

TE MĀNGAI PĀHO

Music Funding - Language Planning Guidelines

1. TE REO MĀORI PLAN – SOME GUIDELINES

A Māori Language Plan needs to describe firstly its audience impact objective and approach (External Facing). Secondly the Plan needs to describe how the Applicant's internal capacity and capabilities to ensure the applicant has the ability and commitment to deliver the stated Māori Language objective (Internal Facing).

In a "Right-shift" environment, a Māori Language Plan should identify:

- The Māori Language objective of the music project (track or video) and this should be capable of being encapsulated in just a few words or phrases. Ideally, this would convey the measureable impact of the music project. The objective should reflect the incremental change sought from the music project's target audience.
- How the music project will engage with Te Māngai Pāho's four high level goals (see 3.1 below) and comment its audience appeal, accessibility and sustainability.
- The quantity and quality management processes (including progress reporting) that will be used to ensure the achievement of the objective, advancement towards the goals and delivery against the Māori language specifications.

2. MĀORI LANGUAGE OBJECTIVES

Audience Appeal

Provide an explanation of the language objectives for your music project. Consider the goals of the government's Māori language strategy:

- *Strengthening language skills;*
- *Strengthening language use;*
- *Strengthening education opportunities;*
- *Strengthening community leadership; and,*
- *Strengthening recognition of the Māori language.*

Which of these goals does your music project support? Does it support learning words and phrases in respect of a specific domain or activity? (eg A hunting television programme provides an opportunity to develop promote and the language of hunting, the outdoors, game and kai; alternatively a waiata about colours or the stars can introduce audiences to Māori words and phrases specific to those particular domains).

The most significant contributor to language death is societal attitudes and values. When the language is not viewed as relevant or valued by society it can make revitalisation efforts onerous and overwhelming. Does your music project support wider recognition of te reo Māori? If so what is its unique contribution? Who is the target audience for this?

Much of the recent revitalisation effort and resource has been focussed on numbers and proficiency at the expense of some of the other goals of the government's Māori language strategy; language plans that specifically support a wider range of the goals are encouraged.

3. TE REO MĀORI CONTENT

Audience Appeal

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

For music projects with high Māori language content, indicate whether there is any consideration of increasing 'Right-Shifting' capacity of the music project by enhancing the accessibility of the music project beyond its **primary** audience. For example, this may include plans for distribution on other platforms.

Sustainability

Briefly indicate how the chosen Māori language content will be sustained in the music project, in terms of the identified language capability of production staff and talent. Provide an outline of how te Reo Māori content will be delivered. Te Reo Māori content will be measured as a proportion of the total music project dialogue (spoken or sung) and not as a proportion of the total music project duration.

3.1 TE MĀNGAI PĀHO'S HIGH LEVEL GOALS FOR MĀORI LANGUAGE

Te Māngai Pāho is cognisant of the government's Māori Language Strategy and supports the goals of that strategy. As articulated in our own strategy documents, the research available to Te Māngai Pāho suggests that there is a need to re-focus our approach to language revitalisation and as a consequence Te Māngai Pāho has adopted the ZePA 'Right-shift' approach (for more information on the ZePA model please visit the Te Māngai Pāho website). Te Māngai Pāho has also elected to adopt the following four high level goals as an expression of that strategy:

Ko te reo kia tika High Quality

Ko te reo kia rere Frequency and eloquence

Ko te reo kia Māori Promote a Māori World View

Ko te reo kia ora¹ Normalisation of the Māori language

¹ Adapted from 'Ko tā Te Kōhanga Reo Rehu' in *Te Ara Tuapae* (2006)

To provide a little more context for these objectives:

Ko te reo kia tika (high quality)

At its most simple level this is about good quality reo, but under the 'Right-shift' umbrella it becomes more about improving the quality of reo along the learning continuum. Of course there is still the expectation that in all domains where an Applicant can control the quality of reo in a music project it will be of the highest standard. However, implicit in the 'Right-shift' concept is the notion that our Content Creators and Reo Consultants not only strive for high quality te reo Māori but also work in a sympathetic and proactive manner with less capable exponents of te reo to produce an acceptable quality while also contributing to a 'Right-shift'. The thought being that 'continual improvement' with high quality as the end goal is a good outcome.

Ko te reo kia rere (frequency and eloquence)

Again at very simple level the expectation is that there is a frequent and eloquent flow of te reo Māori particularly where the Applicant has control of the quality of te reo. But a broader expectation of this objective might also include 'incremental increases in the quantity of te reo in an artist's or producer's music projects'. The emphasis is on incremental changes because Te Māngai Pāho recognises the need to nurture and grow audiences. To dramatically increase the quantity of te reo in a music project or album may have a negative impact on the audience, which could result in a negative impact on Māori language outcomes or 'Left Shift'. Ultimately the quantity and level of te reo Māori in a music project and the decision as to what is an appropriate incremental growth rate is a question that will need to be addressed. But from a Te Māngai Pāho perspective it is suggested a conversation around the language 'trajectory' of an artist and their music is something that should be considered early in the planning of their engagement with Te Māngai Pāho.

Ko te reo kia Māori (promotes a Māori World View)

Make the language Māori. Culture and language are inextricably entwined and therefore it is vitally important that the thought behind the language is culturally accurate. Another way of expressing this might be to say translate the whakaaro or wairua and not the word(s). Take for example the English expression 'you can't make a silk purse from a sow's ear'. Clearly neither a sow's ear nor a silk purse was in abundant supply prior to the arrival of the Pākehā. So the 'kia Māori' objective might not be supported by a literal translation of that expression. A more Māori translation might be 'tē puta mōtoi mai te pungapunga' (a greenstone ear pendant doesn't come from pumice). In the context of 'Right-shifting' fluency, the hope is that the good quality te reo produced is imbued with and reflects a Māori cultural perspective.

Ko te reo kia ora (normalisation of Māori Language)

Te Māngai Pāho believes that 'normalisation' of te reo Māori must be a primary objective of our language interventions. That requires te reo to be more openly spoken and used in a wider variety of 'natural' everyday domains and for those domains to expand so that they hopefully start to overlap. Normalisation implies that the sound of the language, its visibility, and its use are all part of normal everyday life, from the purchasing of a loaf of bread to buying a car. It is not the compulsory use of the language, but rather the

acceptance upon seeing, hearing and speaking the language as a normal and expected part of life in Aotearoa/New Zealand.

Currently the use of te reo is largely confined to places of work, educational domains, marae (although the suspicion is that in the case of most marae it is more specifically the ‘formal marae’), and a modest number of homes. The research indicates that even in homes where there are a number of fluent speakers they default to English most of the time. Obviously there is significant opportunity for ‘Right-shift’ in terms of normalisation of te reo Māori. But normalisation is the ultimate expression of Te Māngai Pāho’s vision: *‘Ahakoa kei whea, ahakoa āwhea, ahakoa pēwhea, kōrero Māori’*; Māori language – everywhere, every day, in every way!

- There is an expectation that organisations funded by Te Māngai Pāho will lead the ‘Right-shift’ concept with their own behaviour. Therefore Te Māngai Pāho will expect Applicants to demonstrate a commitment to develop and maintain Māori language skills within its own organisation/production team.
- Language planning should be an integral and organic part of music project production and not a last minute ‘add on’. It is therefore important that producers ensure that have the appropriate language planning and quality expertise available to the project from inception until completion.
- State what contribution the proposed music project will make towards the revitalization of the Māori language and the ‘Right-shift’ objective of Te Māngai Pāho’s language strategy. Talk about the specific opportunities that your music project offers and not in broad generalities.
- Where possible create unique language outcomes for your music project and suggest the ways that you might measure those outcomes. Commitment to measure outcomes is one of the assessment criteria.
- State the target audience language level and intended percentage of Te Reo Māori for each track or music video. For this round of music funding all applications will need to be either Second Language learner category (30 to 70%), or Fluent speaker category (over 70%).
- **Make sure that your Māori language plan talks about the specific things your music project will do for the te reo Māori rather than dealing in generalities.**

3.2 MUSIC PROJECT SPECIFICATIONS

The information below covers some of the things that might and/or should be included in a language plan for your music project. But it is not a prescriptive all inclusive list. Applicants need to work creatively with their respective Reo Consultants to develop the best language plan for their particular music project whether it be a track or music video or both.

QUALITY GUIDELINES

Te Māngai Pāho has developed a 5 stage assessment matrix for the quality of te reo Māori. This is applied with reference to genre, Māori language content, and target audience.

Euphony

MATATAU (5) Excellent oral delivery appropriate to genre and target audience

TINO PAI (4) Very good oral delivery appropriate to genre and target audience

PAI (3) Oral delivery is good with a few errors

ĀHUA PAI (2) There are many errors made in the oral delivery

KINO (1) Oral delivery is 'kawa ki te taringa'

Pronunciation

MATATAU (5) Excellent pronunciation, enunciation, intonation and stress

TINO PAI (4) Very good pronunciation

PAI (3) Good pronunciation with few errors

ĀHUA PAI (2) Poor pronunciation with many errors

KINO (1) Poor pronunciation with too many errors

Vocabulary

MATATAU (5) Excellent use of an extensive range of traditional and new words

TINO PAI (4) Very good use of a wide range of vocabulary

PAI (3) Good use of appropriate vocabulary

ĀHUA PAI (2) Limited, repetitive vocabulary range

KINO (1) Very limited vocabulary range

Grammar

MATATAU (5) Excellent, creative use of an extensive range of grammatical structures

TINO PAI (4) Very good use of a wide range of grammatical structures

PAI (3) Good use of a range of appropriate structures

ĀHUA PAI (2) Limited range of grammatical structures often with errors

KINO (1) Too many grammatical errors are made

Captions² (if appropriate to genre)

MATATAU (5) English and Māori subtitles and captions are excellent with no errors

TINO PAI (4) English and Māori subtitles and captions are very good with no errors

PAI (3) English and Māori subtitles and captions are good with few errors

ĀHUA PAI (2) English and Māori subtitles and captions contain many errors

KINO (1) English and Māori subtitles and captions contain too many errors

Strategic Consistency³

MATATAU (5) Full evidence of company's commitment to language revitalization

TINO PAI (4) Māori language revitalization objectives are fully detailed

PAI (3) Māori language revitalization objectives are detailed

ĀHUA PAI (2) Māori language revitalization objectives are limited

KINO (1) Māori language revitalization objectives are not present

Remember also the four broad goals that Te Māngai Pāho has embraced in respect of te reo Māori:

²Refer to "Recommended Orthographic Conventions – www.tetaurawhiri.govt.nz

³ Relates to both Funding Proposals and delivery of proposed language outcomes.