

Assessment Support Materials

REO MĀORI MEDIA



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

TĪKAROHIA TE MARAMA REALISE YOUR POTENTIAL



MĀORI QUALIFICATIONS SERVICES
NGĀ RATONGA TOHU MĀTAURANGA MĀORI

Tohu Artist - Tiana Maihi

(Ngā Puhī, Te Arawa, Ngāti Porou, Ngāi Tai)



Assessment Support Materials

REO MĀORI MEDIA

Introduction

Welcome to the Assessment Support Materials for Tikanga.

The Assessment Support Materials for Tikanga have been developed to support you the assessor in achieving the outcomes of the unit standards listed below and are guidelines only. Please ensure you are using the most up to date standard by checking the NZQA website before using the materials in this booklet. If you would like to provide us with feedback on these materials or suggest changes to the content of this resource please contact us on Māori Qualification Services mqs@nzqa.govt.nz

Ngā mihi

Level 4

Ngā Tikanga Pāpāho Māori

- 19748 Demonstrate knowledge of the history and political development of reo Māori media in Aotearoa
- 26256 Examine and profile key roles and explore potential employment opportunities within reo Māori media industry
- 26257 Profile current reo Māori media stakeholders organisations and production houses
- 26258 Examine the functions of the Broadcasting Standards Authority in relation to reo Māori media

Te Reo Māori Pāpāho

- 26259 Write scripts about events and ngā tohu a Tāwhirimatea in te reo Māori for broadcast on reo Māori radio

'Te manu ka kai i te miro, nōna te ngahere
Te manu ka kai i te mātauranga, nōna te ao'

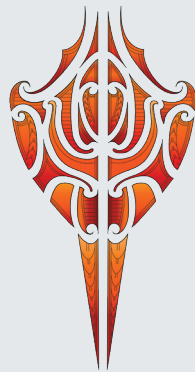
—

*'The bird that partakes of the berry, his is the forest.
The bird that partakes of knowledge, his is the world'*

Contents

UNIT STANDARD 19748 (version 3)	1
Assessor Information	2
Assessment Schedule	6
UNIT STANDARD 26256 (version 2)	7
Assessor Information	8
Assessment Schedule	15
UNIT STANDARD 26257 (version 2)	17
Assessor Information	18
Assessment Schedule	23
UNIT STANDARD 26258 (version 2)	25
Assessor Information	26
Assessment Schedule	33
UNIT STANDARD 26259 (version 2)	35
Assessor Information	36
Assessment Schedule	43

Notes:



REO MĀORI MEDIA

UNIT STANDARD 19748 (version 3)

Demonstrate knowledge of the history and political development of reo Māori media in Aotearoa

(Level 4, Credits 5)

L
E
V
E
L
4

ASSESSOR BOOKLET

Assessor Information

There are TWO (2) assessment task that the ākonga must correctly complete to gain credits for this standard. .

Assessment criteria

All assessment evidence should be collected by the assessor and retained for assessment and moderation purposes (such as portfolio, answer sheets, audio or digital).

You must discuss with the ākonga the length of time they must complete the assessment. There are many ways ākonga may present their evidence. They may use:

- Power Point and talk to their presentation
- Illustrations using images and identifying designs etc,
- Write descriptive essays, maintain a visual diary etc.

Ākonga assessment booklet

The ākonga receives this. It outlines important information for the ākonga including:

- assessment and other information
- assessment tasks.

Ākonga assessment tasks

These sheets and any other evidence should be collected by the Assessor and retained for assessment and moderation purposes.

Where ākonga choose to provide oral description/evidence for Task 3, this **must** be recorded (i.e. recorded onto DVD) or verified by a credible verifier, ie. a person with knowledge skills, experience and mana. Where ākonga work has been selected for moderation, the DVD and/or attestation form must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet (refer following link: <http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc>) must be included.

You must discuss with the ākonga the length of time they must complete the assessment. He ture-a-kōnui: one credit equates to 10 notional hours of teaching, practice and/or study, and assessment.

Authenticity

As per NZQA requirements, the assessor must:

- verify that the work submitted for assessment has been produced by the ākonga
- consider (and manage) the potential for work to have been copied, borrowed from another ākonga, photocopied from a book or downloaded from the internet.

Ākonga may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākonga.

To help manage authenticity of ākonga work, where the ākonga is asked to complete any written tasks, the ākonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your ākonga.

For further information, please refer to the following link:

<https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/>

ASSESSOR INFORMATION ASSESSMENT TASKS

Name

NSN #

Outcome 1 Demonstrate knowledge of the history and political development of reo Māori broadcasting
Assessment Task 1 – this task assesses PC 1.1, 1.2, and 1.3
Chronological account of events.

Develop and present a detailed chronological account of reo Māori broadcasting events from the year 1987 – 2008 (te ture o te reo Māori.)

The chronological account must identify and explain:

- People significant to the development of reo Māori broadcasting
- Māori political activity and TWO factors that supported changes to legislation
- TWO Māori political groups and TWO impacts of their pressure on the development of reo Māori broadcasting.

Factors may include but is not limited–political crisis; demise of reo Māori; economic crisis; obstacles to Māori participation including Māori leadership; lack of Māori presence and Māori content within the broadcasting industry; Māori Television Services; (Te Aratuku whakaata Irirangi Māori) Act 2003;

Māori political groups may include but is not limited – New Zealand Māori council; New Zealand Māori Congress; Ngā Tama Toa; Te Kaiwhakapūmau i te Reo Māori; Māori Party.

Impacts may include but is not limited to – increased number of Māori presenters; increased percentage of Māori topics or events; increased percentage of air time; broadcasting in reo Māori; new learning programmes to support Māori language development; changes to legislation.

1.1 A chronological account of reo Māori broadcasting events from the year 1987 – 2008 te ture o te reo Māori is presented. This includes the people significant to the development of reo Māori broadcasting.

1.2 Factors which led to the emergence of Māori political activity to support changes to legislation in relation to reo Māori broadcasting are identified and explained.

Range: evidence of two is required.

1.3 Māori political groups that lobbied for change are identified and the impacts of their pressure on the development of reo Māori broadcasting is explained.

Range: evidence of two is required.

All work produced by you must be written in your own words. Ensure to reference all your sources of information. Ngā mihi.

An example of answer that would be acceptable for performance criteria 1.1, 1.2, 1.3.

Download: Chronology Resource

(<http://www.nzqa.govt.nz/assets/Maori/assessment-resources/Reo-Maori-Media/docs/19748v1-Resource-Nov-17.doc>)

Outcome 2 Select a reo Māori broadcasting event and examine its impacts on broadcasting in New Zealand.

Assessment Task 2 – this task assesses PC 2.1 and 2.2

Select and research a reo Māori broadcasting event to explain its impacts on broadcasting in New Zealand. The event can be hui ā iwi, Māori wānanga, national or local competitions, hui taumata, tangihanga etc.

The Research must explain:

- The purpose and impacts of the event on broadcasting in New Zealand
- Reo Māori broadcasting characteristics and their impacts on reo Māori broadcasting in New Zealand such as
 - accessibility of reo Māori and culture,
 - visibility of reo Māori and Māori culture,
 - quality to attract and retain audiences,
 - focus on reo Māori and culture

2.1 An event is selected and its impacts on the development of reo Māori broadcasting in New Zealand are explained. The event may include but is not limited to – hui ā iwi, hui Māori, wānanga, national or local competitions, hui taumata, tangihana

2.2 Reo Māori broadcasting characteristics are examined and their impacts on reo Māori broadcasting in New Zealand are explained. These may include but are not limited to – accessibility of reo Māori and culture, visibility of reo Māori and culture, quality to attract and retain audiences, and focus on reo Māori and culture

All work produced by you must be written in your own words. Ensure to reference all your sources of information. Ngā mihi.

An example answer that would be acceptable PC's 2.1, 2.2,

REO MĀORI BROADCASTING EVENT:

Waitangi Day – 6 February

The signing of the Treaty of Waitangi between the crown and iwi.

Every year around the 3-4 February Ngāpuhi gather at Te Tii Marae to prepare to host the Waitangi Day celebrations 4 February – Ngāpuhi kawe mate to Te Tii marae and begin wānanga issues pertinent to the Treaty.

The reo o Te Taitokerau (network of Tautoko FM, Ngāti Hine FM, and Te Hiku o te Ika) also begins its annual broadcast from Te Tii marae, which is linked to 21 iwi stations who may or may not pick up the broadcast.

5 February – The motu iwi organisations, government officials and politicians are welcomed to Te Tii Marae by Ngāpuhi. Workshops and wānanga begins next door at Tou Rangātira Park.

Māori Television Services sets up for its coverage of the celebrations at Waitangi to 6 Feb and the signing of the Treaty of Waitangi. A live broadcast is set up and programming content about the signing and how people are celebrating at different locations locally and internally.

Sample commentary:

Tēnā rā koutou katoa e whakarongo mai nei ki tēnei o ngā pāhotanga o te Reo o Te Tai Tokerau atu i te marae o Te Tii. Kai te whakaeke tonu mai ko ngā whānau, hapū o Ngāpuhi ki te kawe mai i o ratou roimata.

Ka titiro atu ki Tou Rangātira kua tūtū mai ngā māki me ngā toa hokohoko kākahu, hokohoko, kai, otiā ngā momo tāonga ka kitea hei hoko.

ASSESSMENT SCHEDULE

Task 1	Evidence	Judgement
<p>Develop and present a detailed chronological account of reo Māori broadcasting events from the year 1987 – 2008 (te ture o te reo Māori.)</p> <p>The chronological account must include:</p> <ul style="list-style-type: none"> • People significant to the development of reo Māori media • Māori political activity and TWO factors that supported the changes to legislation • TWO Māori political groups and TWO impacts of their pressure on the development of reo Māori broadcasting <p>Factors may include but is not limited – <i>political crisis; demise of reo Māori; economic crisis; obstacles to Māori participation including Māori leadership; lack of Māori presence and Māori content within the broadcasting industry; Māori Television Services; (Te Aratuku whakaata Irirangi Māori) Act 2003</i></p> <p>Māori political groups may include but is not limited – <i>New Zealand Māori council; New Zealand Māori Congress; Ngā Tama Toa; Te Kaiwhakapūmau i te Reo Māori; Māori Party.</i></p> <p>Impacts may include but is not limited to – <i>increased number of Māori presenters; increased percentage of Māori topics or events; increased percentage of air time; broadcasting in reo Māori; new learning programmes to support Māori language development; changes to legislation.</i></p>	<p>Refer to sample answer.</p>	<p>A chronological account of reo Māori broadcasting events that includes people significant to the development of reo Māori broadcasting is presented.</p> <ul style="list-style-type: none"> • The chronological account dates from 1987 – 2008 • People significant to the development of reo Māori media • TWO factors that supported the changes to legislation • TWO Māori political groups and TWO impacts on their pressure on the development of reo Māori broadcasting

Task 2	Evidence	Judgement
<p>Select and research a reo Māori broadcasting event to explain its impacts on broadcasting in New Zealand.</p> <p>The event can be hui-a-iwi, Māori wānanga, national or local competitions, hui taumata, tangihanga etc.</p>	<p>Refer to sample answer.</p>	<p>One reo Māori broadcasting event is selected</p> <p>The impacts of the events on the development of reo Māori broadcasting in New Zealand are clearly explained.</p>



REO MĀORI MEDIA

UNIT STANDARD 26256 (version 2)

Examine and profile key roles and explore potential employment opportunities within reo Māori media industry

(Level 4, Credits 5)

L
E
V
E
L

4

ASSESSOR BOOKLET

Assessor Information

There are THREE (3) assessment task that the ākonga must correctly complete to gain credits for this standard

Assessment evidence

All assessment evidence should be collected by the assessor and retained for assessment and moderation purposes (such as portfolio, answer sheets, audio or digital).

You must discuss with the ākonga the length of time they must complete the assessment. There are many ways ākonga may present their evidence. They may use:

- Power Point and talk to their presentation
- Illustrations using images and identifying designs etc,
- Write descriptive essays, maintain a visual diary etc.

Ākonga assessment booklet

The ākonga receives this. It outlines important information for the ākonga including:

- assessment and other information
- assessment tasks.

Ākonga assessment tasks

These sheets and any other evidence should be collected by the Assessor and retained for assessment and moderation purposes.

Where ākonga choose to provide oral description/evidence for Task 3, this **must** be recorded (i.e. recorded onto DVD) or verified by a credible verifier, ie. a person with knowledge skills, experience and mana. Where ākonga work has been selected for moderation, the DVD and/or attestation form must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet (refer following link: <http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc>) must be included.

You must discuss with the ākonga the length of time they must complete the assessment. He ture-a-kōnui: one credit equates to 10 notional hours of teaching, practice and/or study, and assessment.

Authenticity

As per NZQA requirements, the assessor must:

- verify that the work submitted for assessment has been produced by the ākonga
- consider (and manage) the potential for work to have been copied, borrowed from another ākonga, photocopied from a book or downloaded from the internet.

Ākonga may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākonga.

To help manage authenticity of ākonga work, where the ākonga is asked to complete any written tasks, the ākonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your ākonga.

For further information, please refer to the following link:

<https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/>

Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

EXAMPLES OF REFERENCING STYLES

- 1 **Book**
King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

- 2 **Course handout/Lecture notes (electronic version)**

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and wataa [PowerPoint slides]. Retrieved from TEP5757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

- 3 **Film**

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritvshows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

- 4 **Magazine/Newspaper article – popular/trade/general interest**

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

- 5 **Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text**

J. Jackson, personal communication, March 12, 2011.

- 6 **Webpage**

New Zealand Trade and Enterprise. (n.d.). Agribusiness. Retrieved from <https://www.nzte.govt.nz/en/export/market-research/agribusiness/>.

PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

Using the online [External Moderation Application](#), schools and providers must include:

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungated unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

4. all files must be viewable online
5. URLs, e.g. for student created websites, will need to be submitted as links within a document.

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **Speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

ASSESSOR INFORMATION ASSESSMENT TASKS

Name

NSN #

Outcome 1 Examine and profile key roles within a reo Māori media stakeholder organisation
Assessment Task 1 – this task assesses PC 1.1
Reo Māori Media stakeholders organisation

Using the task sheets below

Select, examine and profile FIUR key roles in a reo Māori media stakeholders organisation you may be interested in working in. You must include the following;

- functions
- use of te reo Māori
- responsibilities
- key relationships.

All work produced by you must be written in your own words. Ensure to reference all your sources of information. Ngā mihi.

1.1 Examine and profile four key roles within a reo Māori media stakeholder organisation in terms of function, use of te reo Māori, responsibilities and key relations.

Range: evidence of four is required.

An example of answer that would be acceptable for performance criterion 1.1.

MEDIA STAKEHOLDER ORGANISATION: WHAKARURUHAU O NGĀ REO IRIRANGI

Key Roles	Board member
Function	To pursue and develop contact with government agencies for the advancement of Māori Radio communication development operation
Responsibilities	To represent the interest of Māori radio stations To assist, support and maintain continuity of Māori radio stations To provide a representation body to meet the crown; To encourage high standards of excellence in broadcasting
Use of te Reo Māori	To encourage predominate use of te reo Māori me ngā tikanga Māori
Key relationships	

Outcome 2 Examine and profile key roles within reo Māori media production house.
Key roles may include – writing, editing, directing, production, post-production, music, promotion.

Assessment Task 2 – this task assesses PC 2.1.

Reo Māori Media production house

Using the task sheets below
Select, examine and profile FOUR key roles from the list provided or other key roles within a production house that you may be interested in working in, in terms of the:

- skills
- knowledge and
- competencies required.

All work produced by you must be written in your own words. Ensure to reference all your sources of information. Ngā mihi.

2.1 Examine and profile key roles within a reo Māori media production house in terms of skills, knowledge, and competencies.

An example of answer that would be acceptable performance criterion 2.1.

MEDIA STAKEHOLDER ORGANISATION: TE REO IRIRANGI O TE UPOKO O TE IKA	
Key Roles	Radio Presenter
Function	Radio presenters present live or recorded shows, scripted or unscripted. Operate various radio studios and record audio both in studios and on location. Must work within production requirements and observe disciplines of the production process. They must understand and comply within media law, regulation and industry codes.
Responsibilities	Presenters need to understand the purpose and format of their station or programme, be aware of target audience characteristics, and be knowledgeable about the subject matter of the output they present. They; • work closely with other members of a production team and may be expected to take direction from a producer or editor; • are expected to review their own output; • to seek and accept feedback on their performance; • monitor listener feedback • contribute to responses, comments or programme complaints.
Use of te Reo Māori	Excellent understanding and use of te reo Māori me ngā tikanga
Key relationships	<ul style="list-style-type: none"> • Good relationships with a range of station and programme personnel. • Must work closely and form excellent rapport with members of a production team that maybe large or small.

Outcome 3 Explore a potential employment opportunity in either a reo Māori media production house or a reo Māori stakeholder's organisation.

Assessment Task 3 - This task assesses 3.1, 3.2.

Reo Māori Media production house

Using the task sheets below

Select and explore **ONE** potential employment role in either a reo Māori media production house or a reo Māori media stakeholder's organisation you would be interested in applying for in the future and;

- Develop an employment file that contains information for
 - employment opportunities and pathways; that includes current and future achievability, skills, knowledge, and competencies required; job availability;
 - and entry points that includes – entry level positions, tertiary and workplace qualifications, internships, work experience.

3.1 Employment opportunities for a potential role are identified and explored.

Range: exploration includes – current and future achievability, skills, knowledge, and competencies required, job availability.

3.2 Employment pathways and entry points for potential role are identified and explored.

Range: entry points include – entry level positions, tertiary and workplace qualifications, internships, work experience.

Entry level positions	This is the entry level to being a broadcaster.
Tertiary and workplace qualifications	Graduates or postgraduates Hold a degree in this role or in another discipline
Internships	Vista Entertainment solutions Media inter- Visual Base TV – Auckland
Work Experience	Seek placement at an Iwi/Māori Radio station; <ul style="list-style-type: none"> • Te Upoko o te Ika • FM Te Atiawa

ASSESSMENT SCHEDULE

<p>Task 1</p>	<p>Evidence</p>	<p>Refer to sample answer:</p>
<p>Judgement</p>	<p>FOUR key roles in ONE reo Māori media stakeholder's organisation were appropriately and correctly examined and profiled in terms of their:</p> <ul style="list-style-type: none"> • function, • use of te reo Māori, • responsibilities and • key relationships 	<p>Select, examine and profile FOUR key roles in a reo Māori media stakeholder organisation you may be interested in, in terms of:</p> <ul style="list-style-type: none"> • function • use of te reo Māori • responsibilities • key relationships

<p>Task 2</p>	<p>Evidence</p>	<p>Refer to sample answers.</p>
<p>Judgement</p>	<p>FOUR key roles in ONE reo Māori media production house were appropriately and correctly examined and profiled in terms of the:</p> <ul style="list-style-type: none"> • skills • knowledge and • competencies required. 	<p>Select, examine and profile FOUR key roles from the list provided or other key roles within a production house that you may be interested in working in, in terms of the:</p> <ul style="list-style-type: none"> • skills • knowledge and • competencies required

<p>Task 3</p>	<p>Evidence</p>	<p>Refer to sample answers.</p>
<p>Judgement</p>	<p>Employment file developed contained information that included;</p> <ul style="list-style-type: none"> • employment opportunities and pathways; that includes current and future achievability, skills, knowledge, and competencies required; job availability; • entry points that includes – entry level positions, tertiary and workplace qualifications, internships, work experience 	<p>Select and explore ONE potential employment role in either a reo Māori media production house or a reo Māori media stakeholder's organisation you would be interested in applying for in the future and.</p> <p>Develop an employment file that contains information for</p> <ul style="list-style-type: none"> • employment opportunities and pathways; that includes current and future achievability, skills, knowledge, and competencies required; job availability; • entry points that includes – entry level positions, tertiary and workplace qualifications, internships, work experience

Notes:



REO MĀORI MEDIA

UNIT STANDARD 26257 (version 2)

Profile current reo Māori media stakeholders organisations and production houses

(Level 4, Credits 10)

L
E
V
E
L
4

ASSESSOR BOOKLET

Assessor Information

There are TWO (2) assessment tasks. Task ONE (1) has THREE (3) activities. Task TWO (2) has TWO (2) activities that the ākonga must correctly complete to gain credits for this standard.

Assessment evidence

All assessment evidence should be collected by the assessor and retained for assessment and moderation purposes (such as portfolio, answer sheets, audio or digital).

You must discuss with the ākonga the length of time they must complete the assessment. There are many ways ākonga may present their evidence. They may use:

- Power Point and talk to their presentation
- Illustrations using images and identifying designs etc,
- Write descriptive essays, maintain a visual diary etc.

Ākonga assessment booklet

The ākonga receives this. It outlines important information for the ākonga including:

- assessment and other information
- assessment tasks.

Ākonga assessment tasks

These sheets and any other evidence should be collected by the Assessor and retained for assessment and moderation purposes.

Where ākonga choose to provide oral description/evidence, this **must** be recorded (i.e. recorded onto DVD) or verified by a credible verifier, ie. a person with knowledge skills, experience and mana. Where ākonga work has been selected for moderation, the DVD and/or attestation form must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet (refer following link: <http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc>) must be included.

You must discuss with the ākonga the length of time they must complete the assessment. He ture-a-kōnui: one credit equates to 10 notional hours of teaching, practice and/or study, and assessment.

Authenticity

As per NZQA requirements, the assessor must:

- verify that the work submitted for assessment has been produced by the ākonga
- consider (and manage) the potential for work to have been copied, borrowed from another ākonga, photocopied from a book or downloaded from the internet.

Ākonga may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākonga.

To help manage authenticity of ākonga work, where the ākonga is asked to complete any written tasks, the ākonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your ākonga.

For further information, please refer to the following link:

<https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/>

Referencing

This assessment requires the ākongā to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

EXAMPLES OF REFERENCING STYLES

- 1 **Book**
King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

- 2 **Course handout/Lecture notes (electronic version)**

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and wātāta [PowerPoint slides]. Retrieved from TEP5757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

- 3 **Film**

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritvshows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

- 4 **Magazine/Newspaper article – popular/trade/general interest**

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

- 5 **Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text**

J. Jackson, personal communication, March 12, 2011.

- 6 **Webpage**

New Zealand Trade and Enterprise. (n.d.). Agribusiness. Retrieved from <https://www.nzte.govt.nz/en/export/market-research/agribusiness/>.

PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

Using the online [External Moderation Application](#), schools and providers must include:

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

4. all files must be viewable online
5. URLs, e.g. for student created websites, will need to be submitted as links within a document.

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **Speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

ASSESSOR INFORMATION ASSESSMENT TASKS

Name

NSN #

Outcome 1 Profile current reo Māori media stakeholder organisations.

Range: evidence of two stakeholder organisations of which one must be from radio and one other from television, film, print or internet.

Assessment Task 1 – this task assesses PC 1.1, 1.2 and 1.3
Activity 1

Select TWO stakeholder organisations that your hapū, iwi or community may find informative when developing their own multimedia organisation.

ONE stakeholder must be from radio and the other can be selected from television, film, print or internet.

CHECK with your kaiako before you proceed to ensure that the organisations have sufficient information for you to research and present to achieve the standard. Some examples are:

Radio – Te Mangai Pāho (Māori Broadcasting Funding Agency), Whakaruruhau o ngā Reo Irirangi Māori o Aotearoa (Federation of Māori Radio Stations), Te Puni Kōkiri (Ministry of Māori Development), Ministry of Economic Development, Ministry of Culture and Heritage, Minister of Broadcasting, Licence Holders (Mandated Bodies), Te Mana Whanonga Kaipāho (Broadcasting Standards Authority), Radio Boards, Independent Production Companies, Irirangi ā-Motu (New Zealand on Air), Advertisers;

Television and Film – Ngā Aho Whakaari, (Māori in Film, Video and Television Inc), Independent Producers and Directors, SPADA (Screenwriters, Producers and Directors Association), Te Māngai Pāho (Māori Broadcasting Funding Agency), Te Puni Kōkiri (Ministry of Māori Development), Ministry of Economic Development, Ministry of Culture and Heritage, Minister of Broadcasting, Te Pūtahi Pāho and the Crown (together as licence holders), Te Mana Whanonga Kaipāho (Broadcasting Standards Authority), Te Reo Tātaki (Television New Zealand), Irirangi ā-Motu (New Zealand on Air), Advertisers;

Print – New Zealand Advertising Authority, New Zealand Press council, Te Taura Whiri i te Reo (Language Commission), Broadcasting Standards authority (BSA), Ministry of Culture and Heritage, Learning Media, Huia Publishers.

Internet – Tuaropaki Communications Ltd, Gis Net, Vodafone, 2Degrees, Telecom

Activity 2

You will profile your chosen reo Māori media stakeholders in terms of their respective operations, obligations in the provision and promotion of reo Māori and service technical providers. Research and collect written, visual and audio information that explains the background of the organisation, vision, mission, organisational structure, governance, strategic plan, communication strategy and other information that will assist you to provide the following:

- OPERATIONS (evidence of at least three is required from the list below)
- function
 - use of te reo
 - responsibilities
 - key relationships
- OBLIGATIONS (evidence of at least four is required from the list below)
- audience
 - reach and coverage
 - use of te reo Māori
 - funding
 - commercial
 - non-commercial
 - corporate

TECHNICAL (evidence of one is required)

- service provider

Activity 3

Develop your collection of information into a multi-media presentation that you can deliver to your local hapū or iwi. Practice delivering your information to one of your peers for feedback and then simulate the presentation to your class.

1.1 Select and profile current reo Māori media stakeholder organisations in terms of their respective operations. These may include; function, use of te reo, responsibilities, key relationships.

Range: evidence of three is required.

1.2 Profile current reo Māori media stakeholder organisations in terms of their obligations in the provision and promotion of reo Māori media. These include audience, reach and coverage, use of te reo Māori, funding, commercial, non commercial, corporate.

Range: evidence of four is required.

1.3 Profile current reo Māori media stakeholder organisations in terms of their technical service providers.

Range: evidence of one is required.

An example of answer that would be acceptable for performance criteria 1.1, 1.2, 1.3.

View power point: Reo Māori media Outcomes 1.1, 1.2, 1.3.

([http://www.nzqa.govt.nz/assets/Maori/assets/Maori/Media-Maori-Maori/26257-Outcome-1-v2-Nov-17.pptx](http://www.nzqa.govt.nz/assets/Maori/assets/Maori/Media-Maori-Maori/assessment-resources/Reo-Maori-Media-Maori/26257-Outcome-1-v2-Nov-17.pptx))

Outcome 2 Profile current reo Māori media production houses.
Range: evidence of two production houses from the same reo Māori media
Assessment Task 2 – this task assesses PC 2.1, 2.2, and 2.3
Activity 1

Select TWO reo Māori media production houses from the same reo Māori media that your hapū or iwi or community may find informative when developing their own multi-media organisation.

CHECK with your kaiako before you proceed to ensure that the production houses have sufficient information for you to research and present to achieve the standard.

Some examples are those companies or independent producers/companies providing programs or articles for reo Māori media:

- Iwi radio stations
- Māori Television
- Learning Media etc.

Activity 2

You will profile your chosen reo Māori media production houses in terms of their operations, transmission platforms, and technical service providers through research, interviews, and collection of written, visual and audio information that can be developed into a multi-media presentation.

OPERATIONS (all are required from the list below)

- programming
- use of reo
- technical service providers
- key relationships

TRANSMISSION PLATFORMS

- analogue
- digital (both terrestrial and satellite)
- web based
- interactive

TECHNICAL SERVICE PROVIDER (evidence of one is required)

2.1 Select and profile current reo Māori media production houses in terms of their operations.

Range: programming, use of reo, technical service providers, key relationships.

2.2 Profile current reo Māori media production houses in terms of their transmission platforms.

Range: analogue transmission, digital transmission (both terrestrial and satellite), web based, interactive platforms.

2.3 Profile current reo Māori media production houses in terms of their technical service providers.

Range: evidence of one is required.

Part of an example answer that would be acceptable performance criteria 2.1, 2.2, 2.3.

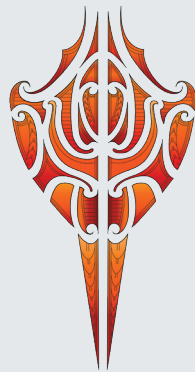
View power point: Te Whakaruruhau o Ngā Reo Irirangi

(<http://www.nzqa.govt.nz/assets/Maori/assessment-resources/Reo-Maori-Media/docs/26257-Te-Whakaruruhau-o-Nga-Reo-Irirangi-Pictures.2017pptx.pptx>)

ASSESSMENT SCHEDULE

Judgement	Evidence	Task 1
<p>At least two stakeholder organisations are selected. Other must be from radio and one other must be from television, film, print or internet.</p> <p>Each stakeholder organisations profile includes any three operations from the following list</p> <ul style="list-style-type: none"> • function • use of reo, • technical service providers and <p>key relationships</p> <p>Each stakeholder organisations profile includes any four obligations from the following list</p> <ul style="list-style-type: none"> • audience • reach and coverage • funding • commercial • non-commercial • corporate <p>Each stakeholder organisations profile includes one technical service.</p>	<p>Refer to sample answer.</p>	<p>Select two stakeholder organisations that your hapū or iwi or community may find informative when developing their own multi-media organisation.</p> <p>One stakeholder must be from radio and the other can be selected from television, film, print or internet. Check with your kaiako before you proceed to ensure that the organisations have sufficient information for you to research and present to achieve the standard. Some examples are:</p> <p>Radio – Te Mangai Pāho (Maori Broadcasting Funding Agency), Whakarururū o ngā Reo Irirangi Māori o Aotearoa (Federation of Maori Radio Stations), Te Puni Kōkiri (Ministry of Maori Development), Ministry of Economic Development, Ministry of Culture and Heritage, Minister of Broadcasting, Licence Holders (Mandated Bodies), Te Mana Whanonga Kaipāho (Broadcasting Standards Authority), Radio Boards, Independent Production Companies, Irirangi ā-Motu (New Zealand on Air), Advertisers;</p> <p>Television and Film – Ngā Aho Whakari, (Maori in Film, Video and Television Inc), Independent Producers and Directors, SPADA (Screenwriters, Producers and Directors Association), Te Mangai Pāho (Maori Broadcasting Funding Agency), Te Puni Kōkiri (Ministry of Maori Development), Ministry of Economic Development, Ministry of Culture and Heritage, Minister of Broadcasting, Te Pūtahi Pāho and the Crown (together as licence holders), Te Mana Whanonga Kaipāho (Broadcasting Standards Authority), Te Reo Tātaki (Television New Zealand), Irirangi ā-Motu (New Zealand on Air), Advertisers;</p> <p>Print – New Zealand Advertising Authority, New Zealand Press Council, Te Taura Whiri i te Reo (Language Commission), Broadcasting Standards Authority (BSA), Ministry of Culture and Heritage, Learning Media, Hui Publishers.</p> <p>Internet – Tuaropaki Communications Ltd, Gis Net, Vodafone, 2Degrees, Telecom.</p> <p>(Performance criteria 1.1.)</p>

Task 2	Evidence	Judgement
<p>Select two reo Maori media production houses from the same reo Maori media that your hapū or iwi or community may find informative when developing their own multi-media organisation.</p> <p>Check with your kaiako before you proceed to ensure that the production houses have sufficient information for you to research and present to achieve the standard.</p> <p>Some examples are those companies or independent producers/companies providing programs or articles for reo Maori media:</p> <ul style="list-style-type: none"> • iwi radio stations • Māori Television • Learning Media etc <p>You will profile your chosen reo Maori media production houses in terms of their operations, transmission platforms, and technical service providers through research, interview and collection of written, visual and audio information that can be developed into a multi-media presentation.</p> <p>OPERATIONS (all are required from the list below)</p> <ul style="list-style-type: none"> • programming • use of reo • technical service providers • key relationships <p>TRANSMISSION PLATFORMS</p> <ul style="list-style-type: none"> • analogue • digital (both terrestrial and satellite) • web based • interactive <p>TECHNICAL (evidence of one is required)</p> <ul style="list-style-type: none"> • service providers 	<p>Refer to sample answer.</p>	<p>Selected and profiled two productions houses from the same reo Māori media</p> <p>Each production houses profile includes all the following operations.</p> <ul style="list-style-type: none"> • programming • use of reo, • technical service providers and • key relationships. <p>Each production houses profile includes all the following information in terms of their respective transmission platforms:</p> <ul style="list-style-type: none"> • analogue, • digital (both terrestrial and satellite), • web-based, • interactive <p>Each production houses profile includes one technical service provider</p>



REO MĀORI MEDIA

UNIT STANDARD 26258 (version 2)

Examine the functions of the Broadcasting Standards Authority in relation to reo Māori media.

(Level 4, Credits 10)

L
E
V
E
L
4

ASSESSOR BOOKLET

Assessor Information

There are THREE (3) assessment tasks that the ākonga must correctly complete to gain credits for this standard.

Assessment evidence

All assessment evidence should be collected by the assessor and retained for assessment and moderation purposes (such as portfolio, answer sheets, audio or digital).

You must discuss with the ākonga the length of time they must complete the assessment. There are many ways ākonga may present their evidence. They may use:

- Power Point and talk to their presentation
- Illustrations using images and identifying designs etc,
- Write descriptive essays, maintain a visual diary etc.

Ākonga assessment booklet

The ākonga receives this. It outlines important information for the ākonga including:

- assessment and other information
- assessment tasks.

Ākonga assessment tasks

These sheets and any other evidence should be collected by the Assessor and retained for assessment and moderation purposes.

Where ākonga choose to provide oral description/evidence, this **must** be recorded (i.e. recorded onto DVD) or verified by a credible verifier, ie. a person with knowledge skills, experience and mana. Where ākonga work has been selected for moderation, the DVD and/or attestation form must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet (refer following link: <http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc>) must be included.

You must discuss with the ākonga the length of time they must complete the assessment. He ture-a-kōnui: one credit equates to 10 notional hours of teaching, practice and/or study, and assessment.

Authenticity

As per NZQA requirements, the assessor must:

- verify that the work submitted for assessment has been produced by the ākonga
- consider (and manage) the potential for work to have been copied, borrowed from another ākonga, photocopied from a book or downloaded from the internet.

Ākonga may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākonga.

To help manage authenticity of ākonga work, where the ākonga is asked to complete any written tasks, the ākonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your ākonga.

For further information, please refer to the following link:

<https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/>

Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

EXAMPLES OF REFERENCING STYLES

- 1 **Book**
King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

- 2 **Course handout/Lecture notes (electronic version)**

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and wataa [PowerPoint slides]. Retrieved from TEP5757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

- 3 **Film**

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritvshows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

- 4 **Magazine/Newspaper article – popular/trade/general interest**

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

- 5 **Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text**

J. Jackson, personal communication, March 12, 2011.

- 6 **Webpage**

New Zealand Trade and Enterprise. (n.d.). Agribusiness. Retrieved from <https://www.nzte.govt.nz/en/export/market-research/agribusiness/>.

PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

Using the online [External Moderation Application](#), schools and providers must include:

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

4. all files must be viewable online
5. URLs, e.g. for student created websites, will need to be submitted as links within a document.

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **Speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

ASSESSOR INFORMATION ASSESSMENT TASKS

Name

NSN #

Outcome 1 Examine the roles and functions of the BSA in relation to reo Māori media.
Assessment Task 1 – this task assesses PC 1.1, 1.2 and 1.3
Case study 1

Select a broadcast and examine the broadcast for breaches against the codes and standards of the BSA from a Reo Māori Media perspective.

You must include:

- the breach of two codes of the BSA
- four standards for each code

Identify and examine two examples of breaches of the BSA in relations to its duty to ensure reo Māori media broadcasters provide consistent and fair programs

Examine two roles and functions of the BSA in conjunction with one other standard authority in term of their duties to ensure reo Māori media broadcasting provide consistent and fair programs.

1.1 The codes and standards of the BSA are examined from a reo Māori media perspective.

Range: evidence of two codes and four standards is required.

1.2 The breach of statutory and code requirements of the BSA are identified and examined in relation to its duty to ensure reo Māori media broadcasters provide consistent and fair programs.

Range: evidence of two examples of breaches is required.

1.3 The roles and functions of the BSA in conjunction with another Standard Authority are examined in terms of their duties to ensure reo Māori media broadcasting provide consistent and fair programs.

Range: evidence of two roles and functions is required.

An example of an answer that would be acceptable for performance criteria 1.1, 1.2, 1.3

Television Paul Henry

TVNZ has upheld 1500 complaints against its former Breakfast host Paul Henry.

The complaint received a flood of complaints after Mr Henry implied Governor-General

Anand Satyanand did not look or sound like a New Zealander.

Today it acknowledged those comments were offensive in a letter sent to all complainants.

Complaints were upheld on the grounds they breached the following codes and standards of the BSA.

Codes:

Social responsibilities:

People or organisations taking part or referred to in broadcasts

Standards

- Discrimination and denigration;
- Good taste and decency
- Fairness
- Balance

A letter of apology was sent to the Governor-General Anand Satyanand.

“The complaints committee sincerely apologised to you for the breach of broadcasting Standards. We understand that you were deeply offended by Paul Henry’s comments”

TVNZ spokeswoman Andi Brotherston’s statement that Mr Henry was simply saying the things “we quietly think but are scared to say out loud” could not be considered by the committee.

However, it recognised that the comment compounded the offence caused.

It also denounced Mr Henry’s mocking of Indian Minister Sheila Dikshit.

His repeated mispronunciation of her name as “dik-shit” and attempt to make scatological joke about it breached broadcasting standards the committee said.

Mr Henry resigned from TVNZ after those comments sparked a diplomatic incident with India.

Complainants now have 20 days to decide whether to take further action with the Broadcasting Standards Authority.

TVNZ spokesperson Megan Richards said the company had done it could to deal with the comments.

It is hard to see what could be done beyond what has been done. But we’ll have to leave it to the BSA.

No further action will be taken against Ms Brotherston she said.

By Hayden Donnell



Radio Announcement

A prominent Māori educationalist and kaumātua Dr Rose Pere of Tuhoë, Ngāti Kahungunu passed away today.

By Watea News Service.

Code:

- Information broadcast
- Social responsibilities

Standards:

Accuracy

- Discrimination and denigration;
- Good taste and decency
- Fairness

Outcome 2 Select a reo Māori broadcasting event and examine its impacts on broadcasting in New Zealand.

Assessment Task 2 – this task assesses PC 2.1 and 2.2

Select TWO broadcasts of a hui on a marae. One must be a tangihanga and one other such as kawē mate, rā whānau, hui-ā whānau, hui-ā-hapū, hui-ā-iwi, hui whakanui.

Examine the broadcasts and apply two codes and four standards of the BSA and explain

- TWO examples of comprise of tikanga at each hui
- the appropriate application of the codes and standards at each hui.

2.1 The codes and standards are examined in terms of their effects on the preservation and observation of tikanga Māori and the profile of reo Māori media.

Range: evidence of two examples of compromise of tikanga is required.

2.2 The codes and standards are applied appropriately at hui held on a marae for a selected program broadcast in reo Māori media. These may include tangihanga, kawē mate, rā whānau, hui ā whānau, hui a iwi, hui ā-hapū, hui whakanui.

Range: evidence of at least tangihanga and one other is required.

An example of an answer that would be acceptable performance criteria 2.1, 2.2

Tikanga: Tangihanga

The placement of broadcasting equipment and broadcast of tangihanga e.g camera's and tripods, microphones etc:

- The camera is set up at a distance that is not against whānau. Hapū and iwi tikanga and kawa and is not intruding on the whānau pani emotions.

Breach of standard 11 –

Fairness – Broadcasters should deal fairly with any persons or organisation taking part or referred to in any broadcast.

Guideline: 11i

Where programmes deal with distressing circumstances (e.g, grief and bereavement) broadcasters should show discretion and sensitivity.

Outcome 3 Examine the BSA process for dealing with complaints.

Assessment Task 3 – this task assesses PC 3.1, 3.2, 3.3, and 3.4

<p>Select a broadcast and examine the BSA process in dealing with complaints and explain the effects on the reo Māori media industry</p>	<p>The explanation must include the following:</p> <ul style="list-style-type: none"> • three effects • the process for making a formal complaint of a breach • the requirements of the broadcaster in relation to the formal complaint • the BSA process of decision making in relation to a formal complaint • the BSA process for dealing with formal complaints in accordance with the Broadcasting Act 1989.
<p><i>This activity may be integrated into either task 1 or 2.</i></p>	
<p>3.1 The process for making a formal complaint of a breach of broadcasting standards is examined and explained in accordance with the Broadcasting Act 1989.</p> <p>3.2 The requirements of the broadcaster in relation to a formal complaint is examined and explained in accordance with the Broadcasting Act 1989.</p> <p>3.3 The BSA process of decision making in relation to a formal complaint is examined and explained in accordance with the Broadcasting Act 1989.</p> <p>3.4 The BSA process for dealing with formal complaints in accordance with the Broadcasting Act 1989 is examined in terms of the effects on the reo Māori media industry.</p> <p>Range: evidence of three effects is required.</p>	

An example of an answer that would be acceptable performance criteria 3.1, 3.2, 3.3,3.4

The Māori Party and Raukawa FM in 2005 -103

Complaint under section 8(1)(a) of the Broadcasting Act 1989

Election programme broadcast on iwi radio – party political advertisement for Labour Party – stated that Māori Party had voted with National 227 times – Māori Party complained that advertisement was unfair and inaccurate – broadcaster upheld complaint but continued to play advertisements – complaint referred to Authority as Māori Party dissatisfied with action taken

Standards and Principles

[4] Standard E1 of the Election Programmes Code of Broadcasting Practice is relevant to this complaint. It states:

Standard E1

An election programme is subject to all relevant provisions of the Codes of Broadcasting Practice for television and radio except for the requirement for balance. Robust debate, advocacy and expression of political opinion are a desirable and essential part of a democratic society and broadcasting standards will be applied in a manner which respects this context.

[5] Accordingly, in light of the complaint that the advertisement was inaccurate and unfair, Principles 5 and 6 of the Radio Code of Broadcasting Practice are also relevant. They provide:

Principle 5

In programmes and their presentation, broadcasters are required to deal justly and fairly with any person taking part or referred to.

Principle 6

In the preparation and presentation of news and current affairs programmes, broadcasters are required to be truthful and accurate on points of fact.

For the above reasons the Authority determines that the advertisement for the Labour Party, broadcast on Raukawa FM, breached Standard E1 of the Election Programmes Code of Broadcasting Practice, and Principle 6 (accuracy) of the Radio Code of Broadcasting Practice, in that it inaccurately stated that the Māori Party had “voted with National” on “227” occasions, rather than at least 277.

The complaint alleging a breach of Principle 5 (fairness) of the Radio Code of Broadcasting Practice is not upheld.

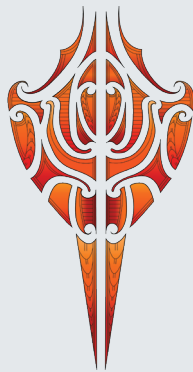
<https://bsa.govt.nz/decisions/latest/3194-the-mae-ori-party-and-raukawa-fm-2005-103>

ASSESSMENT SCHEDULE

Task 1	Evidence	Judgement
<p>Case study 1</p> <p>Select a broadcast and examine the broadcast for breaches against the codes and standards of the BSA from a Reo Māori Media perspective.</p> <p>You must include:</p> <ul style="list-style-type: none"> the breach of two codes of the BSA four standards two examples of breaches the roles and duties of the BSA in ensuring broadcasting provide consistent and fair programs one other standard authority that has a duty to ensure Reo Māori media broadcasting provide consistent and fair programs 	<p>Refer to sample answer.</p>	<ul style="list-style-type: none"> One broadcast was selected and examined for breaches against the codes and standards of the BSA from a reo Māori media perspective; Two examples of breaches are accurately and appropriately identified and explained Two codes and four standards of the BSA are accurately and appropriately identified and explained Roles and duties of the BSA in ensuring that Reo Māori media broadcasting provide consistent and fair programs are accurately and appropriately identified and explained One other standard authority that has a duty to ensure Reo Māori media broadcasting provide consistent and fair programs is identified

Task 2	Evidence	Judgement
<p>Select and research two broadcasts on a hui on a marae. One must be a tangihanga and one other such as kawē mate, rā whānau, hui-ā-whānau, hui-ā-hapu, hui-ā-iwi, hui whakānuī)</p> <p>Examine the broadcasts and apply two codes and four standards of the BSA and explain two examples of compromise of tikanga at each hui</p> <p>the appropriate application of the codes and standards at each hui</p>	<p>Refer to sample answers.</p>	<ul style="list-style-type: none"> Two codes and four standards of the BSA Two examples of compromise of tikanga at each hui The appropriate application of the codes and standards at each hui. <p>The research included:</p> <ul style="list-style-type: none"> Other hui were researched. one other hui were researched.

Task 3	Evidence	Judgement
<p>Select a broadcast and examine the B process in dealing with complaints and explain the effects on the reo Māori media industry.</p> <p>The explanation must include the following:</p> <ul style="list-style-type: none"> • the process for making a formal complaint of a breach • the requirements of the broadcaster in relation to the formal complaint • the BSA process of decision making in relation to a formal complaint • the BSA process for dealing with formal complaints in accordance with the Broadcasting Act 1989. • THREE effects <p>This activity may be integrated into either task 1 or 2</p>	<p>Refer to sample answers.</p>	<p>One broadcast is selected.</p> <p>The following were accurately and appropriately explained.</p> <ul style="list-style-type: none"> • the process for making a formal complaint of a breach • the requirements of the broadcaster in relation to the formal complaint • the BSA process of decision making in relation to a formal complaint • the BSA process for dealing with formal complaints in accordance with the Broadcasting Act 1989. • THREE effects



REO MĀORI MEDIA

UNIT STANDARD 26259 (version 2)

Write scripts about events and ngā tohu a Tāwhirimatea in te reo Māori for broadcast on reo Māori radio

(Level 4, Credits 10)

L
E
V
E
L
4

ASSESSOR BOOKLET

Assessor Information

There are THREE (3) assessment tasks however for assessment task one there are THREE (3) activities, and for assessment task two there are TWO (2) activities that you must correctly complete to be awarded this unit standard.

Assessment evidence

All assessment evidence should be collected by the assessor and retained for assessment and moderation purposes (such as portfolio, answer sheets, audio or digital).

You must discuss with the ākonga the length of time they must complete the assessment. There are many ways ākonga may present their evidence. They may use:

- Power Point and talk to their presentation
- Illustrations using images and identifying designs etc,
- Write descriptive essays, maintain a visual diary etc.

Ākonga assessment booklet

The ākonga receives this. It outlines important information for the ākonga including:

- assessment and other information
- assessment tasks.

Ākonga assessment tasks

These sheets and any other evidence should be collected by the Assessor and retained for assessment and moderation purposes.

Where ākonga choose to provide oral description/evidence, this **must** be recorded (i.e. recorded onto DVD) or verified by a credible verifier, ie. a person with knowledge skills, experience and mana. Where ākonga work has been selected for moderation, the DVD and/or attestation form must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet (refer following link: <http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc>) must be included.

You must discuss with the ākonga the length of time they must complete the assessment. He ture-a-kōnui: one credit equates to 10 notional hours of teaching, practice and/or study, and assessment.

Authenticity

As per NZQA requirements, the assessor must:

- verify that the work submitted for assessment has been produced by the ākonga
- consider (and manage) the potential for work to have been copied, borrowed from another ākonga, photocopied from a book or downloaded from the internet.

Ākonga may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākonga.

To help manage authenticity of ākonga work, where the ākonga is asked to complete any written tasks, the ākonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your ākonga.

For further information, please refer to the following link:

<https://www.nzqa.govt.nz/providers-partners/assessment-and-moderation-of-standards/assessment-of-standards/generic-resources/authenticity/>

Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

EXAMPLES OF REFERENCING STYLES

- 1 **Book**
King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

- 2 **Course handout/Lecture notes (electronic version)**

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and wataa [PowerPoint slides]. Retrieved from TEP5757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

- 3 **Film**

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritvshows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

- 4 **Magazine/Newspaper article – popular/trade/general interest**

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

- 5 **Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text**

J. Jackson, personal communication, March 12, 2011.

- 6 **Webpage**

New Zealand Trade and Enterprise. (n.d.). Agribusiness. Retrieved from <https://www.nzte.govt.nz/en/export/market-research/agribusiness/>.

PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

Using the online [External Moderation Application](#), schools and providers must include:

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

4. all files must be viewable online
5. URLs, e.g. for student created websites, will need to be submitted as links within a document.

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **Speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

ASSESSOR INFORMATION ASSESSMENT TASKS

Name

NSN #

Outcome 1 Write scripts in te reo Māori to pānui events and functions, and hui, for broadcast on reo Māori radio.

Range: evidence of three events and functions and three hui.

Assessment Task 1 – this task assesses PC 1.1, 1.2, 1.3, and 1.4
There are THREE activities to this assessment task
Activity 1

Based on your local rohe, plan an events calendar indicating the types of events, functions and hui that are to take place over a year.

The events calendar must include:

- AT LEAST 3 events and functions such as sports, community, fundraising, festivals, public, awards, school etc AND
- AT LEAST 3 hui, that may include - ā whānau, - ā marae, - ā hapū, - ā iwi, - ā kāwana, hura kōhatu, tangihangā or hui mate

Include the type of event, date and location, and the kaupapa.

Activity 2

You will select any THREE events and functions, and any THREE hui from your calendar and write a script for each (6 scripts in total) for your media portfolio

Each script must:

- be no longer than 40 seconds in duration
- use sentence structures, plurals, personal pronouns, possessive markers, tense markers in accordance with Te Taura Whiri i te Reo Māori conventions
- appropriately use new words, dialects and a diverse vocabulary in accordance with the kaupapa and Te Taura Whiri i te Reo Māori conventions
- be in accordance with the radio station's editorial standards that includes format, technical treatment, all within deadline at pre-production, production and post production stages

Activity 3

You will design ONE form of feedback on the impact of your written script. You could use any of the following methods:

- by randomly selecting names from a telephone book and calling
- focus group before the broadcast to listen and give feedback
- fellow candidates to listen and give oral feedback
- listeners calling in to comment on the broadcast
- any other method that produces feedback (formal or informal)

Include information in your portfolio that shows the method of feedback you used and what the audience comments were. Your evidence could be written or in audio form (MP3, tape, CD etc).

An example of an answer that would be acceptable for performance criteria 1.1, 1.2, 1.3, 1.4

1.1 Sentence structures and use of plurals, personal pronouns, possessive markers, tense markers, are in accordance with Te Taura Whiri i te Reo Māori conventions.

1.2 New words, dialects, and a diverse vocabulary are used appropriately in accordance with the kaupapa and Te Taura Whiri i te Reo Māori conventions.

1.3 Script is written in accordance with radio station's editorial standards.

Range: format; technical treatment; all within deadline at pre production, production, and post production stages.

1.4 Audience response is gauged to help determine the impact of the written script that may include but is not limited to – audience feedback (formal or informal), re broadcast, peer review, audience survey.

Range: evidence of one is required.

He Whakataetae Riki Māori:

Ka tū tā tātou whakataetae Riki Māori-a-motu ki te papa tākaro o Nukuwhenua i Rotorua, atu i te Rāhoroi 23, ki te Mane 24 o Whiringa-a-Nuku. Kua whakaritea he pōwhiri ki te Marae o Papahuruhururūwhenua a te rima karaka o te Paraire, 22 o Whiringa-a-Nuku. Mēnā ka ua, ka whakakore. Ehara tēnei i te whiringa whāiti, he whiringa matua marika kei Ka puta ngā purongo ia haora i runga i a Te Arawa Whakata – nā Te Puia Te Huruhuru Rerenga Kōrero.

Mō ngā kōrero o tua atu, waea atu ki a [Ingoa] 027 702072.

Nau mai, piki mai, haere mai!

He Rā Whakanui:

He karanga tēnei ki ngā hoa, whanunga hoki o Frank raua ko Waimihi Vercoe kia haere ake tātou ki te pō whakanui i ngā ono tekau tau e moe ana raua. Ka tū ki te marae o Taurau Ruatoki ā te 24 o Whiringa-a-Nuku.

Kei te 4 karaka te pōhiri, haere mai tātou katoa!

He Whakapōtaetanga:

Hei te pō o te Haterei ka tukuna ngā tohu mātauranga o te Kuratini o Waiariki ki te hōro matua o Rotorua. Ka timata ke ā te 6 karaka. He pō tēnei hei whakanui i ngā ākongā kua eke ki te tauumata o ā rātou akoranga reo Māori. E ai ki a [Ingoa], tumuaki o te wāhanga Māori, nau mai, haere mai ki te tauoko ā tātou uri.

Mō etahi atu kōrero waea atu ki a [Ingoa], 11111

He Hui-a-iwi:

Kua whakaritea te noho a te rōpū-a-iwi mō te Wai Māori ki te marae o Waiinu atu i te 2 o Mahuru. Ko te pūtake ko te kōkiri i ngā take a Ngāi Māori hei hora ki te aroaro o te Kāwana a te marama e tū mai nei. Tahuri mai, kawea mai, tō korokoro, o aronga ki te pōhiri ā te 4 karaka i te ahiahi o te Paraire e tū mai nei.

Mō te roanga atu o ngā kōrero, waea atu ki a Hia Inu 111.

He Whakami Moni:

He kaupapa whakaeami moni hei whakatu Whare Tipuna hou mō Ngāti Koura. Ka whakahāerehia he whakataetae hahanu poro ki te papa tākaro hahanu pōro o Kawerau. Ka timata ā te Paraire 22 ki te 24 o Whiringa-a-Nuku. Haere mai me ā koutou rākau, o koutou korokoro, me ngā pūkoro hōhonu!

Mēnā he pātai āu, waeahia a Te Wharehūia 0800 MONII

He Hura Kohatu:

Ka hurahia te Tohu Whakamaumahara mō Nō Hea Koe ā te Rāhoroi, 23 o Mahuru. Kua whakaritea te marae o Ngāti Whakāwi mō te pōwhiri ā te 4 o te ahiahi, o te Paraire e tū mai nei. Kei a Pene Fishery ngā kōrero i tua atu - 0800 IKA.

Recording – Listener calling to comment

Kia ora mō tēna pānui kai kōnei mātau e whakaaoro ana āhea rā te hura kohatu.

Kua mōhio inaianei, ngā mihi.

Outcome 2 Select a reo Māori broadcasting event and examine its impacts on broadcasting in New Zealand.

Assessment Task 2 – this task assesses PC 2.1, 2.2, 2.3, and 2.4

There are THREE activities to this assessment task

Activity 1

Record the types of news stories that can be scripted and broadcast on reo Māori radio for your portfolio.

You need to include:

AT LEAST 6 news stories from categories that may be about human interest, milestones and achievements, court reports, tribunal hearing, local and regional body matters, central government matters, hapū and iwi matters, business and commercial matters and education etc.

Preparation

- You need to carefully research the event to ensure that you know the details of the event before you attend it (either accreditation or permission to cover the events or stories)
- At the event, ensure that you take extensive notes and recordings
- When you begin scripting for broadcasting purposes, ensure you have an angle for your story

Edit each draft so that it is:

- no longer than 60 seconds in duration
- uses sentence structures, plurals, personal pronouns, possessive markers, tense markers in accordance with Te Taura Whiri i te Reo Māori conventions
- appropriately uses new words, dialects and a diverse vocabulary in accordance with the kaupapa and Te Taura Whiri i te Reo Māori conventions is in accordance with the radio station's editorial standards such as format, technical treatment, all within deadline at pre-production, production and post production stages

Activity 2

You will present at least 6 scripts to an audience or broadcast on reo Māori radio. You will need to design a way for receiving feedback on the impact of your written script. You could use any of the following methods:

- by randomly selecting names from a telephone book and calling
- focus group before the broadcast to listen and give feedback
- fellow candidates to listen and give oral feedback
- listeners calling in to comment on the broadcast
- any other method that produces feedback (formal or informal)
- Include information in your portfolio that shows the method of feedback you used and what the audience comments were. Your evidence could be written or in audio form (MP3, tape, CD etc).

2.1 Sentence structures and the use of plurals, personal pronouns, possessive markers, and tense markers, are in accordance with Te Taura Whiri i te Reo Māori conventions.

2.2 New words, dialects, and a diverse vocabulary are used appropriately and in

2.3 Script is written in accordance with radio station's editorial standards.

Range: format; technical treatment; all within deadline at pre production, production, and post production stages.

2.4 Audience response is gauged to help determine the impact of the written script.

Range: may include but is not limited to – audience feedback (formal or informal), re broadcast, peer review, audience survey; evidence of one is required.

An example of one kawenga kōrero that would be acceptable for performance criteria 2.1, 2.2, 2.3, 2.4

Kawenga kōrero

Kua puta a Kota Kutai o Ngati Kuku hei toa taktini i muri mai i ngā whiringa matua o te whakataetae 27 riihi Māori a-motu katahi nei ano ka mutu. E ai ki a Steven Kearney te toa riihi Māori o mua me te ringa tohu o ngā Tuna o Parramatta i pōhēhē ke ia kei te papatakaro matua o Poihākēna, i tana kitennga i a ia. Ka nui te watea o te huarahi mōna atu ki te NRL mena ka ū marika a Kota ki te āhua o tana takaro, hei tā Steven Kearney. E ai ki a Kota "ara e Steven kai hea te haki a Parramatta."

Outcome 3 Write kawenga kōrero scripts in te reo Māori for broadcast on reo Māori radio. Range: evidence of six scripts is required.

Assessment Task 3 – this task assesses PC 3.1, 3.2, 3.3, and 3.4

Write and present ngā Tohu a Tawhirimatea scripts in te reo Māori for broadcast on reo Māori radio.

You must include:

- short, medium and long range forecasts
- a review of recent weather conditions
- tides

Preparation

- Visually check actual weather conditions
- Look at the newspaper, teletext, NZ Meteorological Services and other relevant media
- Ngā tohu huarere
- Edit each draft so that it is:
 - no longer than 60 seconds in duration
 - uses sentence structures, plurals, personal pronouns, possessive markers, tense markers in accordance with Te Taura Whiri i te Reo Māori conventions
 - appropriately uses new words, dialects and a diverse vocabulary in accordance with the kaupapa and Te Taura Whiri i te Reo Māori conventions
- in accordance with the radio station's editorial standards such as format, technical treatment, all within deadline at pre-production, production and post production stages

Include information in your portfolio that shows the method of feedback you used and what the audience comments were. Your evidence could be written or in audio form (MP3, tape, CD etc).

3.1 Sentence structures and the use of plurals, personal pronouns, possessive markers, and tense markers are in accordance with Te Taura Whiri i te Reo Māori conventions.

3.2 New words, dialects, and a diverse vocabulary are used appropriately in accordance with the kaupapa and Te Taura Whiri i te Reo Māori conventions.

3.3 Script is written in accordance with station's editorial standards.

Range: format; duration; technical treatment; all within deadline at pre production, production, and post production stages.

3.4 Audience response is gauged to help determine the impact of the written script.

Range: may include but is not limited to – audience feedback (formal or informal), re broadcast, peer review, audience survey; evidence of one is required.

An example of an answer that would be acceptable for performance criteria 3.1, 3.2, 3.3, 3.4

Tohu huarere - Pae tata - Tuwharetoa

Ka tau iho te hukarere ki te 800 mita mai i te tihi o Tongariro. Ka heke iho te kopatapata i te ata, ahiahi rawa ake ka uaina mārika te rohe, erangi ko te hukarere ka noho kē ki te 1600 mita. Ka pupuhi mai te hau i te uru ki te 50 kiromita ia haora i roto i ngā koawaawa.

Tohu huarere - Waenga – Te Whanganui-a-Tara

Ka ua kopatapata ki ngā pae maunga o te Tairawhiti i te ata. Ka marakerake haere i te ahiahi. Ka paki te rangi ki te nuinga o te rohe. Ka pupuhi te hau makariri mai i te tonga ki ētahi wāhi.

Tohu huarere – Pae Tawhiti – Te Whanganui-a-Tara

Ka kapuapua, ka pupuhi te hau raki, ka paki ohewa hai te roanga atu o te wiki.

Review – National

Ka hiki te huarere a te poupoutanga o te rangi nei mai i te Ika ā-Maui me te piki ake o tētahi anō mai i te Tonga ki-tawhiiti o te whenua. Ka tau taua huarere ki uta a te ahiahi ake nei.

ASSESSMENT SCHEDULE

Task 1	Evidence	Judgement
<p>Based on your local rohe, plan an events calendar indicating the types of events, functions and hui that are to take place over a year.</p> <p>That must include:</p> <ul style="list-style-type: none"> • AT LEAST 3 events and functions such as sports, community, fundraising, festivals, public, awards, school etc AND • AT LEAST 3 hui, that may include - a whānau, - a marae, - a hapū, - a iwi, - a kāwana, hura kohātu, tangihanga or hui mate <p>Type of Event</p> <p>Date</p> <p>Location</p> <p>Kaupapa</p>	<p>Refer to sample answer.</p>	

Task 1	Evidence	Judgement
<p>You will write at least SIX scripts for your media portfolio. The scripts must include:</p> <ul style="list-style-type: none"> • AT LEAST 3 events and functions that may include sports, community, fundraising, festivals, public, awards, school etc, and • AT LEAST 3 hui that may include - ā whānau, - ā marae, - ā hapū, - ā iwi, - ā kāwana, hura kōhatu, tangihangā or hui mat • be no longer than 40 seconds in duration • use sentence structures, plurals, personal pronouns, possessive markers, tense markers in accordance with Te Taura Whiri i te Reo Māori conventions • appropriately use new words, dialects and a diverse vocabulary in accordance with the kaupapa and Te Taura Whiri i te Reo Māori conventions • be in accordance with the radio station's editorial standards that includes format, technical treatment, all within deadline at pre-production, production and post production stages <p>You will design a way for receiving feedback on the impact of your written script. You could use any of the following methods:</p> <ul style="list-style-type: none"> • by randomly selecting names from a telephone book and calling • focus group before the broadcast to listen and give feedback • fellow candidates to listen and give oral feedback • listeners calling in to comment on the broadcast • any other method that produces feedback (formal or informal) • Include information in your portfolio that shows the method of feedback you used and what the audience comments were. Your evidence could be written or in audio form (MP3, tape, CD etc). 	<p>Refer to sample answer.</p>	<p>Must have a total of 6 scripts for pānui</p> <ul style="list-style-type: none"> • 3 Events and functions • 3 Hui <p>Accurate use of sentence structures:</p> <ul style="list-style-type: none"> • Plurals • Personal pronouns • Possessive markers • Tense markers in accordance with Te Taura Whiri i te Reo conventions <p>New words, dialects, and a diverse vocabulary are used appropriately in accordance with the kaupapa and Te Taura Whiri i te Reo Māori conventions</p> <p>Script is written in accordance with radio station's editorial standards:</p> <ul style="list-style-type: none"> • Format • Technical treatment • All within deadline at pre-production, production and post production stages <p>Must include one form of feedback that may include but is not limited to –</p> <ul style="list-style-type: none"> • audience feedback (formal or informal) • re-broadcast, • peer review • audience survey

Task 2	Evidence	Judgement
<p>Preparation:</p> <ul style="list-style-type: none"> You need to carefully research the event to ensure that you know the details of the event before you attend it (either accreditation or permission to cover the events or stories) At the event, ensure that you take extensive notes and recordings When you begin scripting for broadcasting purposes, ensure you have an angle for your story <p>Edit each draft so that it is:</p> <ul style="list-style-type: none"> no longer than 60 seconds in duration uses sentence structures, plurals, personal pronouns, possessive markers, tense markers in accordance with Te Taura Whiri i te Reo Māori conventions appropriately uses new words, dialects and a diverse vocabulary in accordance with the kaupapa and Te Taura Whiri i te Reo Māori conventions is in accordance with the radio station's editorial standards such as format, technical treatment, all within deadline at pre-production, production and post production stages 	Refer to sample answer.	
<p>You will present at least 6 scripts to an audience or for broadcast on reo Māori radio. You will need to design a way for receiving feedback on the impact of your written script. You could use any of the following methods:</p> <ul style="list-style-type: none"> by randomly selecting names from a telephone book and calling focus group before the broadcast to listen and give feedback fellow candidates to listen and give oral feedback listeners calling in to comment on the broadcast any other method that produces feedback (formal or informal) Include information in your portfolio that shows the method of feedback you used and what the audience comments were. Your evidence could be written or in audio form (MP3, tape, CD etc). 	Refer to sample answer.	

LEVEL
4