

**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

# 1

## PROPOSAL INFORMATION REQUIREMENTS

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

Full and complete details on your company's business structure, must be included in the proposal, and must outline the following:

- Legal Entity Name and Description (e.g. Company, Trust etc)
- Trading Name (if different to legal 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 (including certificate of incorporation and commencement of trading) or Trust Deed
  - Bankers (including branch and address) details
  - Lawyers details
  - Accountants/ Auditors details
  - GST Registration Number
- Provide an Organisation Flow Chart outlining the line of authority, any company subsidiary (if applicable) and designated key personnel.
- Complete the “**Outside Broadcast Radio Programme Application Form**”, refer to **Appendix 1.1**.

### Experience / Relationship with Te Māngai Pāho

- If you are 'new' to the Outside Broadcast Radio Programme production process or haven't had a relationship with Te Māngai Pāho before, you must supply additional documentation and references to 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.
- If you are a client company that Te Māngai Pāho has/had a relationship with, you need to identify this in your proposal and advise whether you have met previous contractual obligations.

## Key Personnel

- Provide details on 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 (one page per CV) of each key member.

- All management members should provide details of their proven business/industry background.
- Senior production staff including the Outside Broadcast Producer, technicians and studio staff must be experienced and a brief overview of their past and current projects i.e. production work, should be detailed.
- Details of the individual or organisation who will maintain and review the 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 (broadcast staff) and the Te Reo Māori Consultant being fully conversant in the Māori language outlining their experience and knowledge.
- Outline any sub-contracting arrangements you (as the Contract Holder) may have associated with this project i.e. contract with the Te Reo Māori Consultant, with the technical staff, announcers (broadcast staff) from other sectors/stations (if applicable) etc.
- Complete the “**Key Personnel Form**”, refer to **Appendix 1.2**.

APPENDIX 1.1

Please print clearly

OUTSIDE BROADCAST RADIO PROGRAMME APPLICATION FORM			
<b>Name of Outside Broadcast Event:</b>			
<b>Dates of Outside Broadcast Event:</b>			
<b>Te Reo Māori Target Audience:</b>	Fluent Speakers of Te Reo Māori <input type="checkbox"/>	<b>Te Reo Māori Content:</b> (Proportion of the total CD vocal)	Fluent Speakers of Te Reo Māori 70%+ _____%
	Second Language Learners <input type="checkbox"/>		Second Language Learners 30-70% _____%
	Receptive Audiences <input type="checkbox"/>		Receptive Audiences Up to 30% _____%
<b>Target Audience:</b> (Age i.e. 18-30)		<b>Target Audience:</b> (Type of group i.e. rangatahi and pakeke)	
<b>Applicant/Legal Entity Name:</b>			
<b>Trading Name:</b> (if applicable)			
<b>Name of Contract Holder:</b> (This is the person who is responsible for the overall project and in meeting all contractual deliverables)			
<b>Name of Outside Broadcast Producer:</b>			
<b>Name of Te Reo Māori Consultant:</b>			
<b>Name of Production Company/Station:</b>			
<b>Address of Production Company/Station:</b> Physical street address			
<b>Telephone:</b>	( )	<b>Fax:</b>	( )
<b>Mobile:</b>	( )	<b>Email:</b>	
<b>Funding Requested from TMP:</b>		\$	
<b>Total Budget (excl. GST):</b>		\$	
<b>Funding From Other Sources</b>			
<b>Are you seeking funding from other sources:</b>		Yes	No
<b>If yes, what is the name of the sources you are getting funding from:</b>			
<b>How much funding have you sought from the other sources:</b>		\$	
<b>Has this funding been confirmed:</b>		Yes	No
<b>If no, what is the timeframe or date you will know:</b>		\$	

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



Financial

2

### Financial

- Exact amount of funding being sought from Te Māngai Pāho.
- Extent to which other funding has been sought from other sources (i.e. local council, own lwi radio station etc) and the level of assistance obtained (i.e. amount of funding) or yet to be confirmed\*.

\*If funding has been sought from other sources, but the outcome of this is not yet known at the time you have submitted your proposal, you must provide a timeframe as to when the decision will be known, as this may have a bearing on your project.

- Provide a full Production Budget to support the “**Budget Summary Sheet**”, refer to **Appendix 2.1**. This should cover stages of development from pre-production to post-production, and includes management expenses, contingency costs etc. The intended milestones for drawdowns should be as reconciled to your cash. Koha expenses should not be included in the budget.

Note: The funding provided by Te Māngai Pāho will primarily cover the costs of production i.e. pre/post production.

- A current set of audited financial statements for the financial year ending 30 June 2008. This is to include a Statement of Financial Performance, a Statement of Financial Position, accounting policies and notes. Any loans to or from related parties should also be fully detailed. It should also include any guarantees the proposed funding recipient has given and any guarantees given for the benefit of the organisation. State the name and qualifications of the individual who has prepared these financial statements.
- If your financial statements have not been audited, please provide other evidence i.e. a letter from an auditor or financial accountant advising that your production company/station is financially viable and has no undisclosed tax or liabilities (such as a supporting letter from the proposed funding recipient’s accountant and current Statements from the Inland Revenue Department, GST, Income Tax and PAYE).

## APPENDIX 2.1

Please print clearly

<b>BUDGET SUMMARY SHEET</b>	
<b>Name of Outside Broadcast Event:</b>	
<b>Dates of Outside Broadcast:</b>	
Expenditure	Amount \$
Executive Producer fees/costs	
Producer fees/costs	
Announcer/Presenter costs	
Te Reo Māori Consultant	
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/Tape stock	
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)	
<b>TOTAL EXPENDITURE</b>	\$
Income	
Te Māngai Pāho Funding	
Other Funds	
<b>TOTAL</b>	\$
<b>GST PAYMENTS TO INLAND REVENUE</b>	\$
<b>BALANCE OF FUNDS</b>	\$

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



# 3 Production Planning

# 3

## Production Plan

- Provide a realistic and achievable detailed Production Schedule and include:
  - Details of production planning process i.e. pre-production, research and recording, rehearsals, liaison, briefing and debriefing, contingency planning, projected dates etc.
  - Key personnel and roles;
  - Technical support;
  - Consultants/technical partners;
  - Equipment to be used etc.

Proposals should include a programme schedule showing events, time and durations. The proposal should also demonstrate that the programme will 'go on air' in a 'prime-time' programme slot in order to maximise the listening audience and to show how the scheduling will allow other stations on the network to put the entire programme or parts of it to air.

Note: A successful applicant may need to meet certain conditions before a funding agreement is executed and this may have an effect on the production, so applicants need to factor this additional time period in their Production Schedule.

An **Example** of a typical **Production Schedule** has been included as **Example A (i) (pg 17)** to enable you to get a clearer picture about what you need to include and how your schedule should look.

## Promotion of the Outside Broadcast Radio Programme

- Give an outline of your promotion plan for the Outside Broadcast, showing dates and timeframes would also be useful. Examples of the type of promotion could be:
  - promotion interviews/advertisements about the broadcast for the lwi radio network to use;
  - email notices being circulated about the broadcast to the lwi radio network through the lwi radio distribution service, Punga;
  - email notice being circulated after the event when the edited recording is made available to the lwi radio network to use etc.

## Technical Competency

- Provide a comprehensive list of the broadcast facilities (including studio recording equipment, archival storage facilities that will be used) and all other equipment that will be used to produce the Outside Broadcast.

An **Example** of the **Types of Equipment** has been included as **Example A (ii) (pg 18)**. This should provide a clearer picture about the equipment needed to reproduce a high quality Outside Broadcast (Note: This equipment list will vary from event to event).

### Quality Assurance

- Provide an overview of how your production company/station intends to ensure that high quality standards will be monitored and maintained throughout the project from editorial control, audio and technical quality, reo Māori etc.

Be mindful about the quality assurances that you need to meet in terms of Radio Programming and Broadcasting standards as well as the obligations you'll need to provide to Te Māngai Pāho, if you are a successful applicant.

- As part of the contractual funding agreement, the successful applicant will be required to meet all conditions outlined in the funding agreement, including:
  - Advising Te Māngai Pāho of any changes or delays with the production;
  - Producing a high quality 'live' Outside Broadcast (which should consist of a minimum of three hours of programming);
  - Producing an additional the two 30 (Thirty) minute edited radio programmes consisting of key highlights from the Outside Broadcast and this is made available within a month of the event;
  - Ensure that both the 'live' and edited broadcasts are made available to the broadcasters/providers attached to the Iwi radio network distribution service, Punga.net.

In addition, applicants will also need to supply to Te Māngai Pāho:

- A **copy** of the **full and complete 'live' Outside Broadcast radio programme**;
- A **copy** of the **two x 30 (Thirty) minute edited radio programmes consisting of key highlights from the Outside Broadcast**;
- A full and complete **Final Narrative Report** (which should include a report from the Te Reo Māori Consultant);
- A **Cost Report** outlining all expenses associated with the production; and a
- **GST Invoice**.

Te Māngai Pāho and an appointed Te Reo Māori Language Assessor will also be monitoring the Quality and Quantity of Te Reo Māori, an outline of this process can be found under Section 6.

**EXAMPLE A (i)**

<b>EXAMPLE OF A TYPICAL PRODUCTION SCHEDULE</b>			
<b>Name of Outside Broadcast Event:</b>		<b>Example A</b>	
<b>Dates of Outside Broadcast:</b>		<b>12-13 November 2009</b>	
<b>Date</b>	<b>Phase</b>	<b>Task</b>	<b>Milestone</b>
<b>December</b>	Meeting with community	<ul style="list-style-type: none"> <li>- Discuss with community groups, local council, event organisers up and coming annual events</li> <li>- Discuss with Station Management/Board OB events to broadcast for the coming year</li> </ul>	-
<b>January</b>	Proposed annual OB event	<ul style="list-style-type: none"> <li>- Finalise OB events for the year and meet with local OB organising committee</li> </ul>	-
	Review options	<ul style="list-style-type: none"> <li>- Tee up possible production staff to involve, draft up broadcast schedule, budget etc.</li> <li>- Review possible options for securing funding i.e. Station Board, local council</li> </ul>	-
<b>April</b>	Preparation for submission	<ul style="list-style-type: none"> <li>- Start preparation on proposal for submitting to TMP</li> <li>- Meet with staff, go over production</li> </ul>	-
<b>May</b>	Submit proposal	<ul style="list-style-type: none"> <li>- Submit proposal to TMP</li> </ul>	-
<b>July</b>	Approval obtained	<ul style="list-style-type: none"> <li>- Sign letter confirming funding approved returned to TMP</li> </ul>	-
<b>August</b>	Contract distribution	<ul style="list-style-type: none"> <li>- Work through conditions in the contract, discuss production schedule (if need be revise timetable), follow up with organising committee on IP rights, finalising production staff, up to date broadcast schedule, support emails from the lwi radio network etc.</li> <li>- The funding agreement distributed to the contract holder/producer</li> </ul>	-
<b>September</b>	Pre-Production	<ul style="list-style-type: none"> <li>- Organise meeting with artist/group, te reo Māori consultant, production team etc</li> <li>- Go over production schedule with team</li> <li>- Arrange musicians, studio time, equipment etc.</li> <li>- Notify lwi radio network of OB broadcast</li> </ul>	-
	Conditions to be met	<ul style="list-style-type: none"> <li>- Progress update on meeting conditions in contract</li> <li>- Signed copies of the funding agreement returned to TMP</li> </ul>	-
<b>October</b>	Post-Production	<ul style="list-style-type: none"> <li>- Organise meeting with production team, technical staff</li> <li>- Supply all conditional material to TMP</li> <li>- Meet with production staff, organising committee, work through any issues</li> <li>- Notify lwi radio network of OB broadcast</li> </ul>	-
<b>November</b>	Production of OB Broadcast	<ul style="list-style-type: none"> <li>- Notify lwi radio network of OB broadcast</li> <li>- Set up OB broadcast, work through technical issues, meet with organising committee, go over broadcast schedule</li> <li>- Broadcast of 'live' Outside Broadcast</li> </ul>	-
<b>December</b>	After the OB Event	<ul style="list-style-type: none"> <li>- Compile final narrative report, cost report and GST invoice for TMP</li> <li>- Put recording of 'live' outside broadcast on CD for TMP</li> <li>- Compile Two 30 minute edited highlights radio programme recording of the OB event</li> </ul>	-
<b>December</b>	Delivery to TMP	<ul style="list-style-type: none"> <li>- Final Report (financial and narrative report including the report from the Te Reo Māori Consultant and sign off)</li> <li>- Cost report</li> <li>- GST invoice</li> <li>- Full and complete recording of OB event</li> <li>- Two 30 minute edited highlights radio programme recording of the OB event</li> </ul>	<b>TMP Milestone 1</b>

**EXAMPLE A (ii)**

<b>EXAMPLE OF A TYPICAL OUTSIDE BROADCAST TECHNICAL SPECIFICATION LIST</b>	
<b>Name of Outside Broadcast Event:</b>	Example A
<b>Dates of Outside Broadcast:</b>	12-13 November 2009
<b>Equipment</b>	<b>Purpose</b>
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 and Content

- Describe in detail the overall concept about the Outside Broadcast Radio Programme and provide:
  - *An introduction* – a brief overview about the importance of the event and broadcast.
  - *The treatment* – an outline about how the radio programme will be treated in terms of quality assurance, creative and editorial control, audio quality, milestone timeliness etc.

## Copyrights

- Evidence that all necessary copyrights and other authorities in relation to the production of the Outside 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 your production and the execution of the contract).

## Media Accreditation and Letters/Emails of Support

- Proposals should include a letter confirming media accreditation from the event organiser (this should be signed) as well as letters/emails of support from broadcasters attached to the Iwi radio distribution service, Punga who intend to 'take' the broadcast.

Note: If the media accreditation is not attached to the proposal, a letter or email from the event coordinator should be included advising that pre-approval has been given, subject to sanctioning from the organising committee. It will be the responsibility of the successful applicant to provide a copy of the media accreditation documentation to Te Māngai Pāho prior to the event.

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 Outside Broadcast Radio Programme will help to contribute to the revitalisation of the Māori language and Māori culture.
- Provide a brief description of how this proposed Outside Broadcast Radio Programme helps Te Māngai Pāho achieve its “**Meeting the Objectives under the Broadcasting Amendment Act 1993**”, refer to **Appendix 5.1**.
- Give an outline how the production of this Outside Broadcast Radio Programme is suitable for broadcast on the Iwi radio network and will be 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.

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<b>MEETING THE OBJECTIVES OF THE BROADCASTING AMENDMENT ACT 1993</b>	
<b>Name of Outside Broadcast Event:</b>	
<b>Dates of Outside Broadcast:</b>	

1 Under section 53B of the Act, Te Māngai Pāho is required to:

*Promote the Māori language and Māori culture by making funds available, on such terms and conditions, as it thinks fit, for broadcasting and producing programmes for broadcasting*

Describe how the production of this Outside Broadcast Radio Programme is able to assist in this area.

**Promote te reo Māori and tikanga Māori:**

2 Section 53B of the Act, also requires Te Māngai Pāho to:

*Have regard to the needs and preferences of children participating in te reo Māori immersion education and all persons learning te reo Māori*

Describe how this production and the Outside Broadcast Radio Programme will assist in promoting the learning of te reo Māori.

**Promote the learning of te reo Māori:**

3 Te Māngai Pāho has a broader interest in the development of key personnel (i.e. technical personnel, production staff etc) with te reo Māori and production skills. What opportunities for training are available or could be developed on this production?

**Promote professional development in the Radio industry:**

Te Reo me ngā Tikanga Māori

6

**Te Reo me ngā Tikanga Māori**

- Give a brief overview about the role of the project's Te Reo Māori Consultant in ensuring that quality assurance measures will be in place so that a high quality level will be maintained (in relation to the language and cultural component) and how the quantity of te reo Māori will be monitored from the beginning to the end of the production.

It is important that the Te Reo Māori Consultant oversees and reports on the production (in relation to the language and cultural component) from the beginning to the end of the project.

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. Te reo content may be built up from a combination of voice over, waiata (but not background waiata) and dialogue.

A brief overview about how Te Māngai Pāho would measure the **Quality and Quantity** aspect of **Te Reo Māori** has been supplied as a reference guide, refer to **Example A (iii) (pgs 28-29)**. This should also provide a clear indication of some of the areas the Te Reo Māori Consultant should be looking out for, in terms of monitoring, quality assurance and reporting.

- Provide an overview about the commitment your production company/radio station will do to develop and maintain the Māori language skills of the announcers involved in the broadcast.
- State the potential target audience, language level\* and intended percentage of te reo Māori that the Outside Broadcast Radio Programme is aimed at.

	<b>Te Reo Māori Content</b>	<b>Level</b>
Fluent Speakers of Te Reo Māori	70%+	Fluent
Second Language Learners	30 – 70%	Intermediate
Receptive Audiences	Up to 30%	Beginner

- Describe the target audience that the Outside Broadcast Radio Programme is aimed towards and provide an outline how it will attract and maintain its target audience and the wider national radio listenership, identifying age group, type of group i.e. tamariki, rangatahi, pakeke etc.
- Provide a “**Māori Language Plan**”, refer to **Appendix 6.1**.

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<b>MĀORI LANGUAGE PLAN</b>	
<b>Name of Outside Broadcast Event:</b>	
<b>Dates of Outside Broadcast:</b>	
<b>Name of Te Reo Māori Consultant:</b>	
<b>Target Audience:</b> <ul style="list-style-type: none"> <li>- Tamariki, Rangatahi, Whanau, Pakeke, Kaumātua etc.</li> <li>- Age Group</li> </ul>	
<b>Planned te reo Māori content</b> (in terms of the total programme dialogue): <ul style="list-style-type: none"> <li>- Percentage %</li> <li>- Level (Fluent, Intermediate, Beginner)</li> </ul>	
<b>Language Content:</b> <ul style="list-style-type: none"> <li>- Fluent Speakers of Te Reo Māori, Second Language Learners, Receptive Audiences</li> </ul>	
<b>Quality and Quantity Measures:</b>  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. Te reo 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:

<b>Key Indicators for Te Reo Māori</b>	
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"> <li>▪ Quality of pronunciation of phrases, sentences and diction</li> <li>▪ Correct use of short and long vowels (a, e, i, o, u and ā, ē, ī, ō, ū)</li> <li>▪ Correct pronunciation of consonants and diphthongs – 2 vowels in the same syllable (ae, ai/au, ou/oe, oi/eu, ue/ie, ei)</li> <li>▪ Correct stress of words and phrases</li> <li>▪ Correct and consistent dialectal variations</li> </ul>
Vocabulary	<ul style="list-style-type: none"> <li>▪ Correct use and range of vocabulary (verbs, nouns, adjectives etc) as appropriate to the target audience</li> <li>▪ Appropriate and consistent use of old and loaned words, dialect and diversity, kiwaha, kīrehu, whakatauāki/ whakataūāki and pepeha</li> <li>▪ 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 show</li> </ul>
Miata/Dialect	<ul style="list-style-type: none"> <li>▪ The use of tribal or regional vocabulary, phrases, kiwaha, kīrehu, whakatauāki and pepeha</li> <li>▪ The revival of miata and te reo whakatipu is encouraged</li> </ul>
Structure	<p>All grammatical structures should be used correctly. Recurrent errors are:</p> <ul style="list-style-type: none"> <li>▪ The use of markers of time and place (i, ki, kei)</li> <li>▪ The correct use of personal pronouns (tāua, rāua, māua, rātu etc)</li> <li>▪ The a and o categories of possession (a/o, nā/nō, mā i mō, ō tātou tupuna, ā mātou tamariki)</li> <li>▪ The correct use of verbs (pau, ea, whara etc)</li> <li>▪ The past and future actor emphatic (nā wai i..., and mā wai e)</li> <li>▪ Forms of negation (kāore/kore etc and ehara...)</li> <li>▪ Omission of the direct marker</li> <li>▪ Following the English phrase structure of subject-verb-object</li> </ul>
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"> <li>▪ The correct euphony (sound) of words and phrases</li> <li>▪ The voice should fall, not rise at the end of the phrase</li> <li>▪ Two long vowels should be pronounced as one, not as two short vowels</li> <li>▪ Pause markers are encouraged (ā, nā, heoi ano, ka mutu etc.)</li> <li>▪ The right tempo, intonation, speed (speech is not shouted or raced)</li> <li>▪ Pronunciation and stress should be melodic</li> </ul>
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



<b>OUTSIDE BROADCAST RADIO PROGRAMME CHECKLIST</b>	
<b>Proposal Overview and Key Details</b>	
<input type="checkbox"/>	Have I provided sufficient detailed information regarding the legal entity of the company and organisation structure?
<input type="checkbox"/>	Have I included a copy of the Proof of Incorporation or Trust Deed with the proposal?
<input type="checkbox"/>	Have I included a clear and concise organisational flow chart identifying the line of authority, company subsidiaries and designation key personnel?
<input type="checkbox"/>	Have I given enough information about the company's experience in doing this type of production, if I am a potential new client? If I am or have been client company of TMP, have I given enough information that I have met or had met my previous contract obligations?
<input type="checkbox"/>	Is there enough information supplied about the key personnel including the te reo Māori consultant outlining their experience in the industry, reo Māori skills (if applicable), previous roles and history of music/broadcasting projects they have been involved in etc and attached their CV's?
<input type="checkbox"/>	Did I provide any information about the sub-contracting arrangements (if applicable), that I have with the personnel associated with the project?
<input type="checkbox"/>	Is there enough detail about the individual or organisation who will be maintaining and reviewing the accounting systems and undertaking the financial reporting and does it outline their qualifications?
<input type="checkbox"/>	Did I complete the Application Form?
<input type="checkbox"/>	Did I complete the Key Personnel Form?
<b>Financial</b>	
<input type="checkbox"/>	Have I provided a full production budget either and attached that with my Budget Summary Sheet?
<input type="checkbox"/>	Is my budget realistic?
<input type="checkbox"/>	Did I include a set of audited financial records to the proposal and if they have not been audited, have I included the supporting letter from my accountant or support evidence from the IRD outlining the company's financial viability?
<input type="checkbox"/>	Have I included enough information around the company's public liability insurance and coverage on assets?
<b>Production Planning</b>	
<input type="checkbox"/>	Does the production schedule I have included provide enough detail about the different stages of production including: <ul style="list-style-type: none"> <li>- Key personnel and roles;</li> <li>- Technical support;</li> <li>- Consultants/technical partners;</li> <li>- Equipment used;</li> <li>- Details of production planning process i.e. pre-production, research and recording, rehearsals, liaison, briefing and debriefing, contingency planning etc.</li> </ul>
<input type="checkbox"/>	Have I included a promotion plan about how I will promote the broadcast?
<input type="checkbox"/>	Have I included a full and complete list of the OB production and studio facilities/equipment that will be use for the production including how we will store and archive the product once it has been completed?
<input type="checkbox"/>	Have I clearly identified and given enough reassurances that the production will be of a high quality standard in terms of the level of reo Māori, key personnel involved, technical delivery, quality production facilities being used and that these high standards will be monitored and maintained?
<b>Content/Concept</b>	
<input type="checkbox"/>	Have I supplied enough information about the concept/content of the OB and stressed the importance of the event and its broadcast including how the radio programme will be treated in terms of quality assurance, audio quality, milestone timeliness etc.
<input type="checkbox"/>	Have I secured the necessary copyrights? If I haven't, have I given a timeframe as to when this will be known?
<input type="checkbox"/>	Have I attached the media accreditation letter from the organising committee? If I haven't, have I given a timeframe as to when this will be known?
<b>Te Māngai Pāho Objectives for Radio</b>	
<input type="checkbox"/>	Have I given an overview about the importance and contribution the production will help with TMP and the Governments goals and objectives around the revitalization of the Māori language and Māori culture and the Māori Language Strategy?
<input type="checkbox"/>	Have I been able to explain how the broadcast is of national interest and is the type of event that the Iwi radio network would be keen to broadcast?

<input type="checkbox"/>	Have I completed the Meeting the Objectives of the Broadcasting Amendment Act 1993 form?
<b>Te Reo me ngā Tikanga Māori</b>	
<input type="checkbox"/>	Is there enough detail given about the role of the Te Reo Māori Consultant and how they will develop and ensure that measures will be put in place to monitor the language and cultural component of the production?
<input type="checkbox"/>	Have I described how the company intends to develop and maintain the Māori language skills of the personnel involved with the broadcast?
<input type="checkbox"/>	Did I provide enough information about the target audience so that the broadcast is able to capture a wide national radio listenership? Have I explained how this broadcast will attract and maintain its target group?
<input type="checkbox"/>	Have I completed a Māori Language Plan?
<b>Final Documentation</b>	
<input type="checkbox"/>	<p>Have I attached <b>5 (Five) copies of the following:</b></p> <ul style="list-style-type: none"> <li>- A detailed proposal with supporting evidence which includes the:</li> <li>- Application Form</li> <li>- Key Personnel Form</li> <li>- Budget Summary Sheet</li> <li>- Technical Specification List</li> <li>- Meeting the Objectives of the Broadcast Amendment Act 1993</li> <li>- Māori Language Plan</li> </ul> <p>The recommended proposal format is an <b>unbound A4</b> (black and white) <b>copy attached by a bulldog clip in the top left hand corner with page headers with the music title on each page and numbered pages</b></p>

The documentation needs to be sent to Te Māngai Pāho office by the **deadline date** of **Midday, Monday 18 May 2009**, 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.**