

Special Interest Producer Interviews
Qualitative Summary Report

Prepared for:
NZ On Air

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CONFIDENTIAL

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1.0 Background

NZ On Air was established pursuant to the Broadcasting Act 1989 to 'reflect and develop New Zealand culture and identity'. One purpose of NZ On Air is to support local content on radio and television.

NZ On Air's role includes helping to fund a range of locally made programmes, and ensuring that there is diversity on television and radio. In particular, NZ On Air television funding is allocated to the production of 'at risk' categories such as drama and documentaries, and to programmes catering to the interests of women, children, persons with disabilities and minorities in the community, including ethnic minorities.

The Act under which NZ On Air was established contains special provision for NZ On Air to cater for the interest of "persons with disabilities: and minorities in the community including ethnic minorities".

As part of NZ On Air's 2000/2001 research and consultation plan, NFO CM Research was contracted to undertake audience research on special interest programming for ethnic minorities, people with disabilities and for other minorities. The research primarily considers the programming funded by NZ On Air but also considers whether the needs of special interest groups are being met in other ways.

The focus of the research was on the following programmes and services:

	Target Community
Queer Nation	Queer Community
Tagata Pasifika	Pacific people living in New Zealand
Inside/Out	People with a disability
Asia Down Under	Asian people living in New Zealand
Captioning	People who are deaf and hard of hearing
Praise Be	Christian people

The vision for each of the programmes and services as outlined in the programmes' proposals are shown below:

Programme	Vision
Queer Nation	A half hour entertainment, information and education series based on the lives, passions and activities, events and issues, of and for the New Zealand gay, lesbian, takaatapai, bisexual, fa'afafine and transgender community.
Captioning	Captioning programmes which provide continuous prime-time coverage between 6pm and 10pm on a daily basis.
Tagata Pasifika	Pacific Island television programme delivering news, sports, issues, events and entertainment relevant to the Pacific Island communities in New Zealand.
Asia Down Under	Explore the nature of New Zealand's Asian communities in the broad context of New Zealand identity and reflect their daily lives, aspirations and concerns. The programme offers a constructive bridge between the communities and the wider audience.
Praise Be	Sunday morning programme of hymns and sacred music, in its sixteenth year, for a very loyal and devoted audience.
Inside Out	To promote awareness of the universal nature of disability in the community by producing a quality television series that advances the interest of people with disabilities.

The research programme included quantitative research, and in-depth qualitative interviews with target audiences for the above programmes and services (we have referred to both as 'programmes' in this report).

Before undertaking the qualitative and quantitative research NFO CM Research gathered background information about each of the programmes. The background information included secondary analysis and face to face interviews with each of the producers.

1.1 Objectives and Methodology

This report summarises the perceptions of the producers we interviewed with regards to:

- Understanding the characteristics of sub groups within their target communities
- Producers views of how to design the research for each of their target communities
- The producers view on who watches their programme, and who does not.
- The producers view of what the key vision and roles of their programme are
- The challenges facing each of the producers in making their programme

All six producers were interviewed in March 2001. The interviews took one and a half-hours and were undertaken at the producer's offices. The discussion guide for the interviews is included at the end of the report.

Care has been taken to protect the identify of the producers as far as possible. Each of the producers was told that the client is NZ On Air and that it may be possible for NZ On Air to identify their individual responses. There are a few instanced in the report where it is possible to identify the individual producers, in each case the producer has given their permission to include their quotes.

2.0 Target Community

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Target Community Characteristics

- Although categorised as minority communities the target communities are numerically strong. The target communities range in size from about 450,00 (deaf and hearing impaired community) people up to as many as 1,800,000 (Christian people). As many of the producers pointed out, despite being regarded as minority communities, many of the target communities are actually very large.
- The target communities tend to be made up of people whose common point is that they differ from the 'average' in some way. Each of the target communities are united by what makes them different from the norm. For the Pacific and Asian communities the difference is ethnic. For the disabled and deaf and hearing impaired groups the difference is physical, intellectual or mental. For the queer community the difference is sexuality. For the Christian community the difference is beliefs.
- A common factor across the majority of the target communities is that their members tend to face serious challenges. For instance, how to learn to live with a disability, how to 'come out' with their sexuality, how to live in a new country and how to access scarce health funding (disabled people).
- As well as living with some kind of difference, most of the communities are subject to ill feeling or misunderstanding from parts of the wider community. For instance:
 - Disabled people tend to be pigeon holed by their disability and may be treated with pity and be patronised.

"Disability is not the impairment, the real disability is the social attitude that becomes the excuse for barriers that hinder progress."
 - Pacific Island and Asian people may face discrimination on the basis of race and be challenged by negative stereotypes about their people.

"Young people have almost a total common experience ...they will suffer forms of discrimination...especially in the playground."
 - Queer people may also face discrimination and ill feeling from the wider community.

Target Community Sub Groups

- One of the most common themes across the groups is the diversity with the communities. Catering for the diversity with the populations is one of the major challenges for the programmes (see Section 5).
- Each of the target communities includes a number of key groups. Key sub groups are described below:

Pacific Island

- Around six percent of New Zealanders are of Pacific Island decent. There are six main Pacific Island communities in New Zealand as well as a number of smaller Island communities. The six main communities are Samoan, Cook Island, Tongan, Niuean, Fijian and Tokaluean. Each of the communities has its own unique culture.
- There are also major differences within the Island communities between young New Zealand born Pacific people and older, Island born people. The people born in New Zealand are less likely to speak their native language fluently, may have a more Western outlook and are less likely to observe traditional practices.

Asian

- The Asian community is estimated to be as much as five percent of the population. Like the Pacific communities, there is diversity between the different Asian subgroups. There are fairly large Chinese and Indian communities in New Zealand. There is also a large number of smaller communities such as Bangladesh, Sri Lankan and Vietnamese. Each of these communities has its own unique culture.
- Like the Pacific people there are also generation differences, and differences according to when families have moved to New Zealand. Young teenagers moving to New Zealand for schooling face different challenges from Asian people whose families have lived in New Zealand for many generations.

Queer

- There is little statistical information available on the size of the queer community but it is estimated to be as large as 10 percent of the population. There are five main groups of 'different' sexual preference recognised as being part of the queer community in New Zealand: gay, lesbian, fa'afine, takataapui and transgender. Each of the groups is unique and has its own culture.

Disabled

- The disabled community is estimated to be as big as 730,000 people. There are numerous types of disabilities that people live with. Each of the different disability groups live with different types of disabilities and thus their lives are affected by their disabilities in different ways. Key disability groups include intellectually disabled, physically disabled, deaf and hearing impaired and blind.
- Within each of the disability groups there is also a great deal of diversity. There is for instance a wide range of physical disabilities. Disabled people also differ according to whether their disability is congenital, happened as the result of an illness or happened as the result of an accident. Disabled people receive different access to Government assistance, there are sub groups within the community depending on the types of access to assistance people have.

Christian

- The Christian community is estimated to be as large as 1.86 million New Zealanders. The Christian community is also diverse. One way of understanding the diversity within the community is by the denomination people belong to. The main Christian denominations are Presbyterian, Catholic, Anglican, Lutheran, Bretheran, Baptist and Methodist.
- The Christian community also include people who attend Church regularly, people who practice Christianity in another way and people who do not actively practice Christianity. The Christian community includes a wide variety of people including older people who are unable to go Church and younger people who are seeing a more modern Church, including more modern music.

Deaf and Hearing Impaired

- The deaf and hearing impaired community is estimated to include about 450,000 New Zealanders. Like the other communities, there is much diversity within the deaf and hearing impaired community. People who are deaf and hearing impaired differ for instance by whether they were born or have become deaf and hearing impaired later in life.
- The community also differs by whether people use sign language or not, and by whether people have partial or full hearing loss.

Common Diversity

- Critically, as well as the specific differences outlined above, within each of the target communities there tends to be all the same sub groups that exist in the wider community. There are for instance, differences between different age groups, between traditional and modern, rural and urban, between people from a range of different professions and from different socio economic levels.

- As well as the major sub groups there are minority groups within each of the communities. The queer community and deaf and hearing impaired communities are, for instance, conscious of the different needs of Maori people within their communities.
- As well as the demographic differences, there are psychographic differences. Some of the communities can be segmented by their views. Disabled people may for instance be understood as either preferring to be treated as able bodied or feeling strongly about the rights of the disabled community. The queer community includes political activists and party animals, as well as others.

3.0

Research Design

3.0 Research Design

Types of people to include in the research

In each interview the producers were asked what types of people should be included in the quantitative and qualitative research with the target communities. This presented challenges because of the diversity which exists within the individual communities. The table overleaf outlines the research design. Decisions on the design were made in consultation with NZ On Air and the producers.

Methodology for NZ On Air Special Interest Television Programming

	Quantitative	Qualitative
Queer Nation	<ul style="list-style-type: none"> N=400 self completion surveys sent out via community organisations 	<ul style="list-style-type: none"> Mixed sexuality (primarily gay and lesbian) 1 group: non mainstream queer ie Political, Party Animals and Characters 1 group: more mainstream queer 1 group Auckland, 1 Wellington
Tagata Pasifika	<ul style="list-style-type: none"> N=200 telephone recruited from S4 	<ul style="list-style-type: none"> Mainstream PI Mixed ethnicity Mix of NZ-born and Island-born 1 group younger 1 group older 2 groups Auckland
Captions	<ul style="list-style-type: none"> N=400 self completion surveys sent out via the two national bodies 	<ul style="list-style-type: none"> Both sign language users & non sign language users 1 group younger 1 group older 1 group Christchurch, 1 Wellington Inside Out was also discussed in these groups
Asia Down Under	<ul style="list-style-type: none"> N= 200 telephone recruited from S4 	<ul style="list-style-type: none"> Range of ethnicities (some mainstream, some not) Mix of NZ-born and Asia-born 1 group younger 1 group older 1 group Auckland, 1 Wellington
Inside Out	<ul style="list-style-type: none"> N=400 self completion surveys sent out via community groups 	<ul style="list-style-type: none"> Range of disability types (physical, blind, intellectual) Congenital, result of accident, result of old age 1 group blind, 1 intellectual disability, and 1 physical disability 2 groups Wellington, 1 group Auckland
Praise Be	<ul style="list-style-type: none"> N=400 self completion surveys sent out via Churches (1 from each major denomination) 	<ul style="list-style-type: none"> Range of denominations 1 group under 55 years 1 group over 55 years 1 group Wellington, 1 group Christchurch

4.0

Programme Access

4.0 Programme Access

Audience

The audiences for the special interest programmes include:

- Their target communities
- Other communities
- The wider New Zealand community

Target Community

- Each of the special interest programmes has a target community, as specified in the background section. The audiences for each of the special interest programmes include their target community, ie Tagata Pasifika is watched by Pacific people, captions are used by people who have a hearing impairment and so on.
- The target communities are seen as an important audience because the programme connects them with their community, raises issues that are important to them and keeps them informed of topical issues.

'we are a gay programme, for gay people'

Other Communities

- To some degree each of the programmes are also used by other audiences. For example, people with English as a second language may use subtitles to help them understand programmes, migrants per se may use Asia Down Under to learn about how to live in New Zealand, people working or living with members of the Queer community may also tune into Queer Nation.
- The other communities are generally regarded as a secondary audience but the programmes serve an important role for these communities too. The other communities are generally not having their specific viewing needs met in other ways.

Wider New Zealand Community

- The wider audiences are perceived by some of the producers as important viewers, and, in some cases, as important as their target community. The wider audiences are generally seen as important because of the need to challenge traditional perceptions of minority communities. Part of the role of the programmes is seen to be breaking down stereo-typed images of people in the target communities and improving the attitudes of the wider community towards the target communities.

"we are about changing media perceptions and avoiding the head patting brave wee soul approach

"the general public has a lot of concerns, worries about larger number of Asian people coming here...the challenge for us...is to put on a programme that actually looks at these people and says are they actually that dangerous, are they really going to threaten us?"

Viewers

What is currently known about the viewers?

- Information about the viewers of each programme tends to be sketchy. The AC Neilson viewer statistics are the main source of information about the programme audiences. According to these statistics most of the programmes have an audience of around one to two percent of the total population over the age of five years.
- Many of the producers noted that the viewing audience is clearly smaller than the size of their target communities (ranging from about 6 percent to 50 percent of the total population). Suggesting that no more than around a quarter of any target community views each programme.
- For many of the programmes, 'programme specials', ie coverage of one off events net much higher audiences. Interestingly too, despite having a perception of having a fairly limited audience, one of the programmes had 18,000 entries into a prize draw for a \$15 cook book. The reach their programmes actually have sometimes surprises the producers.

"The other major feedback that we get consistently from people we have interviewed is how many people have actually seen them [when they were on the programme]"

Role of viewer statistics

- Many producers do place significant importance on the viewer ratings because of the importance of the ratings to the broadcaster, in determining the commercial viability of the programmes. The AC Neilson viewer statistics are used to sell advertising space on television. It is therefore difficult to sell advertising space for programmes with low viewer ratings. The producers perceive that the low ratings the programmes have makes them commercially unattractive to the broadcaster.

Quality of viewer statistics

- Producers keenly follow their AC Neilson viewer statistics as the only source of viewer statistics and because of the importance to the broadcaster. The producers are, however, conscious of the limitations of the information for their particular programmes. The AC Neilson viewer statistics, for instance, only draw on a small sample of Pacific people, and do not allow analysis by disability or sexual orientation and so on.
- It is difficult for the producers to be certain of their audience size and distribution from the AC Neilson statistics.

Parts of the community not accessing the programme

- Again the small samples of the target audiences in the AC Neilson viewer statistics mean that producers can not confidently identify the parts of their communities not watching their programmes.
- Most of the producers, do however, perceive that some part of their community is not able to or does not access their programme.

Who is not watching?

- Some of the producers feel their programmes do not work well for younger members of the community (Praise Be) and others for older members of the community (Tagata Pasifika notes that they are a small part of the audience).
- Others are conscious that they do not specifically meet the needs of ethnic groups, such as Maori people and Pacific people.
- For Inside Out it is difficult to arrive at a programme format that suits the particular needs of all members of their community. For blind people for instance, the programme would ideally have constant dialogue.

Why are they not watching?

- **Content:** generally producers find they are not able to target the content of their programme at their entire community because of the level of diversity within their communities. The content therefore puts off some parts of the community from watching their programme. Praise Be for instance has been targeted at older people and its content is not perceived to be of interest to younger people.
- **Time Slot:** The time the programmes are aired is considered to be a major barrier for many of the programmes. Almost all of the producers are concerned about lack of access because of the programmes time slot.
 - Early programmes are for instance difficult for disabled people to tune into.
 - Late programmes are unlikely to attract young audiences, very old audiences and families.
 - Programmes run on Sunday mornings are unlikely to attract Churchgoers and are unlikely to attract young people because they run against 'What Now'.
- **Awareness:** Low awareness of the programmes is also considered to be a barrier to access. It is perceived that awareness of some of the programmes is low. Few of the programmes have promos advertising their programmes between the programmes. The time the programmes are aired also influence awareness with few people likely to accidentally stumble upon the programmes while channel surfing.
- **Other Factors:** There are numerous other factors affecting access. For instance:
 - anyone without a Teletext capable TV set can not access captions.
 - People out partying on Saturday nights are unlikely to catch Sunday morning programmes.
 - Blind people may be frustrated with programming that is not fully accompanied with oral explanation.

5.0

Programme Roles

5.0 Programme Roles

Programme Vision

- The producers tend to have a very strong vision and purpose for their programmes. (The programme visions are outlined in the introduction).
- All of the programmes see themselves as providing some kind of voice for their community. The programmes are often the only voice the community has in the media and the role of providing that voice is considered to be a critical role for the programmes.

"They see us as their voice, they see us as their presence in NZ on TV"

"It is their flag, it is their identification, it is their culture, it is their niche in NZ. It's the idea that they are part of NZ, they have a programme in which they can demonstrate their views, they can demonstrate their culture, they can share"

- Most of the other visions for the programmes are related to giving voice and identity to their communities, as well as raising the community's visibility.
- The programmes are also seen as giving validity to the communities they serve. One of producers said that the fact that the programme is funded by the tax payers is very important to making the community feel recognised and validated.
- Most of the programmes have a vision of changing the perceptions the wider community has of their target community. They aim, for instance to break down prejudices such as racism and intolerance of other people. The aim is to 'normalise' the experience of their target community so that the wider community views them as mainstream. This is particularly so for Asia Down Under (addressing racism) and Inside Out (addressing misunderstanding of their community).
- Some even have visions as wide as helping to establish an identity for all New Zealanders via the target communities.

"so the programme actually, has a deep social underpinning if you like, that is part of the whole question of nationhood, of living together, of understanding, of promoting relations and so on"

Programme Aims

- All of the programmes show their communities on television. The role is primarily about telling their stories to each other. This primarily means that people in the target community get to see people like themselves on television - normalising their own experience.

"We are saying it to ourselves because we never see ourselves"

- Some of the programmes see themselves as showing success in the face of adversity, others of showing success irrelevant of the adversities they face.

"Delivering amazing stories of achievement in the face of adversity"

- Some of the programmes also deal with the concerns and issues facing their communities and are often the only vehicle for discussing the issues. The concerns and issues facing the communities include handling racism (Asia Down Under).
- Some of the programmes become 'community organisations', they are viewed as the first point of contact in their community and at times need to assist in the co-ordination of social services to community members. Queer Nation for instance receives one or two emails a week from young people coming to terms with their sexuality.

"I see the Queer Nation role as being innovation for people who are cool with their sexuality.... And a lifeline for people who are feeling embattled and lonely and on the outskirts of society and do not have any other point of contact"

- As well as addressing social objectives, most of the programmes also perceive that one of their key roles is to entertain their audience. Some saying that to hold their audience, particularly young audiences they need to be entertaining.

"you ask people what they want in the programme...they say politics, health and when you deliver it they switch off in their thousands"

Programme Challenges

Meeting diverse needs

- Trying to meet the very diverse needs of a target community within one programme is one of the major challenges facing the producers.
- Producers note that by catering for all of the diversity within the audiences their programme content is spread very thinly across the diverse audience. Others such as Praise Be only attempt to cater for one part of their community (older people) and are therefore able to offer a more focused programme specifically targeting that part of their audience.

"being the only Pacific Island programme is being everything to everybody"

- Most of the programmes are planned to ensure as much diversity as possible - ie keeping a track of how many items have been included for each ethnic group and so on.

"I am really conscious of being captured by special interest groups within the community, as well as being captured by one particular ethnic group"

"It's hard being one programme we try and get a mix up of issues, events and personalities"

- Diversity in genre preference is however more difficult to cater for. Many of the programmes are challenged by the need to be funny, serious, informative and entertaining in one programme, to meet the needs of their diverse audience.
 - Some of the programmes splice together both 'soft' and 'hard' segments to try and cater for both the older more traditional audiences and the younger, hipper audience. There is a strong feeling for many of the programmes that there should actually be two separate programmes, one on TV1 for the older conservative audience and one on TV2 for the younger, hipper audience.

"maybe it would be [a] good idea to have a TV1 style discussion intellectual conservative programme and a TV2 style that is all sort of entertainment focus and young generation focus"

- Catering for the minority groups within each of the communities is also difficult. There is a need for instance to provide subtitling for Maori people for programmes in te reo, and the subtitling needs to be in English. Likewise, Queer Nation and Praise Be are particularly conscious of the need to cater for Maori and Pacific people.

"The one thing that is missing, and I have identified this many times, is race. What we desperately need is a strong Maori or Pacific Island role model within this programme"

Status

- Many of the producers feel the programmes are not regarded with sufficient importance by the broadcaster. Producers have serious difficulty advocating for advertising promos, for time slots and some even to gain the interest of the broadcaster. Some even had difficulty getting the broadcaster to watch an episode of their programmes. There is a feeling that the broadcaster wrongly classifies their programmes into 'minority' programmes and therefore gives them a low priority.

"it's sort of down there in their (broadcaster] priorities because they see them as minority programmes"

- Many of the producers feel that the broadcaster receives a free programme and does not have to give anything in return. Producers feel they supply a quality product that may give the broadcaster a point of difference. The broadcaster receives the programme obligation free, ie is not required to promote the programme, to play it in a convenient time slot and so on.
- There is a feeling from most of the producers that NZ On Air does not advocate strongly enough on behalf of the programmes to ensure that they are given sufficient priority by the broadcaster.

"I shouldn't have to fight as is an independent producer because notoriously [the broadcaster] is a big organisation and we are nothing. We can never win and they are the broadcaster, they pay nothing for this programme, it is totally funded by NZ On Air. And the politics of that is that NZ On Air has got to claim ownership of the money they spend on programmes like ours to make sure it gets a proper outlet"

"They [NZ On Air] have abdicated their responsibility for the content. They hand over the money. Every cent that goes to the broadcaster, because they can't be trusted, should be pegged down for certain imperatives"

- The producers are concerned that the broadcaster is only made to focus on its commercial objectives. Thus neglecting social objectives such as meeting special needs. Some see the new TVNZ charter, with its social objectives, as potentially bringing relief and improving the status of programmes with social objectives.

"it [the broadcaster] does not see any value in promoting shows in off peak times when they can't make any money"

Time Slots

- For most of the programmes (particularly those played early on weekend days) the time slots are considered out of the way. The time slots are also seen as affecting awareness and access to the programmes.
 - The disabled community for instance find it particularly difficult to access the early morning Sunday slot. Also it is not possible (on most TV sets as special software is needed) for people who are deaf and hearing impaired to tape subtitles so it is not possible to watch programmes later.
 - The Pacific community find it difficult to access Tagata Pasifika because it is played at the same time as when they are at church or preparing to go to church.
- Clumping together special interest programmes into the Sunday morning slots is seen as negative. There are also problems concerning the programmes profiles as they have very brief listings or no listings in the television guides.

"The minority programmes, will always continue to [be] minority programmes if they continue to shunt them into a time slot and slab them together. There is this sort of Sunday wasteland that few escape from"

"[The broadcaster] clumps convenient programmes into the less commercial sensitive time like a Sunday morning where they is no advertising and they extract good production money from NZ On Air and disadvantage all the potential audiences by putting programmes on at an inconvenient time"

- There is some anxiety, however, about moving to mainstream slots. The producers feel their autonomy would be challenged if they were moved to a more mainstream slot.

"I worry that [the broadcaster] will start to try and make us if you like, to make it a 'success'"

Funding

- Most of the producers are reasonably comfortable with the level of funding they receive. In general the producers are able to make the programme they are contracted to make within their funding.

"we have enough money, what we need is promotion within the [broadcaster's] organisation"

- Others find they are unable to pay their staff a sufficient salary to recognise the efforts they make. For instance Queer Nation staff working very long hours and not receiving compensation for over time.
- Many of the producers effectively seek more funding by expressing a wish to provide more programming to their target audience. They seek, for instance, to add programming for parts of their audience they do not serve, ie having a separate programme for younger people, or for older people.

Consultation

- Most of the programmes initially consulted widely and formally with their target communities. Public consultation now tends to be less formal and less regular.

"it used to be a lot more formal, and in the end I said to NZ On Air this is not working we are actually insulting our communities by asking them every year what they want"

- Most of the producers are in touch with organisations within their communities. They attend community meetings and receive written and oral feedback from the organisations. Most have also become well known and receive feedback directly from people while they are in the field.
- All of the programmes receive some communication directly from their target communities. Most receive ten or less enquiries each week. Comments are received via most mediums, fax, phone, email and people personally visiting the offices.
- Most of the feedback tends to be positive. Negative feedback tends to be quite specific with people requesting programmes to address specific issues, particular programmes to be captioned, or particular programmes to be repeated.
- Many of the programmes also go beyond 'seeing ourselves on TV' and actually become an integral part of their communities. Some of the communities themselves taking ownership of the programmes, their content, and their production.

Discussion Guide

Discussion Guide

Discussion Guide: Producer Interviews

Interview Duration: 1 hour

Introduction

Greet respondent and build rapport

Ask permission for the use of a tape recorder

Explain that it will be possible to identify them from the research results

Explain purpose of the overall research, ie to assess the broadcasting needs of the communities of interest and explain research approach. Explain that the research is being done on the programmes to gather feedback from the communities from New Zealand On Air. Assessing the degree to which the programmes meet their objectives.

Explain the purpose of the interview with them, ie:

- to better understand their target community
- to identify the best contacts in their target community (questionnaire distribution, cultural advisor, qualitative sample)
- to gather their views on the degree to which their programme is currently accessed by their target communities
- to gather their views on the degree to which their programmes currently meets the broadcasting needs of their target community

Target Community

- How would you describe your target community (age, gender, geographic spread etc)?
- What are the key sub groups within your target community?
- What are the unique broadcasting needs of your target community?
- What would be the key challenges to undertaking research with your target community?
- What types of groups from the community would it be important to include in the research?
- Do you also consider that you have a wider target audience within your community? Who are they? How are their broadcasting needs served?
- Do you consider the general public to also be your target audience?

Community Contacts

- IF NECESSARY: Is there someone you could recommend as a cultural advisor for this research?
- Which organisations should we contact to distribute the quantitative questionnaires?
- What kinds of people should we seek to talk to in-depth (ie demographic spread, sub group spread)

Programme Access

- Thinking about your viewers – how would you describe your average viewer (how old are they, gender, sub group, rohe etc)?
- What proportion of your target community do you feel access your programme?
- Which parts of your target community access the programme more/less
- Why do some parts of your target community access the programme more/less?

Meeting the audiences needs

- Why does your target community need your programme?
- Why does the rest of your community need your programme?
- Why does your wider audience need your programme?
- What is your biggest challenge in providing broadcasting services to your target community?
- How do you find out what your target community wants to see in your programme?
- How do you involve your community in the programme?
- Which parts of your community does your programme work well for? And not so well for?
- What does your target community like about your programme/not like about your programme?
- Is your programme perceived to cover the right issues? – what else should they cover?
- How do you feel your target audience would like to see your programme improved?
- How do you feel your programme could be improved?

CLOSE AND THANK

Appendix

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