

PROPOSAL FORMAT OUTLINE AND REQUIRED APPENDICES

[Note for Applicant: All Forms and Appendices must be completed and included in Applicants' application.]

INSERT THE PROPOSAL COVER PAGE HERE

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Proposal Overview and Key Details

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1

Proposal Overview and Key Details

1.1 ORGANISATION STRUCTURE

Full details and background information of the applicant including: Legal Entity Name and Description (e.g. Company, Trust etc)

[Note to Applicant: Provide full details and background information of the Applicant including:

- Name and type of legal entity (e.g. company, incorporated society, trust etc)
- Details of when the Applicant was incorporated, settled, established etc.
- Names and details of key stakeholders and persons connected with the Applicant. For example:
 - If the Applicant is a company, details of shareholders and directors.
 - If the Applicant is an incorporated society, details of the members and the officers of the society.
 - If the Applicant is a trust, details of the beneficiaries of the trust, the settlors and the trustees.
 - If the Applicant is a partnership, details of all partners.
- What activities (if any) the Applicant undertakes other than production of programmes funded by Te Māngai Pāho.] maybe

1.2 KEY PERSONNEL

[Note to Applicant: Provide the names and details (including relevant qualifications) of the following Key Personnel:

- Production key personnel, their proposed roles and experience (1 page CV for each key person). This will include the Executive Producer, Producer, Director, Editor, Presenters (if applicable), Production Manager, Camera and Sound Personnel and Production Accountant.
- Signed Key Personnel acknowledgement form (Form 1.2).
- Te Reo Māori Consultant- Ngā Kaitiaki o te Reo me ngā tikanga / te Reo and tikanga consultants will be responsible for quality and quantity delivery of Te Reo Māori during all stages of production from its conception, research, production and post production. Please take this into account when preparing budget.
- Production Accountant- Details of the individual or organisation who will be maintaining and reviewing the accounting systems and undertaking the financial reporting. If this will be the responsibility of an organisation, also provide the name and professional qualifications of the person primarily responsible for these tasks.

NB: All Key Personnel need to confirm their involvement by signing Form 1.2 and this is strong preference of Te Māngai Pāho. Only where this is not physically possible Te Māngai Pāho may accept a letter or email of confirmation from the person as evidence of their commitment to the production. All CV's and key personnel emails should be included in the Appendices at the back of the proposal rather than with Form 1.2.

FORM 1.1

TV FUNDING APPLICATION FORM

| | | | |
|--|---|---|---|
| Applicant Legal Name: | | | |
| Trading Name: <i>(if applicable)</i> | | | |
| Postal Address: <i>(Include Postal Code)</i> | | Physical Address/Courier Address: <i>(Include Postal Code)</i> | |
| Telephone: | Mobile: | Fax: | Email: |
| Programme Title: | | | |
| Programme Description <i>(One sentence description)</i> | | | |
| Programme Genre: | | Te Reo Māori Content : | % |
| Programme Target Audience: <i>(Circle 1)</i> Tamariki, rangatahi, whanau, pakeke, kaumatua | | Te Reo Māori Target Audience: <i>(Circle 1 only)</i> | FLUENT LANGUAGE LEARNER RECEPTIVE |
| Executive Producer: | | Time Slot: | |
| Producer: | | | |
| Director: | | Te Reo Māori Consultant: | |
| Number of Episodes: <i>(e.g. 13 x 52mins)</i> | Total Programme Duration: <i>(Commercial hrs)</i> | Master Tape Format: <i>(e.g. Beta SP, Digibeta)</i> | |
| Broadcaster: <i>(Please Circle) Attach broadcaster commitment (if not provided directly to TMP)</i> | | | |
| Māori Television TVNZ TV3 Prime | | | |
| Broadcaster Rights Purchased | _____ plays over _____ years on _____ frequencies/channels | | |
| Estimated Date of Completion: | | | |
| Funding confirmed from other sources: <i>(Sponsorship etc)</i> | \$ | | |
| Broadcaster's Contribution: <i>(i.e. Licence Fee, Equity, Resource)</i> | \$ | | |
| Funding requested from Te Māngai Pāho: | \$ | | |
| TOTAL BUDGET: <i>(excluding GST)</i> | \$ | | |
| Cost Per Episode: | \$ | | |

PLEASE ENSURE ALL REQUESTED DOCUMENTATION IS INCLUDED IN THE PROPOSAL AS PER THE CHECKLIST
TE MĀNGAI PĀHO RESERVES THE RIGHT TO REJECT ANY INCOMPLETE PROPOSALS

FORM 1.1 cont.
TV FUNDING APPLICATION FORM

| | | |
|---|--|--------------------|
| Registered Office Address: | | |
| Business Structure: <i>(Please circle)</i> | Company | Trust |
| Share Capital - \$ value converted to shares: <i>(incl. paid up capital)</i> | Shareholders names and addresses: (if applicable) | |
| Number of Employees: | Directors/Trustees names and addresses: | |
| Company's Insurance Cover: <i>(Please provide copies of policies)</i> | Policies held with: | Cover held: |
| Bank Details : | Name of Bank: Branch: Account Name: Street Address: | |
| Bank Account No: <i>(Please note a <u>separate</u> production account is required <u>for each</u> production)</i> | <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | |
| Lawyer's Details: | | |
| Financial Accountant's Details: | | |
| Production Accountant's Details: | | |
| Auditor's Details: | | |
| GST Registration Number: | | |

FORM 1.2

KEY PERSONNEL ACKNOWLEDGEMENT FORM - TELEVISION

This information will be inserted in the Applicant's Funding Agreement with Te Māngai Pāho if the Applicant's application for funding from Te Māngai Pāho is successful.

| | |
|--------------------------------|--|
| Name of Applicant: | |
| Name of Programme: | |
| Number of episodes & duration: | |

The key personnel acknowledge their designated roles in the proposed production as evidenced by their signature below:

| KEY PERSONNEL | NAME | SIGNATURE | DATE |
|-------------------------------|------|-----------|------|
| Executive Producer | | | |
| Producer | | | |
| Director | | | |
| Te Reo Māori Consultant | | | |
| Editor | | | |
| Compile Director | | | |
| Presenters (where applicable) | | | |
| SUPPORTING PERSONNEL | NAME | SIGNATURE | DATE |
| Production Manager | | | |
| Camera | | | |
| Sound | | | |
| Production Accountant | | | |

[Note to Applicant]

- The Key and Supporting Personnel may vary depending on the programme or type of programme to be produced, e.g. with a documentary proposal both camera and sound become key personnel*
- Signatures or written confirmation of the appointment and commitment of all key personnel to the production of the proposed programme are essential for any Proposal.*

Concept

2

2.1 PROGRAMME DESCRIPTION

This is the opportunity to describe the idea, vision and appeal of the programme to the assessment panel with:

- *An introduction – a clear explanation of the concept.*
- *A synopsis – outline of the programme.*
- *A treatment – how the programme will be treated in its visual and audio presentation.*
- *Script – where appropriate and according to the programme genre.*

2.2 BROADCASTER COMMITMENT

[Note to Applicants: Provide details of the Broadcast Commitment (BC) given to the Applicant for the proposed programme from a national broadcaster. Attach a copy of the BC unless the relevant Broadcaster has confirmed that the BC has already been sent direct to Te Māngai Pāho.]

2.3 TARGET AUDIENCE

[Note to Applicants: Clearly identify not only the target audience but also the main audience and the demographic group within the target audience. i.e. within receptive, second language learners or fluent speakers and identify the target demographic group of either Tamariki, Rangatahi, Whānau, Pakeke or Kaumatua. **Where the proposal is for a rollover the proposal should include ratings performance information for the previous series. This information should include ratings on an episode by episode basis for All People 5+ and All Māori 5+ and might be best presented in the form of a graph.]**

2.4 LEGAL RIGHT TO MAKE PROGRAMME

[Note to Applicants: It is a requirement of all Funding Agreements entered into with Te Māngai Pāho that the applicant has the necessary chain of title in order to produce the proposed programme.

This means that if the Applicant is using someone else's format or concept, or basing the proposed programme on a book, film, television programme or anything that the applicant has not personally created, the Applicant must obtain, in its name, that other person's consent in the form of a formal legal license agreement, format agreement, assignment or other appropriate legal document to allow it to make the proposed programme. This includes where the format, concept etc is created by a shareholder, director etc of the Applicant. Te Māngai Pāho may require copies of agreements setting out this chain of title as a condition precedent of its funding.

The Applicant will also be required to secure in its name from any writer, composer, presenter, cast members, crew, musicians and other personnel that it may have working on the proposed programme and who may create any intellectual property in any part of the proposed programme, all rights to such intellectual property to enable the Applicant to produce and exploit the proposed programme as contemplated by the Funding Agreement.

**Te Reo Māori
Plan**

3



3

Te Reo Māori Plan

3.1 TE REO MĀORI PLAN

[Note to Applicants]

PLEASE NOTE THAT THIS GUIDE TO A MĀORI LANGUAGE PLAN IS JUST THAT A GUIDE. TE MĀNGAI PĀHO EXPECTS APPLICANTS TO CONSIDER THE OPPORTUNITIES THAT THEIR PARTICULAR PROGRAMME PROVIDES FOR THE CREATIVE INTEGRATION OF TE REO MĀORI IN THE PROGRAMME TO HELP DELIVER MĀORI LANGUAGE OUTCOMES. APPLICANTS SHOULD ALSO DETAIL HOW THEY WILL TAKE ADVANTAGE OF THOSE OPPORTUNITIES, MONITOR PROGRESS ON THE LANGUAGE PLAN AND MEASURE THE SUCCESS OR OTHERWISE OF THE INITIATIVE.

[Note to Applicants:

- *Provide details of the script – where appropriate and according to the proposed programme genre.*
- *State what contribution the proposed programme will make towards the revitalization of the Māori language and the goals of the Māori Language Strategy.*
- *Demonstrate the Applicant's commitment to develop and maintain Māori language skills within its organisation.*
- *State the target audience language level and intended percentage of Te Reo Māori. These need to fall within the following categories: Receptive audiences (beginner - to 30%), Second language learners (intermediate 30 – 70%), or Fluent speakers of Te Reo Māori (over 70%).*
- *Provide a Māori language plan as detailed in Form 3.1.]*

FORM 3.1 MĀORI LANGUAGE PLAN

1 PROGRAMME DETAILS

| | |
|---|--|
| Programme Name | |
| Target Audience Fluent <i>(Te reo Māori content over 70%)</i> or Second Language Learner <i>(Te reo Māori content 30–70%)</i> or Receptive <i>(Te reo Māori content up to 30 %)</i> | |
| Number of Episodes | |
| Duration of Episodes <i>Minutes / seconds</i> | |
| Planned overall te reo content <i>Percentage</i> | |
| Estimated dialogue (spoken or sung) per episode <i>Minutes / seconds</i> | |
| Name of Te Reo Māori Consultant/s | |
| Māori Production Environment Please provide a brief outline of how te reo Māori will be promoted and fostered in the production environment <i>(if not already detailed in the proposal)</i> . Refer Appendix 5.1 | |

2 RATIONALE FOR TARGET PERCENTAGES

Audience Appeal

[Note to Applicants: Provide a brief explanation of the thinking behind the chosen Māori language content percentage.

Whether the language content is low or high, and the language simple or complex should be driven by the specified target audience and demographic.]

Accessibility

[**Note to Applicants:** For programmes with high Māori language content, indicate whether there is any consideration of increasing the accessibility of the programme beyond its **primary** audience (for Fluent and Second Language Learner Programmes only). For example, this may include a version with subtitles.]

Sustainability

[**Note to Applicants:** Briefly indicate how the chosen Māori language content will be sustained in the production, in terms of the identified language capability of production staff and talent.]

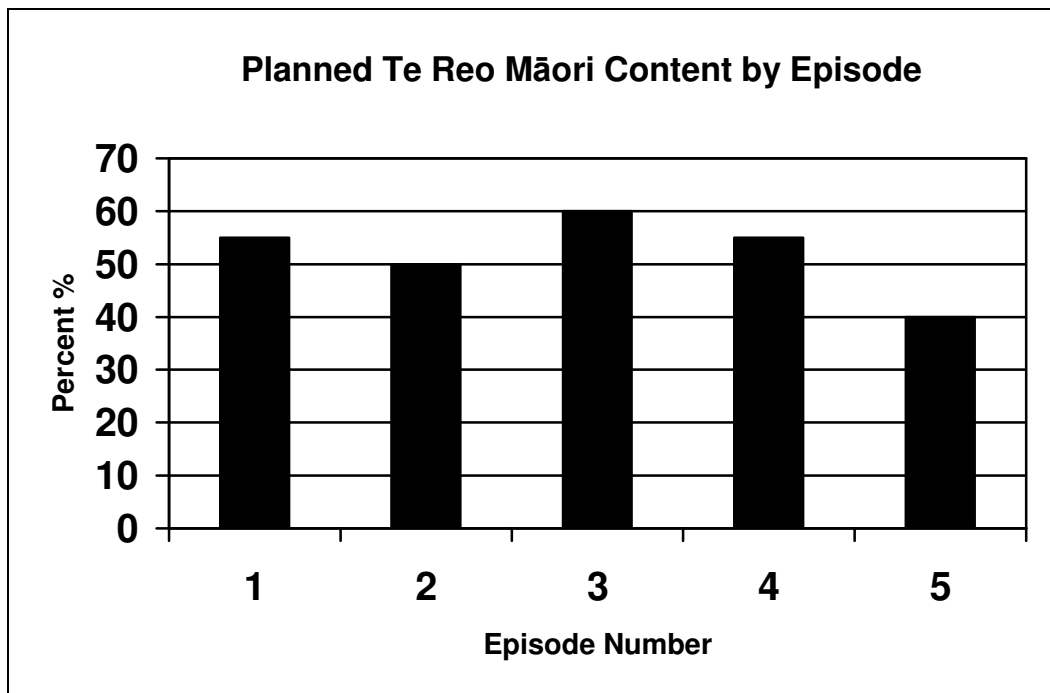
3 TE REO MĀORI CONTENT

[**Note to Applicants:** Provide an outline of how te Reo Māori content will be achieved. This may be by means of:

- an analysis of a typical episode if te Reo Māori content will be even from episode to episode; or
- a more detailed description if Te Reo Māori content will be built cumulatively across the series, remembering that Te Māngai Pāho does not expect the quantity of Māori Language content to vary by more than + or – 10% on an episode by episode basis..

Example:

In the example below, a series of five half-hour episodes with an overall target of 50% Te Reo Māori content has a cumulative percentage is 50%, even though individual episodes are above or below the target.



Te reo Māori content may be built up from a combination of:

- voice over
- waiata (provided it is in the foreground and not the background and purely incidental)
- scripted dialogue
- unscripted dialogue

Te Reo Māori content will be measured as a proportion of the total programme dialogue (spoken or sung) and not as a proportion of the total programme duration.

The appraisal of the quantity will be determined by a stopwatch which measures the amount of Māori dialogue spoken within a programme.]

4 MĀORI TELEVISION REQUIREMENTS

[Note to Applicants: Please note the following advice from Māori Television in its December 2006 newsletter:

Māori Television exists primarily as a vehicle to revitalise and normalize Te Reo Māori. To help us meet our statutory obligations in respect of reo, Māori Television has established minimum levels of reo across our programme schedule. It is therefore vital that our production community assist us to achieve those levels by delivering programmes that meet the contracted reo level.

The reo level contained in the final proposal to Māori Television and then contracted in the LBA must be achieved. Please also note that only spoken reo counts towards reo content. Subtitles in Māori are not regarded as delivering reo content and the practice of subtitling programmes into Te Reo Māori is no longer acceptable. Māori Television reserves the right to not accept delivery of programmes that do not achieve the contracted level of reo.]

5 PROPOSAL

Note to Applicants: A suggested example for Te Reo Māori component of the proposal:

| Te Reo Māori Content Plan per Half Hour Episode | | |
|--|--|---------------|
| Target content 50% | | |
| Estimate of 25'00" of dialogue per episode, requiring and average of 12'30" of te reo Māori per episode. | | |
| 1 | Opening and Closing Title Music: 0.30" x 2 = 1'00" | 1'00" |
| 2 | Scripted Voice Over: 2'30" | 2'30" |
| 3 | Contestants / judges with te reo Māori will provide a minimum of 5'00" per episode | 5'00" |
| 4 | Waiata through the programme: 3'00" | 3'00" |
| 5 | Intro, outros 1'00" | 1'00" |
| | | |
| | Total Duration | 12'30" |
| | OVERALL PERCENTAGE | 50% |

6 REPORTING

[Note to Applicants: Provide an outline of how Te Reo Māori Content Plan will be monitored and reported against the Quantity and Quality Guidelines outlined in Form 3.2.

For example:

"Te Reo Māori consultant will provide a report on quality and quantity assurance as part of the narrative and financial reports for each milestone. This will include progress against Te Reo Māori Content Plan and note any amendments required to meet the overall reo quantity and quality levels outlined in the proposal."

FORM 3.2

TE REO MĀORI QUANTITY & QUALITY GUIDELINES

QUANTITY GUIDELINES

Te reo Māori quantity will be measured as a proportion of the total programme dialogue and not as a proportion of the total programme duration. The quantity will be consistent across the programme or series, from episode to episode.

Please note that no episode of a series should be over or under the level contracted for the series by more than 10%.

The appraisal of the quantity will be determined by a stopwatch which measures the amount of Māori dialogue within a programme.

The quantity and quality of te reo Māori will be assessed by Te Taura Whiri i te Reo Māori and the Broadcaster.

QUALITY GUIDELINES

The appraisal of the quality of te reo Māori within a programme will adhere to the quality 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 & 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 & 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, whakatauākī / whakataukī 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 show. |
| Mita / Dialect | <ul style="list-style-type: none"> • The use of tribal or regional vocabulary, phrases, kīwaha, kīrehu, pepeha, whakataukī etc. |

| | |
|----------------------|---|
| | <ul style="list-style-type: none"> 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, rātou etc) The a & 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 / kāhore 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 makers 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. |
| Production | Format, technical manipulation and application at pre- production, production and post production stages. |
| Treatment | A clear treatment of how te reo Māori will be integrated into the programme. |
| Graphics & Keys | All graphics and keys in programmes should follow the standard orthographic conventions recommended by Te Taura Whiri i te Reo Māori. This applies to the use of macrons, hyphens, upper and lower case use for Māori words displayed on screen. |
| Te Reo Māori | Make sure te reo Māori is appropriate for the genre of the programme and that it is nurtured and respectfully treated. |

Tikanga Māori

4

4

Tikanga Māori

4.1 TIKANGA MĀORI

Note to Applicants: Provide details as to:

- *The contribution that the proposed programme will make towards reflecting Māori culture and the diversity of the Māori experience on screen.*
- *An assessment of the cultural content of the proposed programme over all (low, medium or high)*
- *An explanation of how the Applicant nurtures tikanga Māori in the work place.]*

Form 4.1

MEETING OBJECTIVES OF BROADCASTING AMENDMENT ACT 1993

Note to Applicants: *Provide a brief description of how the proposed programme helps Te Māngai Pāho achieve its objectives under the above Act.*

STATUTORY FUNCTIONS under the Broadcasting Amendment Act:

1 Promote te reo Māori and tikanga Māori

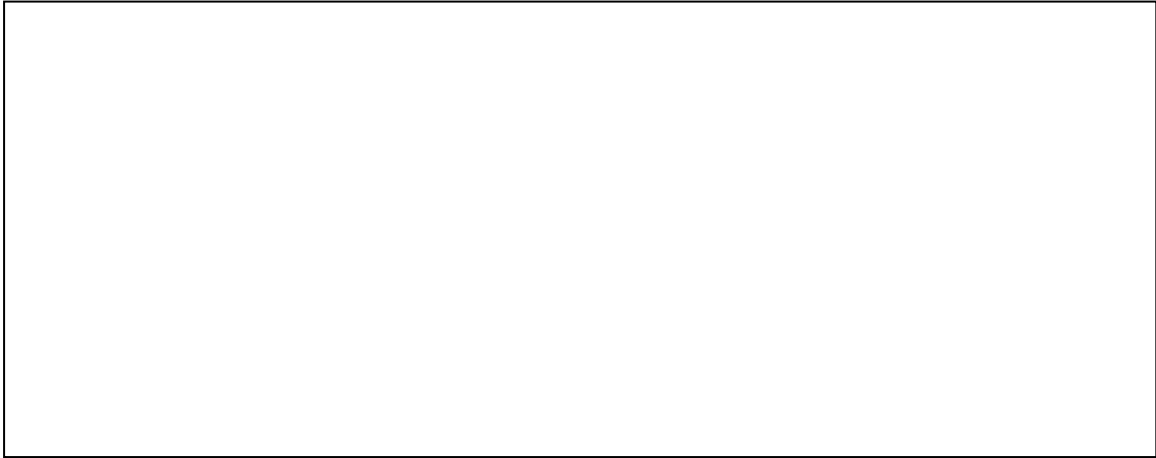
Under section 53B of the Act Te Māngai Pāho is required to: *promote the Māori language and Māori culture by making funds available, on such terms and conditions, as it thinks fit, for broadcasting and producing programmes for broadcasting.*

2 Promote the learning of te reo Māori

Section 53E 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.*

3 Promote professional development in the Māori production industry

Te Māngai Pāho has a broader interest in the development of key personnel (for example editing, camera, sound etc) with te reo and production skills. What opportunities for training could the Applicant develop on this production?



PLEASE COMPLETE ALL 3 SECTIONS

Financial and Production Planning

5

5

Production Planning and Financial

FINANCIAL

- Sources of Funding

Provide details of:

- Exact amount of funding being sought from Te Māngai Pāho.
- Extent to which funding or resources have been sought from other sources and the level of assistance obtained.
- Any commentary on the budget that may assist Te Māngai Pāho to understand the key assumptions behind the budget and the reason for any significant budget items or anomalies.
- **Budget Summary Form (Form 5.1)**
[Note to Applicants: Please note that the Budget Summary Form has been amended. This should not adversely impact on Applicants as many have their own unique budgeting/accounting packages and have to complete the Budget Summary Form manually anyway. For those Applicants's that elect to use the Te Māngai Pāho preferred budget form (see below) the Budget Summary Form will be automatically produced.]
- **Full Production Budget (Form 5.2)**
*[Note to Applicants: Te Māngai Pāho has developed a preferred budget form. It is not mandatory to use the Te Māngai Pāho Budget Form as we appreciate some production houses have already invested in budgeting and accounting packages. The Budget Form is available as an Excel Spreadsheet in two versions (one designed for large productions and one which is more suitable for one off programmes or short run series).As mentioned above the Budget Summary Sheet above is based on the preferred budget form and will be automatically generated for those using the Te Māngai Pāho budget form. **Please contact the Television Team if you wish to have a copy of the Excel Template.]***
- **Related Party Costs**
- Related Party Costs are defined as “any payment to: the Applicant; any shareholder, director, or employee of the Applicant; any near relative of a shareholder or director of the Applicant; and any entity in which any director shareholder or near relative has a financial interest.”
- **Related party expenses need to be clearly identified in the budget.**

[Note to Applicants: In the Te Māngai Pāho Standard Budget form Related Party costs have been included in the above the line costs. The rationale for this is that once an Applicant has an ‘approved budget’ the above the line costs cannot be increased without the prior approval of the funder, Te Māngai Pāho. Te Māngai Pāho considers Related Party costs should be treated the same as above the line costs in this respect.]

[Further notes to Applicants: The budget for proposed Te Māngai Pāho funding should not: include costs for capital items, (such as camera, lights, editing equipment etc) as Te Māngai Pāho funding is to be used for production operating costs only, (unless Te Māngai Pāho is satisfied there is a demonstrable cost benefit advantage e.g. cost of lease versus purchase options). Even in these circumstances, the case would need to be made and receive prior approval from Te Māngai Pāho. Where the proposed programme format and

budget includes prizes, these should be met by the Producer and or by sponsors, advertisers etc as Te Māngai Pāho funding is not available for this purpose

- **Phased cash flow analysis (Form 5.3)**
- Intended milestones for draw downs should be reconciled to the Applicant's cash flow.
- **Financial Statements**
- Attached is a set of audited financial statements for the applicant for the last completed financial year.

Notes to Applicants: *This is to include a Statement of Financial Performance, a Statement of Financial Position, accounting policies and notes. The financial statements should clearly record:*

- *Any loans to or from related parties with full details.*
- *It should also include any guarantees the Applicant has given and any guarantees given for the benefit of the Applicant.*
- *The name and qualifications of the individual who has prepared the financial statements.*
- If the financial statements have not been audited, please provide other evidence that the applicant is financially viable and has no undisclosed tax or liabilities (such as a supporting letter from the applicant's accountant and current Statements from the Inland Revenue Department for GST, Income Tax & PAYE).

- **Trade References**

- The names and contact details of three (3) referees are as follows:

- (a)
- (b)
- (c)

- Also attached are three trade references from suppliers.

[Note to Applicants: *Actual trade references are only required to be attached if the Applicant has not received funding from Te Māngai Pāho within the immediately preceding 12 months. The names and contact details of three referees is required for all Applicants. Te Māngai Pāho may contact the named referees regarding the Applicant's proposal at its discretion.]*

- **Insurance**

| Type of Insurance Cover | Insurer | Level of Cover | Term of Insurance | Comments |
|-------------------------|---------|----------------|-------------------|----------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |

[Note to Applicants: *Details of the insurance the Applicant has in place must be provided, especially in the area of public liability insurance and cover on its assets. Evidence of the insurance must be provided (eg: a copy of the policy or a certificate of currency issued by the insurer.)*

5.2 PRODUCTION PLANNING

- **Full production schedule (Form 5.4)**

A full production schedule is attached.

[Note to Applicants: This schedule is required to show the timing of the key stages in the production process eg Pre-production, commencement/completion production, post production, delivery of tapes to Te Māngai Pāho and Broadcaster, final report etc]

- **Funding Drawdown Dates (Form 5.5)**

A schedule of proposed drawdown dates for Te Māngai Pāho funding is attached.

FORM 5.1
BUDGET SUMMARY SHEET – TELEVISION

| BUDGET SUMMARY | | | | |
|--|--------------------------------------|------------------------------|---|-----------------|
| | | as at: | 0 | \$NZ |
| | | prepared by | 0 | Trf.from Budget |
| | | | | TOTALS |
| "ABOVE THE LINE" COSTS | | | | |
| 100 | STORY & SCRIPT | | | 0 |
| 200 | PRODUCERS | | | 0 |
| 300 | DIRECTORS | | | 0 |
| 400 | PRESENTERS/CAST/TALENT | | | 0 |
| 500 | TE REO CONSULTANTS | | | 0 |
| 550 | RELATED PARTY COSTS | | | 0 |
| TOTAL "ABOVE THE LINE" COSTS | | | | 0 |
| "BELOW THE LINE" COSTS | | | | |
| 600 | PRODUCTION UNIT FEES & SALARIES | | | |
| 610 | | PRODUCTION MANAGEMENT | | 0 |
| 620 | | FLOOR MANAGERS/ASST DIRECTOR | | 0 |
| 630 | | CAMERA & SOUND CREW | | 0 |
| 640 | | GRIPS, LIGHTING, TECHNICAL | | 0 |
| 650 | | ART DEPARTMENT/COSTUME/MAKE | | 0 |
| TOTAL UNIT FEES AND SALARIES: | | | | 0 |
| 700 | STUDIO/LOCATIONS | | | 0 |
| 800 | EQUIPMENT & STORES | | | 0 |
| 900 | ART DEPARTMENT | | | 0 |
| 1000 | TRAVEL & TRANSPORT (DOMESTIC) | | | 0 |
| 1100 | ACCOMMODATION & LIVING (DOMESTIC) | | | 0 |
| 1200 | PRODUCTION OFFICE EXPENSES | | | 0 |
| 1300 | OFFSHORE SHOOTING COSTS | | | 0 |
| TOTAL NON CREW PRODUCTION COSTS | | | | 0 |
| POST PRODUCTION COSTS | | | | |
| 1400 | MUSIC | | | 0 |
| 1500 | INSERTS, STILLS AND ARCHIVAL FOOTAGE | | | 0 |
| 1600 | FILM/TAPESTOCK | | | 0 |
| 1700 | PICTURE POST | | | 0 |
| 1800 | AUDIO POST | | | 0 |
| 1900 | TITLES & GRAPHICS | | | 0 |
| 2000 | POST PRODUCTION LABOUR | | | 0 |
| TOTAL POST-PRODUCTION COSTS | | | | 0 |
| INDIRECT COSTS | | | | |
| 2100 | ADMINISTRATION & OTHER | | | 0 |
| TOTAL "BELOW THE LINE" COSTS | | | | 0 |
| TOTAL ALL CATEGORIES | | | | 0 |
| | CONTINGENCY | | | 0 |
| | PRODUCTION COMPANY OVERHEAD (PCO) | | | 0 |
| TOTAL BUDGET | | | | 0 |
| | | Cost Per Episode | 1 | 0 |

FORM 5.2

BUDGET TEMPLATE – TELEVISION

| Code | Description | Rate | Units | Pre-Production | Units | Production | Units Post Production | | |
|------------|--|------|-------|----------------|-------|------------|-----------------------|----------|----------|
| 630 | CAMERA CREW & SOUND | | | | | | | | |
| 631 | D. O. P. | | | 0 | | 0 | | 0 | 0 |
| 632 | Camera Operator(s) | | | 0 | | 0 | | 0 | 0 |
| 635 | Sound Recordist | | | 0 | | 0 | | 0 | 0 |
| 636 | Sound Assistant(s) | | | 0 | | 0 | | 0 | 0 |
| 639 | Other | | | 0 | | 0 | | 0 | 0 |
| | Sub-total | | | 0 | | 0 | | 0 | 0 |
| 640 | GRIPS, LIGHTING, TECHNICAL | | | | | | | | |
| 646 | Grip/Lighting Assistants | | | 0 | | 0 | | 0 | 0 |
| 648 | Technical Director | | | 0 | | 0 | | 0 | 0 |
| 649 | Other | | | 0 | | 0 | | 0 | 0 |
| | Sub-total | | | 0 | | 0 | | 0 | 0 |
| 670 | ART DEPARTMENT/COSTUME/MAKEUP/HAIR | | | | | | | | |
| 672 | Art Director | | | 0 | | 0 | | 0 | 0 |
| 673 | Props Buyer(s) | | | 0 | | 0 | | 0 | 0 |
| 687 | Wardrobe Assistant(s) | | | 0 | | 0 | | 0 | 0 |
| 688 | Makeup Artist | | | 0 | | 0 | | 0 | 0 |
| 690 | Hair Dresser | | | 0 | | 0 | | 0 | 0 |
| | Sub-total | | | 0 | | 0 | | 0 | 0 |
| | UNIT FEES & SALARIES. SUB-TOTAL | | | 0 | | 0 | | 0 | 0 |
| 700 | STUDIO/LOCATIONS | | | | | | | | |
| 701 | Permits fees Gratuities | | | 0 | | 0 | | 0 | 0 |
| 702 | Location Fees | | | 0 | | 0 | | 0 | 0 |
| 703 | Facilities & Cleaning | | | 0 | | 0 | | 0 | 0 |
| 704 | Unit Equipment | | | 0 | | 0 | | 0 | 0 |
| 705 | Venue Hire | | | 0 | | 0 | | 0 | 0 |
| 706 | Studio Hire | | | 0 | | 0 | | 0 | 0 |
| 707 | OB Vans | | | 0 | | 0 | | 0 | 0 |
| 708 | Electricity | | | 0 | | 0 | | 0 | 0 |
| 709 | Other Studio/Location Expenses | | | 0 | | 0 | | 0 | 0 |
| | Sub-total | | | 0 | | 0 | | 0 | 0 |
| 800 | EQUIPMENT & STORES | | | | | | | | |
| 801 | CAMERA | | | | | | | | |
| 802 | Camera Kit & Access. Main Camera | | | | | 0 | | 0 | 0 |
| 805 | Wide Angle Lens Hire | | | | | 0 | | 0 | 0 |
| 806 | Sundry Camera Equipment | | | | | 0 | | 0 | 0 |
| 807 | Camera Expendables | | | | | 0 | | 0 | 0 |
| | SOUND | | | | | | | | |
| 821 | Main Sound Kit | | | | | 0 | | 0 | 0 |
| 822 | Playback Equipment | | | | | 0 | | 0 | 0 |
| 823 | Radio Mics | | | | | 0 | | 0 | 0 |
| 825 | Sundry Sound Equipment | | | | | 0 | | 0 | 0 |
| | LIGHTING | | | | | | | | |
| 831 | Field Lighting | | | | | 0 | | 0 | 0 |
| 833 | Generators | | | | | 0 | | 0 | 0 |
| 834 | Power Access | | | | | 0 | | 0 | 0 |
| 836 | Lighting Expendables | | | | | 0 | | 0 | 0 |
| 839 | Other | | | | | 0 | | 0 | 0 |
| | GRIP | | | | | | | | |
| 841 | Dolly and Tracks | | | | | 0 | | 0 | 0 |
| | Sub-total | | | 0 | | 0 | | 0 | 0 |

FORM 5.2

BUDGET TEMPLATE - TELEVISION

| Code | Description | Rate | Units | Pre-Production | Units | Production | Units | Post Production | |
|--|---|------|-------|----------------|-------|------------|----------|-----------------|----------|
| POST-PRODUCTION COSTS: | | | | | | | | | |
| 1400 MUSIC | | | | | | | | | |
| | Commissioned Music | | | | | 0 | 0 | 0 | |
| 1401 | Fees - Composer/Director | | | | | 0 | 0 | 0 | |
| 1402 | Musicians/Performers | | | | | 0 | 0 | 0 | |
| 1403 | Recording Expenses | | | | | 0 | 0 | 0 | |
| 1404 | Music Copyright | | | | | 0 | 0 | 0 | |
| | Pre-existing Music | | | | | | | | |
| 1411 | Rights and Clearances | | | | | | 0 | 0 | |
| 1412 | Licence Fees: | | | | | | 0 | 0 | |
| 1413 | Synchronisation- No of Units x Rate | | | | | | 0 | 0 | |
| 1414 | Publishing - No. of Units x Rate | | | | | | 0 | 0 | |
| 1415 | APRA | | | | | | 0 | 0 | |
| 1416 | AMCOS | | | | | | 0 | 0 | |
| 1419 | Other | | | | | | 0 | 0 | |
| | Sub-total | | | 0 | | 0 | 0 | 0 | 0 |
| 1500 INSERTS, STILLS AND ARCHIVAL FOOTAGE | | | | | | | | | |
| 1501 | Research: footage libraries (p.hr) | | | 0 | | 0 | 0 | 0 | |
| 1502 | Fees for viewing copies (p.item) | | | 0 | | 0 | 0 | 0 | |
| 1503 | Transfers & Mastering (incl. stock) (p.roll) | | | 0 | | 0 | 0 | 0 | |
| 1504 | Archive Copyright fees (p.sec) | | | 0 | | 0 | 0 | 0 | |
| 1505 | Access fees | | | 0 | | 0 | 0 | 0 | |
| 1506 | Stills Duplication (p.item) | | | 0 | | 0 | 0 | 0 | |
| 1507 | Stills Rights & Access Fees (p.item) | | | 0 | | 0 | 0 | 0 | |
| 1508 | Freight and couriers | | | 0 | | 0 | 0 | 0 | |
| 1509 | Other | | | | | | | | |
| | Sub-total | | | 0 | | 0 | 0 | 0 | 0 |
| 1600 FILM/TAPE STOCK | | | | | | | | | |
| 1601 | Digibeta Masters | | | 0 | | 0 | 0 | 0 | |
| 1602 | Field Tape Stock S | | | 0 | | 0 | 0 | 0 | |
| 1603 | Sound Field Stock | | | | | | | | |
| 1604 | Archive Dubs | | | 0 | | 0 | 0 | 0 | |
| 1605 | Viewing Dubs | | | 0 | | 0 | 0 | 0 | |
| 1606 | DVD | | | 0 | | 0 | 0 | 0 | |
| 1607 | Other | | | 0 | | 0 | 0 | 0 | |
| | Sub-total | | | 0 | | 0 | 0 | 0 | 0 |
| 1700 PICTURE POST | | | | | | | | | |
| 1701 | Dubbing Costs | | | | | 0 | 0 | 0 | |
| 1702 | Digitising | | | | | 0 | 0 | 0 | |
| 1703 | Logging | | | | | 0 | 0 | 0 | |
| 1704 | Offline Edit Suite | | | | | 0 | 0 | 0 | |
| 1705 | Digital FX | | | | | 0 | 0 | 0 | |
| 1706 | Online Edit Suite | | | | | 0 | 0 | 0 | |
| 1709 | Editing Supplies (incl. Media Back-up, disks) | | | | | 0 | 0 | 0 | |
| 1710 | TX Masters | | | | | 0 | 0 | 0 | |
| 1711 | Duplication: Courtesy Dubs | | | | | 0 | 0 | 0 | |
| 1712 | Additional Equipment Hires | | | | | 0 | 0 | 0 | |
| | Sub-total | | | 0 | | 0 | 0 | 0 | 0 |
| 1800 AUDIO POST | | | | | | | | | |
| 1801 | Narration Recording | | | | | | 0 | 0 | |
| 1802 | Tracklaying | | | | | | 0 | 0 | |
| 1803 | Mixing | | | | | | 0 | 0 | |
| 1804 | Offlay/Laybacks | | | | | | 0 | 0 | |
| 1805 | Transfers | | | | | | 0 | 0 | |
| 1806 | M & E Track | | | | | | 0 | 0 | |
| 1807 | Music Cue Sheets | | | | | | 0 | 0 | |
| 1808 | Other | | | | | | 0 | 0 | |
| | Sub-total | | | 0 | | 0 | 0 | 0 | 0 |

FORM 5.2 BUDGET TEMPLATE - TELEVISION

| Code | Description | Rate | Units | Pre-Production | Units | Production | Units | Post Production | |
|-------------|--|------|-----------|----------------|-------|------------|-------|-----------------|----------|
| 1900 | TITLES & GRAPHICS | | | | | | | | |
| 1901 | Opening Title Design | | | | | 0 | | 0 | 0 |
| 1902 | Titles Shoot | | | | | 0 | | 0 | 0 |
| 1903 | Keys/Borders/Graphics | | | | | 0 | | 0 | 0 |
| 1904 | End Credits | | | | | 0 | | 0 | 0 |
| 1905 | Other | | | | | 0 | | 0 | 0 |
| | Sub-total | | | 0 | | 0 | | 0 | 0 |
| 2000 | POST-PRODUCTION LABOUR | | | | | | | | |
| 2003 | Offline Editor | | | | | | | 0 | 0 |
| 2004 | Online Editor | | | | | | | 0 | 0 |
| 2005 | Sound Editor | | | | | | | 0 | 0 |
| 2006 | Editing Assistants | | | | | | | 0 | 0 |
| 2007 | Transcription(s) | | | | | | | 0 | 0 |
| 2008 | Reo Consultant | | | | | | | 0 | 0 |
| 2009 | Additional Scripting | | | | | | | 0 | 0 |
| | Sub-total | | | 0 | | 0 | | 0 | 0 |
| | TOTAL POST-PRODUCTION COSTS | | | | | | | | 0 |
| | ADMINISTRATION & OTHER | | | | | | | | |
| 2101 | Marketing & Publicity Materials | | | | | 0 | | 0 | 0 |
| 2102 | Legal | | | | | 0 | | 0 | 0 |
| 2103 | Insurance | | | | | 0 | | 0 | 0 |
| 2104 | ACC levies | | | | | 0 | | 0 | 0 |
| 2105 | Bank Fees | | | | | 0 | | 0 | 0 |
| 2106 | Accounting/Audit | | | | | 0 | | 0 | 0 |
| | Sub-total | | | 0 | | 0 | | 0 | 0 |
| | TOTAL INDIRECT COSTS | | | | | | | | 0 |
| | TOTAL 'BELOW THE LINE' COSTS | | | | | | | | 0 |
| | TOTAL ALL CATEGORIES | | | | | | | | 0 |
| | CONTINGENCY | | 5% | | | 0 | | 0 | 0 |
| | PRODUCTION COMPANY OVERHEAD (PCO) | | 8% | | | 0 | | 0 | 0 |
| | TOTAL BUDGET: | | | | | | | | 0 |

[Note for Applicant]

- In this template related party costs are shown in the Above the Line Costs. If you choose not to use this budget template, please remember that all related party costs need to be shown in the detailed budget and noted as related party expense items.
- Applicants may use this budget template or their own budget templates so long as the corresponding detailed information is shown.

FORM 5.4
FULL PRODUCTION SCHEDULE – TELEVISION (EXAMPLE)

| Date | Phase | Tasks | MTS/TMP |
|----------|-----------------|--|---|
| 1-01-12 | Contract | Licence To Broadcast (LBA) Contract Te Māngai Pāho | TMP Milestone 1 \$16,000 |
| 2-02-12 | Pre Production | Research Script Writing Interview Talent Travel and Accommodation Bookings Set and confirm shooting schedule | TMP Milestone 2 \$30,000 |
| 15-02-12 | Production | Shoot #1 | TMP Milestone 3 \$30,000 |
| 20-02-12 | | Edit #1 | |
| 1-03-12 | Production | Commencement of principal photography Production Meetings | TMP Milestone 4 \$20,000 |
| 12-03-12 | | Shoot # 2 | |
| 15-03-12 | | Shoot # 3 | |
| 1-04-12 | Production | Shoot # 4 | MTS Rough Cut |
| 10-04-12 | | Shoot # 5 | MTS Rough Cut |
| 15-04-12 | | Shoot # 6 | TMP Milestone 5 \$28,000 |
| 20-4-12 | | Edit #2 | |
| 1-05-12 | Post Production | Audio Mix Offline Edit Online Edit Picture Post Audio Post | MTS Fine Cut MST Fine Cut approved TMP Milestone 6 \$28,000 |
| 1-06-12 | Delivery | Deliver to MTS | MTS approval TMP Milestone 8 \$8,000 |
| 1-07-12 | Transmission | | |

FORM 5.5 FUNDING DRAWDOWN DATES

[**Note for Applicant:** If the Applicant's application for funding is successful, this information will be inserted in the Applicant's Funding Agreement subject to Te Māngai Pāho approval.]

| Milestone | Completion Date | Deliverables | Instalment Amount |
|--------------|--|---|-------------------|
| 1 | (estimated 10 weeks from funding round deadline) | Execution of TMP Television Production Funding Agreement Signing of Licence to Broadcast Agreement Approval by Broadcaster of programme format Approval by Broadcaster of the production schedule Key Personnel approved and confirmed Evidence of Screenrights Membership Evidence of Production Insurance | 10% |
| 2 | | Commencement of Pre-production Related party disclosures and transactions Progress report (Financial and narrative including te reo Māori consultant report) | 15% |
| 3 | | On commencement of production. Progress report (Financial and narrative including te reo Māori consultant report) | |
| 4 | | | |
| 5 | | | |
| 6 | | | |
| 7 | | Evidence that clause 8.1 has been complied with Declaration of Related Party Disclosures Final Cost Report (Financial and narrative including te reo Māori consultant report) Required on station with Broadcaster before final payment: Masters and 2 x DVD copies (both time coded); Masters passing their technical checks Presentation cue sheets and music cue sheets Transcripts | 5% |
| TOTAL | | | (Plus GST) |

PRODUCTION ACCOUNT (separate for each production)

Bank: _____
 Branch: _____
 Account No: _____
 Account Name: _____

PLEASE COMPLETE ALL SECTIONS

Checklist

6



6 Checklist

6.1 CHECKLIST

TELEVISION FUNDING APPLICATION CHECKLIST



This document **IS VERY IMPORTANT**. An Applicant's Proposal and application for funding may be unsuccessful if the Applicant does not include all required information and provide all the relevant paperwork with the Applicant's Proposal. (Refer to the RFP for full details).

Using this CHECKLIST place the proposal in this order:

Part 1

- a A completed Production Funding Application Form (**Form 1.1**) with **all sections completed**
- b List of key personnel involved in the production, with brief CVs with all key personnel having provided written acknowledgement and confirmation of their appointment and commitment to the proposed programme by completing the Key Personnel Acknowledgement Form (**Form 1.2**), or providing a letter to this effect.
- c Letter from the Broadcaster giving Broadcaster Commitment (BC) to the screening of the programme, with the intended timeslot and the broadcaster's financial commitment if any. (NB Some Broadcasters will provide the BC directly to TMP in which case the Applicant should clearly record in its proposal that the relevant Broadcaster has done so).

Part 2

PROPOSAL

A clear explanation of the nature of the programme, including synopsis, script and/or treatment where appropriate

Part 3

- d A comprehensive te reo Māori plan. (**Form 3.1**)

Part 4

- e Tikanga Māori, a brief description of how the programme helps Te Māngai Pāho achieve its objectives under the Broadcasting Amendment Act 1993. (**Form 4.1**) (For a full description see http://interim.legislation.govt.nz/browse_vw.asp?content-set=pal_statutes)

Part 5

- f A completed Budget Summary Sheet (**Form 5.1**)
- g A full production Budget (**Form 5.2**) which relates to the Budget Summary Sheet (in the Applicant's own budget format or the TMP templates provided).
- h Phased Cash flow Analysis (**Form 5.3**)
- i Full production schedule (**Form 5.4**)
- j Proposed Funding Drawdown Schedule indicating the Applicant's preferred drawdown dates, the deliverables to be achieved in support of each drawdown of funding and, the amount of each drawdown (**Form 5.5**).
- k Screen rights Membership Form (**JOIN FREE** on <http://www.screen.org/about/forms/html>)

THEN WE NEED FINANCIAL and BUSINESS STRUCTURE information:

- l Proof of incorporation of establishment (including date of incorporation and commencement of trading or Trust Deed or other relevant document.
- m Audited Financial Statements (Statement of Financial Performance, Statement of Financial Position) OR
- n Evidence the company is financially viable and has no undisclosed liabilities (such as a supporting letter from the Applicant's accountant).
- o Details of insurance held by the Applicant (eg public liability insurance and asset cover together with evidence of this insurance (eg copies of the relevant policies or certificates of currency issued by the insurers and details of proposed production Insurance (eg quote and proposal document from insurer).
- p Names and contact details of 3 trade referees, and **if the Applicant has not received funding from Te Māngai Pāho within the last 12 months**, three trade references from suppliers.

AN ELECTRONIC COPY OF THE PROPOSAL MUST BE RECEIVED BY TE MĀNGAI PĀHO BEFORE THE ADVERTISED DEADLINE of 5pm on Friday 16th September, 2011.

For electronic delivery:

- Applicants must register with Te Māngai Pāho to be allocated a User Name and Password to enable them to upload their proposal to a user specific FTP folder accessible via the Te Māngai Pāho website;
- Applicants who were allocated a User Name and Password in Round 1 do not need to reapply and can continue to use those allocated details.

Please note that in ALL cases the proposal MUST reach Te Māngai Pāho before the advertised deadline. We encourage applicants to send their proposals early rather than wait until the last minute.