Auditor or Accountant and current Statements from the Inland Revenue Department, GST, Income Tax and PAYE etc.)

(Note: If you are one of the 21 recognised iwi radio stations that Te Māngai Pāho has a contract with, you will not need to supply this information).

APPENDIX 2.1

Please print clearly

BUDGET SUMMARY SHEET	
Name of Outside Broadcast Event:	
Date(s) of Outside Broadcast Event:	
Expenditure	Amount \$
Executive Producer fees/costs	
Outside Broadcast Producer fees/costs	
Announcer costs	
Te Reo Māori Consultant costs	
Technical Staff costs	
Other Production Staff and Crew costs	
Per Diems/Living Expenses etc.	
Studio costs	
Equipment Hire costs	
Travel (incl. vehicle hire, airfares, accommodation, meals, petrol/mileage costs)	
Production Office expenses (rent/power/telephone/faxes)	
CD stock costs	
Intellectual Property/Copyright rights	
Marketing/Publicity/Promotion costs	
Administration/Office Supplies Expenses	
Legal costs	
Sundry costs (e.g. Finance, ACC, etc)	
Accountant costs	
Bank charges	
Administration costs (incl. stationery/photocopying/computers etc.)	
Training/Professional Development costs	
Research/Consultant costs	
Other (specify)	
TOTAL EXPENDITURE	\$
Income	
Te Māngai Pāho Funding	
Other Funds	
TOTAL	\$
GST PAYMENTS TO INLAND REVENUE	\$
BALANCE OF FUNDS	\$

1. ALL RELATED PARTY COSTS NEED TO BE SHOWN IN THE DETAILED BUDGET AND NOTED AS RELATED PARTY EXPENSE ITEMS.
2. APPLICANTS MAY USE THIS BUDGET TEMPLATE OR THEIR OWN BUDGET TEMPLATES SO LONG AS THE RELEVANT DETAILED INFORMATION IS SHOWN

Production Planning

3



3 Production Planning

3

Production Plan

- Provide a detailed Production Schedule that outlines the key areas of the production planning process i.e. projected dates, pre-production work, research, rehearsals, briefing and debriefing meetings, contingency planning, post-production, marketing and distribution of product etc.

The production schedule should show realistic and achievable timeframes and dates.

Provided on the following pages is an Example of a Typical Production Schedule (refer to Example A (i), pgs 19-20) this should enable you to get a clearer picture about the type of information your production plan should cover.

Successful applicants should be aware that Te Māngai Pāho may ask to discuss or meet prior to the drafting of the formal funding agreement. The finalisation of the formal funding agreement can take several weeks or months before being implemented.

In some circumstances, delays can also occur if the funding offer has conditions attached to it and the Producer/Contract Holder needs to supply additional information to Te Māngai Pāho, in order for the agreement to be finalised, so this additional time will need to be factored into your timetable.

Programme Broadcast Schedule

- Supply a copy of the proposed Programme Broadcast Schedule outlining the events for the day(s), intervals and timeslots (outlining when the programme is 'on-air') etc. The Broadcast Schedule should take into consideration its primary target audience, 'prime-time' programme slot, programme duration in order to gain interest from the other partner stations/broadcasters who will uptake the programme.

Quality Assurance

- Provide an overview of how you intend to develop, implement and maintain high quality standards during the production of the OB radio programme. Your summary should cover key areas such as technical/production, administration, financial, editorial, training etc.

Promotion of the Outside Broadcast Radio Programme

- Give an outline of your proposed Promotion Plan for the OB radio programme. Examples of the type of promotion could be:
 - promotion interviews and advertisements about the up and coming event for the other partner stations/broadcasters to use;

- email notices being circulated prior and leading up to about the broadcast to the iwi radio network etc.

Technical Competency

- Provide a comprehensive list of the OB production facilities/equipment (which includes recording equipment, archive storage facilities) and all other essential equipment that will be used to produce the broadcast.

An Example of the Types of Equipment has been included as (Example A (ii), pg 21). This should provide a clearer picture about the equipment needed to reproduce a high quality broadcast (Note: This equipment list will vary from event to event).

EXAMPLE A (i)

EXAMPLE OF A TYPICAL PLANNING AND PRODUCTION SCHEDULE			
Name of Outside Broadcast Event:		Example A	
Date(s) of Outside Broadcast Event:		12-13 February 2010	
Date	Phase	Task	Milestone
December	Meeting with community groups to discuss coming years events	- Meet with local community groups, council etc. to go over the coming year's events, kapa haka and ngā manu kōrero competitions, iwi meetings, sports tournaments etc.	-
January	Planning meeting to discuss up and coming OB events and station's commitment	- Discuss with station production team, the types of events that would be of interest to audiences and decide on those events that the station would be committed to broadcasting - Plan and discuss budget, station commitment, OB production team, equipment needs, securing funding, quality assurance needs etc.	-
	Preparation for submission	- Plan and draft with key personnel the submission to TMP to seek funding for the OB programme	-
May	Submit proposal	- Submit proposal to TMP by deadline date	-
June	Outcome letter distributed to Contract Holder/Producer	- Letter confirming outcome of funding application distributed to Contract Holder/Producer	-
	Funding offer signed	- Funding letter of offer signed and returned to TMP	-
July/August	Contract discussions/negotiations begin	- Meet or discuss with TMP the pre-conditions and clauses in the contract i.e. production schedule, budget, progress on IP rights etc.	-
	Contract Holder/Producer to Work on pre-conditions (as outlined in funding offer)	- To work on sourcing/compiling material for TMP	-
	Pre-conditions met	- Pre-conditional material supplied to TMP for review and approval	-
August/September	Contract drafting	- Pre-conditions met and approved. Contract to be drafted by TMP	-
	Contract distribution to Contract Holder/Producer	- Funding agreement distributed to Contract Holder/Producer for review and sign off	-
October	Contract distribution	- The funding agreement distributed to the contract holder/producer	-
	Meeting 1	- Organise meeting with te reo Māori consultant, production team etc - Go over production schedule with team - Arrange studio time, equipment etc. - Notify iwi radio network of OB broadcast	-
	Conditions to be met	- Progress update on meeting conditions in contract - Signed copies of the funding agreement returned to TMP	-
	Meeting 2	- Organise meeting with production team, technical staff - Supply all conditional material to TMP - Meet with production staff, organising committee, work through any issues - Notify iwi radio network of OB broadcast	-
December	Production of OB Broadcast	- Notify iwi radio network of OB broadcast - Set up OB broadcast, work through technical issues, meet with organising committee, go over broadcast schedule	-

Date	Phase	Task	Milestone
February	OB Event	- Broadcast of 'live' Outside Broadcast	-
	After the OB Event	- Compile final narrative report, cost report and GST invoice for TMP - Put recording of 'live' outside broadcast on CD for TMP - Compile 2 x 30 minute edited highlights radio programme recording of the OB event	-
March	Panui circulated to Iwi radio network about edited highlights programme being made available	- Email notice circulated to Iwi radio network about the 2 x 30 minute radio programmes made available for broadcast	-
April	Delivery to TMP	- Final Report (A final narrative report including the report from the Te Reo Māori Consultant) - Cost report - A full and complete recording of the OB event - 2 x 30 minute recording of edited highlights from the OB event - GST invoice	Milestone 1

EXAMPLE A (ii)

EXAMPLE OF A TYPICAL OUTSIDE BROADCAST TECHNICAL SPECIFICATION LIST	
Name of Outside Broadcast Event:	Example A
Date(s) of Outside Broadcast Event:	12-13 February 2010
Equipment	Purpose
2 choral microphones	To capture audio from the event
2 broadcast studio microphones	Continuity from presenters
1 shotgun microphone	To capture crowd effects
1 cordless headset	For roving reporter
4 headphones	For presenters and technician
5 microphone cables	To assist with the production
Multi-core cable	To take feed from PA desk
Mixing desk	To mix audio from PA system and presenters
2 studio monitor	To monitor audio quality
1 PC and server	To record, edit and store audio
1 PC workstation	To send audio to Punga.net

Concept/Content

4



Concept/Content

- Provide a brief description with:
 - *An introduction* – outlining the type of OB event you intend to broadcast and importance of the broadcast being showcased
 - *The treatment* – an outline how the OB radio programme will be treated in terms of quality assurance, creative and editorial control, audio quality, timeliness etc.

Copyrights

- Provide evidence that all necessary copyrights and other authorities in relation to the production of the broadcast have been obtained or are in the process of being obtained.

If you are in the process of getting the copyrights approved/authorised, provide a timeframe/date when this will be confirmed (as this may have an effect on when your production can begin and when the contract can be executed).

Media Accreditation and Letters/Emails of Support

- A copy of the signed letter confirming that Media Accreditation has been granted from the OB event organisers/committee should be included with your proposal.

If the Media Accreditation has not been obtained at the time of your submission, you must include a letter or email from the organisers/committee advising that pre-approval has been given, subject to sanctioning from the organising committee.

Note: If you are successful, it will be a condition of the formal funding agreement that you supply a copy of the Media Accreditation letter to Te Māngai Pāho prior to the OB event being broadcast.

- Copies of letters or emails of support from the other partner stations/broadcasters attached to the iwi radio distribution service, Punga.net² outlining their intentions to 'take' the broadcast should also be included with your application.

This will provide the assessment panel with a clearer picture of the interest about the event and its potential broadcast coverage.

Te Māngai Pāho Objectives for Radio

5

5 Te Māngai Pāho Objectives for Radio

5

Objectives and Goals

- Provide an overview about how the production of this OB radio programme will help to contribute to the revitalisation of the Māori language and Māori culture.
- Give an outline how the production of this OB radio programme is suitable for broadcast and able to capture and sustain a national radio listenership.
- Give a summary about how this production will assist in supporting the Government's Māori Language Strategy in aiming to educate and inform the wider community about Māori language and culture through the medium of radio.
- Complete the "Meeting the Objectives under the Broadcasting Amendment Act 1993" Sheet (refer to Appendix 5.1, pg 26).

Te Reo Māori me ōna Tikanga Māori

6



Te Reo Māori me ōna Tikanga Māori

- Give a brief overview about the role of the project's Te Reo Māori Consultant and how they will implement/develop measures to monitor, review and report on the te reo Māori me ōna tikanga Māori (language and cultural components) of the project ensuring that a high quality standard will be maintained from the beginning to the end of the production. This information should be included as part of the "Māori Language Plan" (refer to Appendix 6.1, pg 30).

A reference guide has been supplied outlining some of the areas that Te Māngai Pāho would measure the quality and quantity of te reo Māori, see "Quantity and Quality Te Reo Māori Measurement Guidelines (refer to Example A (iii), pg 31). This guide should provide a clearer picture about some of the areas that the Te Reo Māori Consultant should be looking out for in terms of the monitoring, quality assurance and reporting.

- Provide an overview about your Production Company/Radio Station or Trust's commitment to develop and maintain the te reo Māori skills of the Announcers and Production Staff (*you may have already answered this as part of Section 5 - Meeting the Objectives of the Broadcasting Amendment Act, you may also want to include it in your Māori Language Plan*).

Primary Target Audience and Te Reo Māori Content

- Identify the Target Audience and Amount of te reo Māori you plan to incorporate in the OB radio programme (*this should already be indicated in your application form and in your Māori Language Plan*).

If you are unsure of your Target Audience and Quantity of te reo Māori you plan to do, you may want to go through the following exercise.

Let's say, that the OB event you're planning to broadcast is aimed at all ages and listeners, but the audience you're specifically targeting are Fluent Speakers of te reo Māori and Second Language Learners, you'll need to decide which of those two groups are your Primary Target Audience.

To narrow down your Primary Target Audience, you should think about the content of the broadcast, in terms of the level of fluency, interest by the target audience, age of the listenership, type of OB event, number of hours to be broadcast, accessibility in terms of timeslot (primetime/on-air timeslot), interest by the iwi radio network etc.

For this example, let's say you identified the Primary Target Audience as Fluent Speakers of te reo Māori. As outlined on the table (see below) you'll see that in the column next to Fluent Speakers, shows the Quantity of te reo Māori as 70%+. This effectively means that the programme dialogue (or Quantity) will need to contain 70%+ te reo Māori.

Target Audience	Quantity of Te Reo Māori Per OB Radio Programme	Proposed Demographic Group
Fluent Speakers of te reo Māori	70%+	i.e. tamariki, rangatahi, pakeke, kaumātua and kuia, all ages, 10-40 years, all audiences etc.
Second Language Learners	30-70%	
Receptive Audiences	Up to 30%	

To make things simpler for your monitoring and reporting, we would suggest that you narrow the Quantity to a specific number. To determine the Amount or Quantity of te reo Māori, you should again consider the content of the broadcast, in terms of the level of fluency, interest by the target audience, age of the audience, type of OB event, number of hours to be broadcast, timeslot, interest by the iwi radio network etc.

Let's say for this purpose, you choose the number, 80. This would mean that 80% of the total programme dialogue is in te reo Māori and that this is consistent across the whole broadcast.

You have now determined the Primary Target Audience and Quantity of te reo Māori for your OB radio programme as: Fluent Speakers of te reo Māori consisting of 80% te reo Māori.

Note: The te reo Māori quantity is measured as a proportion of the total programme dialogue and not as a proportion of the total programme duration. The quantity of te reo Māori content may be built up from a combination of voice over, waiata (but not background waiata) and dialogue.

APPENDIX 6.1

Please print clearly

You may wish to refer to your completed application form to assist you with this section

MĀORI LANGUAGE PLAN	
Name of Outside Broadcast Event:	
Date(s) of Outside Broadcast Event:	
Name of Te Reo Māori Consultant:	
Primary Target Audience: (i.e. Fluent Speakers of te reo Māori, Second Language Learners or Receptive Audiences)	
Te Reo Māori Content: (i.e. Percentage of te reo Māori the outside broadcast is aimed at)	_____ %
Demographic Group: (i.e. Tamariki, rangatahi, pakeke, kaumātua, everyone etc.)	
Age and Range: (i.e. 10-40 years, all ages etc.)	
Quality and Quantity Measures: Please provide a brief outline of how te reo Māori will be monitored for quality and quantity	

EXAMPLE OF THE QUANTITY AND QUALITY TE REO MĀORI MEASUREMENT GUIDELINES

Quantity of Te Reo Māori

1. The te reo Māori quantity is measured as a proportion of the total programme dialogue and not as a proportion of the total programme duration. The quantity of te reo Māori content may be built up from a combination of voice over, waiata (but not background waiata) and dialogue.
2. The appraisal of the quantity will be measured electronically and by stopwatch.

Quality of Te Reo Māori

3. The appraisal of the quality of te reo Māori in relation to the outside broadcast radio programme and will adhere to the guidelines as listed below:

Key Indicators for Te Reo Māori	
Grammar	Quality of grammar, such as use of plurals, personal pronouns, adjectives, possessive markers and sentence structures
Pronunciation and Enunciation	<ul style="list-style-type: none"> ▪ Quality of pronunciation of phrases, sentences and diction ▪ Correct use of short and long vowels (a, e, i, o, u and ā, ē, ī, ō, ū) ▪ Correct pronunciation of consonants and diphthongs – 2 vowels in the same syllable (ae, ai/au, ou/oe, oi/eu, ue/ie, ei) ▪ Correct stress of words and phrases ▪ Correct and consistent dialectal variations
Vocabulary	<ul style="list-style-type: none"> ▪ Correct use and range of vocabulary (verbs, nouns, adjectives etc) as appropriate to the target audience ▪ Appropriate and consistent use of old and loaned words, dialect and diversity, kīwaha, kīrehu, whakatauāki/ whakatauāki and pepeha ▪ Each production is encouraged to build on a glossary of keywords, terms and phrases that will help develop the use of te reo Māori appropriate to the style and genre of the radio programme
Mita/Dialect	<ul style="list-style-type: none"> ▪ The use of tribal or regional vocabulary, phrases, kīwaha, kīrehu, whakatauāki and pepeha ▪ The revival of mita and te reo whakatipu is encouraged
Structure	<p>All grammatical structures should be used correctly. Recurrent errors are:</p> <ul style="list-style-type: none"> ▪ The use of markers of time and place (i, ki, kei) ▪ The correct use of personal pronouns (tāua, rāua, māua, rātu etc) ▪ The a and o categories of possession (a/o, nā/nō, mā i mō, ō tātou tupuna, ā mātou tamariki) ▪ The correct use of verbs (pau, ea, whara etc) ▪ The past and future actor emphatic (nā wai i..., and mā wai e) ▪ Forms of negation (kāore/kore etc and ehara...) ▪ Omission of the direct marker ▪ Following the English phrase structure of subject-verb-object
Clarity of Aural Reo	<p>Making sure the language used is clear and the target audience can understand it:</p> <ul style="list-style-type: none"> ▪ The correct euphony (sound) of words and phrases ▪ The voice should fall, not rise at the end of the phrase ▪ Two long vowels should be pronounced as one, not as two short vowels ▪ Pause markers are encouraged (ā, nā, heoi ano, ka mutu etc.) ▪ The right tempo, intonation, speed (speech is not shouted or raced) ▪ Pronunciation and stress should be melodic
Consistency	To be consistent with the use of appropriate words, phrases and language overall
Appropriateness in terms of Target Audience	Te reo Māori is appropriate for its intended target audience

Checklist

7



OUTSIDE BROADCAST RADIO PROGRAMME CHECKLIST	
Proposal Overview and Key Details	
<input type="checkbox"/>	Have you provided enough detail about the company, shareholders, directors, bank account etc. and detailed this in your proposal and in the Application Form?
<input type="checkbox"/>	Have you included a copy of the Proof of Incorporation Certificate or Trust Deed with your submission?
<input type="checkbox"/>	Has a copy of the Insurance Certificate or quote from the insurance broker being attached with your proposal?
<input type="checkbox"/>	Have you provided an Organisation Flow Chart outlining the line of authority, key personnel, their roles and any company subsidiaries (if applicable)?
<input type="checkbox"/>	If you are 'New' and/or don't have a relationship with Te Māngai Pāho, is there enough information or evidence in your proposal about you and the company's experience/knowledge in the radio industry, so that a risk assessment analysis can be done?
<input type="checkbox"/>	If you are or have been a 'Client Company' that has had a relationship with Te Māngai Pāho, is there enough detail in your submission about what contracts you've worked on and ability to met your contractual obligations?
<input type="checkbox"/>	Have you provided CV's on each of the project's key personnel outlining their experience/knowledge and skills which also outlines their previous roles and responsibilities?
<input type="checkbox"/>	Have you given an overview about your intended sub-contracting agreements i.e. service contracts with the Te Reo Māori Consultant, Announcers, Production Staff etc. (if applicable)
<input type="checkbox"/>	Has the Key Personnel Sheet been signed or are you providing emails from the project key personnel outlining their participation on the project?
<input type="checkbox"/>	Have you filled out the Application Form?
Financial	
<input type="checkbox"/>	Have you supplied a full Production Budget outlining all costs associated with the project?
<input type="checkbox"/>	Have you identified in your Budget and in the application form whether you are seeking funding from other sources? If you haven't been able to secure the funding yet, have you detailed when this will be known?
<input type="checkbox"/>	Has a copy of Current Audited Financial Statements for the YE 30 June 2009 been attached in your submission? If no, has a letter from your financial accountant or other proof been supplied that outlines that the company is financially viable?
Production Planning	
<input type="checkbox"/>	Does the Production Plan provide enough detail about the different stages of the production and are your projected production dates realistic and achievable?
<input type="checkbox"/>	Have you provide enough detail about the measures that you intend to put in place to ensure that the production will be to a high quality standard? Does it also highlight the monitoring and reporting functions you plan to implement for the overall production?
<input type="checkbox"/>	Have you included a Promotion Plan outlining your intentions for promoting the OB radio programme?
<input type="checkbox"/>	Have you attached a comprehensive List of the OB Production Facilities/Equipment (including archive storage facilities)?
Content/Concept	
<input type="checkbox"/>	Have you supplied enough information about the overall Concept/Treatment about the OB radio programme?
<input type="checkbox"/>	Have you secured the necessary Copyrights for the OB radio programme? If you haven't obtained the copyrights as yet, have you indicated in your proposal or application form when these will be secured?
Te Māngai Pāho Objectives for Radio	
<input type="checkbox"/>	Have you provided sufficient detail about how this OB radio programme will assist in the Promotion and Revitalisation of the Māori language and culture?
<input type="checkbox"/>	Is there enough information in your proposal which outlines how the OB radio programme is Suitable for Airplay and is the type of broadcast that audiences want to listen to? Have you also highlighted how this broadcast is able to Capture and Maintain a wide National Listenership?
<input type="checkbox"/>	Have you given a summary about how the OB radio programme will support the Government's Māori Language Strategy?
<input type="checkbox"/>	Have you completed the Meeting the Objectives of the Broadcasting Amendment Act 1993 sheet?

Te Reo Māori me ōna Tikanga Māori	
<input type="checkbox"/>	Is there sufficient information about the role of the Te Reo Māori Consultant and how they will develop, measure, monitor and report on te reo Māori me ōna tikanga Māori?
<input type="checkbox"/>	Have you identified and highlighted in your proposal the Primary Target Audience and Amount of te reo Māori you intend to include in the broadcast?
<input type="checkbox"/>	Have you completed the Māori Language Plan?
Final Documentation	
<input type="checkbox"/>	<p>Have you attached 5 (Five) copies of a detailed proposal that has supporting evidence which includes:</p> <ul style="list-style-type: none"> - Outside Broadcast Radio Programme application form; - Proof of Incorporation or Trust Deed; - Evidence of Insurance Certificate or quote from Insurance Broker covering project; - Organisational flow chart; - Evidence/information outlining the relationship or your experience with Te Māngai Pāho or within the industry; - Details/CV's of the key personnel involved on the project; - Summary of the sub-contracting arrangements for the project; - Key personnel sheet; - Full production budget; - Overview of other sources of funding (if applicable) - Current set of audited financial statements or evidence outlining the company being financially viable; - Detailed production plan; - Draft programme broadcast schedule - Overview about the quality assurance mechanisms for the project; - Promotion plan; - Detailed list of the OB production facilities/equipment; - Summary about the overall concept/treatment for the OB radio programme; - Evidence/information that the copyrights have been secured; - Overview about how the OB radio programme will assist with the revitalisation of the Māori language and culture, sustain a national listenership and support the Government's Māori Language Strategy; - Meeting the Objectives under the Broadcasting Amendment Act 1993 sheet; - Summary about the role of the Te Reo Māori Consultant and mechanisms to be put in place for monitoring and reporting on te reo Māori me ōna tikanga Māori; - Overview about the company's commitment to develop and maintain the te reo Māori skills of the Announcers and production staff; and a - Māori Language Plan. <p>The recommended proposal format is an unbound A4 copy attached by a bulldog clip in the top left hand corner highlighting the page headers, OB event title on each page and numbered pages</p>

The documentation needs to be sent to Te Māngai Pāho office by the deadline date of **Midday, Monday 31 May 2010**, addressed to the:

**Carl Goldsmith - Radio Manager
Te Māngai Pāho
Level 8
Eagle Technology House
135 Victoria Street
WELLINGTON 6011**

Please note that Te Māngai Pāho will not accept emailed or faxed proposals.