

Creative Communities Scheme Committee

Notice is hereby given that an ordinary meeting of the Creative Communities Scheme Committee will be held in Waikōwhitiwhiti (Council Chambers), Ōtorohanga District Council, 17 Maniapoto Street, Ōtorohanga on Thursday, 31 October 2024 commencing at 5.00pm.

Tanya Winter, Chief Executive

24 October 2024



OPEN TO THE PUBLIC AGENDA

Committee membership

Chairperson	Councillor Katrina Christison
Deputy Chairperson	Councillor Jaimee Tamaki
Te Nehenehenui Representative	Maxine Morgan-Wind
Committee Member	Elle Freestone
Committee Member	Jasmine Teei
Committee Member	Kiana Ormsby
Committee Member	Richard Scott

All attendees at this meeting are advised that the meeting will be electronically recorded (audio and video) for the purpose of webcasting to the ŌDC's YouTube channel. Every care will be taken to maintain individuals' privacy however attendees are advised they may be recorded as part of the general meeting proceedings.

Public excluded

Please note that the Chairperson may move the meeting into public excluded for a portion of the following items to enable deliberations:

- Item 7 - Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 1 of 2024/25

Any decision following the public excluded portion will be made in the open session. The public excluded portion will be withheld under Section 9(2)(a) of the Official Information Act 1982.

Opening formalities**Ngā tikanga mihimihi**

Commencement of meeting	Te tīmatanga o te hui	4
Opening prayer/reflection/words of wisdom	Karakia/huitao/whakataukī	4
Apologies	Ngā hōnea	4
Late items	Ngā take tōmuri	4
Declaration of conflict of interest	Te whakapuakanga pānga taharua	4
Confirmation of minutes	Te whakaū i ngā meneti	5

Decision reports**Ngā pūrongo whakatau**

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Information only reports**Ngā pūrongo mōhiohio anake**

No items.

Public excluded**Take matatapu**

No items.

Closing formalities**Ngā tikanga whakakapi**

Closing prayer/reflection/words of wisdom	Karakia/huritao/whakataukī	171
Meeting closure	Katinga o te hui	171

Workshops**Hui awheawhe**

There are no scheduled workshops.

This Open Agenda was prepared by Manager Governance, Kaia King and approved for distribution by Group Manager Strategy & Community, Nardia Gower on 24 October 2024.

Karakia for use in both opening and closing meetings

A Member will provide the words of their preference or may choose to use the following:

Mā te whakapono	<i>By believing and trusting</i>
Mā te tūmanako	<i>By having faith and hope</i>
Mā te titiro	<i>By looking and searching</i>
Mā te whakarongo	<i>By listening and hearing</i>
Mā te mahi tahi	<i>By working and striving together</i>
Mā te aroha	<i>By all being done with compassion</i>
Ka taea e tātou	<i>We will succeed</i>

Commencement of meeting**Te tīmatanga o te hui**

The Chairperson will confirm the livestream to YouTube is active then declare the meeting open.

Opening prayer/reflection/words of wisdom**Karakia/huitao/whakataukī**

The Chairperson will invite a member to provide opening words and/or prayer/karakia.

Apologies**Ngā hōnea**

A Member who does not have leave of absence may tender an apology should they be absent from all or part of a meeting. The meeting may accept or decline any apologies. For clarification, the acceptance of a Member's apology constitutes a grant of 'leave of absence' for that specific meeting(s).

Should any apologies be received, the following recommendation is made: *That the Creative Communities Scheme Committee receive and accept the apology from ... for ... (non-attendance, late arrival, early departure).*

Late items**Ngā take tōmuri**

Items not on the agenda for the meeting require a resolution under section 46A of the Local Government Official Information and Meetings Act 1987 stating the reasons why the item was not on the agenda and why it cannot be dealt with at a subsequent meeting on the basis of a full agenda item. It is important to note that late items can only be dealt with when special circumstances exist and not as a means of avoiding or frustrating the requirements in the Act relating to notice, agendas, agenda format and content.

Should a late item be raised, the following recommendation is made: *That the Creative Communities Scheme Committee accept the late item due to to be heard*

Declaration of conflict of interest**Te whakapuakanga pānga taharua**

Members are reminded to stand aside from decision making when a conflict arises between their role as a committee member and any private or external interest they may have.

A conflict can exist where:

- The interest or relationship means you are biased; and/or

- Someone looking in from the outside could have reasonable grounds to think you might be biased.

Should any conflicts be declared, the following recommendation is made: *That the Creative Communities Scheme Committee receive the declaration of a conflict of interest from for item ... and direct the conflict to be recorded in Ōtorohanga District Council's Conflicts of Interest Register.*

Confirmation of minutes**Te whakaū i ngā meneti**

The unconfirmed Minutes of the previous meeting is attached on the following page.

Staff recommendation

That the Creative Communities Scheme Committee confirm as a true and correct record of the meeting, the open Minutes of the meeting held on 17 April 2024 (document number 750934).

OPEN MINUTES



Creative Communities Scheme Committee

Te Komiti Kaupapa Hapori Auaha

Open Minutes of an ordinary meeting of the Creative Communities Scheme Committee held in the Council Chambers, Ōtorohanga District Council, 17 Maniapoto Street, Ōtorohanga on Wednesday, 17 April 2024 commencing at 6.00pm.

Tanya Winter, Chief Executive

23 April 2024

Committee Member attendance

Chairperson	Katrina Christison	Attended
Deputy Chairperson	Jaimee Tamaki	Attended
Te Nehenehenui representative	Maxine Morgan-Wind	Attended
Committee representative	Elle Freestone	Attended
Committee representative	Jasmine Teei	Attended
Committee representative	Kiana Ormsby	Attended
Committee representative	Richard Scott	Attended

Quorum

A majority of members (including any vacancies).

ŌDC senior staff in attendance

Chief Executive	Tanya Winter	Apology
Group Manager Business Enablement	Graham Bunn	Apology
Group Manager Engineering & Assets	Mark Lewis	Apology
Group Manager Regulatory & Growth	Tony Quickfall	Apology
Group Manager Strategy & Community	Nardia Gower	Attended
Chief Advisor	Ross McNeil	Apology

The Minutes were prepared by Manager Governance, Kaia King and approved for distribution by Group Manager Strategy & Community, Nardia Gower on 23 April 2024.

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INFORMATION ONLY REPORTS NGĀ PŪRONGO MŌHIOHIO ANAKE		
No reports.		
PUBLIC EXCLUDED TAKE MATATAPU		
No reports.		
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WORKSHOPS HUI AWHEAWHE		
There are no workshops.		

OPENING FORMALITIES**Commencement of meeting | Te tīmatanga o te hui**

Chairperson Christison declared the meeting open at 6.00pm.

Councillor Tamaki provided an opening karakia.

Chairperson Christison welcomed the new members of the Committee.

Appointment of a chairperson

ŌDC's Nardia Gower spoke to the appointment process then called for nominations. Katrina Christison was nominated by Jaimee Tamaki and seconded by Richard Scott.

Resolved CC21: That the Creative Communities Scheme Committee appoint Katrina Christison as the Chairperson of the Committee from 1 July 2024 to 30 June 2025.

Councillor Tamaki | Committee Member Scott

Appointment of a deputy chairperson

ŌDC's Nardia Gower called for nominations. Jaimee Tamaki was nominated by Katrina Christison and seconded by Maxine Morgan-Wind.

Resolved CC22: That the Creative Communities Scheme Committee appoint Jaimee Tamaki as the Deputy Chairperson of the Committee effectively immediately until 30 June 2025.

Chairperson Christison | Committee Member Morgan-Wind

Apologies | Ngā hōnea

There were no apologies.

Late items | Ngā take tōmuri

There were no late items.

Declaration of conflict of interest | Te whakapuakanga pānga taharua

Committee Member Elle Freestone declared a conflict of interest for the Te Puti Art Studio application (Item 5).

Committee Member Morgan-Wind advised she was the secretary for Te Rōpū Manaaki Aroha Incorporated (TRMAI) and although she didn't fill in or send the application, she would withdraw for the discussions and decision relating to the application (Item 5).

Chairperson Christison advised that she was Ōtorohanga District Council's appointed representative to the Ōtorohanga District Development Board which had an application for the Ōtorohanga Creative Conduit (Item 5). She advised she was not involved in the application and had no monetary interest. She stated she did not need to withdraw from the discussions and decisions relating to those applications.

Resolved CC23: That the Creative Communities Scheme Committee receive the declaration of a conflict of interest from Elle Freestone and Maxine Morgan-Wind and direct the conflict to be recorded in Council's Conflicts of Interest Register.

Deputy Chairperson Tamaki | Committee Member Morgan-Wind

Confirmation of minutes | Te whakaū i ngā meneti

Resolved CC24: That the Creative Communities Scheme Committee confirm as a true and correct record of the meeting, the open minutes of the Creative Communities Scheme Committee meeting held on 4 April 2024.

Deputy Chairperson Tamaki | Committee Member Morgan-Wind

DECISION REPORTS | NGĀ PŪRONGO WHAKATAU**Item 5: Ōtorohanga Creative Communities Scheme Grants Fund – Consideration of Applications for Round 2 of 2023/24**

ŌDC's Nicky Deeley outlined the report. She noted five applications were received and the amount requested was higher than the funding available. Ms Deeley noted one applicant had requested to be heard and was in attendance.

Rebecca Ngapo: Creative Threads Wearable Arts Show

Ms Ngapo spoke to her application, providing an update on progress since the application was lodged. In response to a query from Committee Member Scott, Ms Ngapo advised proposed venues included the Ōtorohanga Club, Ōtorohanga College and the Ōtorohanga Museum. Members raised concern around the

four months lead-in to the event not being long enough and the extensive workload required to achieve a successful event.

In response to a query, Ms Ngapo advised there was potential to combine the Show with the Art Beat Festival. She noted the Festival was a daytime event while the Show was an evening event.

Deputy Chairperson Tamaki departed from the meeting at 6.31pm.

Resolved CC25: the Creative Communities Scheme Committee exclude the public from the following parts of the proceedings of this meeting confirming:

- a. This resolution is made in reliance on section 48(1)(a) of the Local Government Official Information and Meetings Act 1987 and the particular interest or interests protected by section 7 of that Act where a risk of prejudice is minimised by the holding of the whole or the relevant part of the proceedings of the meeting in public; and,
- b. The general subject of each matter to be considered while the public is excluded and the reason for passing this resolution in relation to each matter and the specific grounds for the passing of this resolution are as follows:

General subject of each matter to be considered	Ground(s) under section 48(1) for the passing of this resolution	Interest
Item 5: Deliberations on applications	Section 9(2)(a)	Protect the privacy of natural persons, including that of deceased natural persons

Committee Member Morgan-Wind | Committee Member Scott

The public were excluded from the meeting at 6.31pm and were readmitted at 7.19pm.

Resolved CC26: That the Creative Communities Scheme Committee approves the applications listed below from the Ōtorohanga Creative Community Grants Fund, and disburse the funds as listed to successful applicants:

Te Rōpū Manaaki Aroha Incorporated (TRAI)	\$5,000	Encore Arts Academy	\$2,176
Apakura Rangatahi ki Kahotea Marae (ARK)	\$2,000	Te Puti Art Studio	\$2,926
Ōtorohanga District Development Board (ODDB)	\$0		

Committee Member Scott | Committee Member Ormsby

Item 6: Ōtorohanga Creative Communities Scheme Creative and Cultural Festival Fund - Consideration of Applications for Round 2 of 2023/2024

ŌDC's Nicky Deeley outlined the purpose of the one-off fund and provided an overview of the application received. Members spoke in support of the application.

Resolved CC27: That the Creative Communities Scheme Committee approves the application listed below from the Creative and Cultural Festival Fund, and disburse the funds as listed to successful applicant:

Rebecca Ngapo

\$6,661.34

Deputy Chairperson Tamaki | Committee Member Morgan-Wind

INFORMATION ONLY REPORTS | NGĀ PŪRONGO MŌHIOHIO ANAKE

There were no reports.

PUBLIC EXCLUDED | TAKE MATATAPU

There were no reports.

CLOSING FORMALITIES**Meeting closure | Katinga o te hui**

Chairperson Christison thanked the new members of the Committee.

Committee Member Ormsby provided a closing karakia.

Chairperson Christison declared the meeting closed at 7.28pm.

WORKSHOPS | HUI AWHEAWHE

There were no workshops.

Decision reports**Ngā pūrongo whakatau**

DISCLAIMER: The reports attached to this Open Agenda set out recommendations and suggested resolutions only. Those recommendations and suggested resolutions DO NOT represent Ōtorohanga District Council policy until such time as they might be adopted by formal resolution. This Open Agenda may be subject to amendment either by the addition or withdrawal of items contained therein.

Public excluded

Please note that the Chairperson may move the meeting into public excluded for a portion of the following items to enable deliberations:

- Item 7 CCS Grants Fund

Any decision following the public excluded portion will be made in the open session. The public excluded portion will be withheld under Section 9(2)(a) of the Official Information Act 1982.

Item 7 Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 1 of 2024/25

To Creative Communities Scheme Committee

From Nicky Deeley, Manager of Community Development

Type **DECISION REPORT**

Date 31 October 2024



1. Purpose | Te kaupapa

1.1. To decide funding allocations for the Ōtorohanga Creative Communities Scheme Grants applicants of Round 1, the first round of 2024/2025.

2. Executive summary | Whakarāpopoto matua

- 2.1. The Creative Communities Scheme (CCS) is a relationship between Creative New Zealand and local authorities, which supports opportunities for New Zealanders to participate in the arts in their local area. Each local authority has an assessment panel that represents its community, with these panels making the funding decisions.
- 2.2. This report outlines the CCS, and presents the applications received for this funding round for the Committee to consider.
- 2.3. The annual funding across both Rounds of the Ōtorohanga Creative Community Grants is \$21,246
- 2.4. This meeting is focused on Round 1, the first of two funding rounds for 2024-2025. A total of \$29,313.44 has been requested across nine applications, which is more than the available annual fund.
- 2.5. All applicants were notified of the postponement of the previous meeting so they could adjust their timescales if required.
- 2.6. Creative New Zealand recommends that up to 10% of the annual CCS funding be used for promotion to raise awareness in the community. For this round, \$260 was spent on promotion, leaving \$20,986 available for applicants.

Available for rounds one and two	\$ 20,986.00	Total requested in round one	\$ 29,313.44
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2.7. Copies of the applications received for the 2024/2025 funding Round 1 are attached to this report.

3. Staff recommendation | Tūtohutanga a ngā kaimahi

That the Creative Communities Scheme Committee approves the applications listed below from the Ōtorohanga Creative Community Grants Fund, and disburse the funds as listed to successful applicants:

Anita Schurmann	\$	Ann Crighton	\$
Janaya Waitere	\$	Julie Iti Prendergast	\$
Katherine Cedarman	\$	Ōtorohanga Museum	\$
He Tauahi kite Koniahi	\$	Toi Māori o Tokopiko	\$
Turitea Marae	\$	TOTAL GRANTED	\$

4. Context | Horopaki

Background

- 4.1. Ōtorohanga District Council (ŌDC) administers the CCS on behalf of Creative NZ. The locally appointed assessment committee are delegated to assess and allocate funding of eligible applicants.
- 4.2. The purpose of the CCS is to increase participation in the arts at the local level and to increase the range and diversity of arts available to communities. Creative NZ sets criteria for funding which are listed on Council's website alongside frequently asked questions to assist and encourage new applicants.
- 4.3. Creative NZ require all territorial authorities participating in the CCS to hold a minimum of two and a maximum of four funding rounds each year. ŌDC holds two funding rounds per annum. This is Round 1, the first round for the 2024/2025 year.
- 4.4. The availability of these grants was advertised in the King Country News and was notified on Council's website and Facebook page and shared on community Facebook pages. It was further circulated via email to elected members and ŌDC staff, previous applicants, non-profits, clubs, district schools, email networks.

Annual Funding for 2024/2025

- 4.5. The annual allocation assigned across both Rounds 1 and 2 for the Ōtorohanga District Council from Creative NZ for 2024/2025 is \$21,246.
- 4.6. Up to 10% of council's annual CCS allocation is encouraged by Creative NZ to be used for promotional costs to make the community aware of the fund.
- 4.7. After advertising costs for this Round 1 are deducted from this years allocation there is a total of \$20,986 available for applicants. The total amount requested of all applications for this Round 1 is \$29,313.44 which exceeds the amount available.

- 4.8. The Committee has not made any formal decision on the allocation of funding split for each round, and until recently the fund has been mostly under-subscribed. This is no longer the case.

5. Application, criteria, and assessment

- 5.1. Nine applications have been received for this Round 1, 2024/2025 and are attached to this report as Appendix 1.
- 5.2. The applications have been assessed by the administrator and checked with the Creative NZ regional advisor Rebecca Kunin and all line items, tools, and materials, are eligible for funding. This deliberation meeting is for the Committee to make the final decision.
- 5.3. The Committee is provided with an Assessment Sheet (Appendix 2) to assess each application and to make funding recommendations for each applicant. The Committee are required to apply the CCS assessment scale, complete the indicated columns and email the document to staff not later than Tuesday 29 October at 9am.
- 5.4. The collated results will be presented to the Committee at the funding deliberation meeting on Thursday 31 October, and is used to support discussion and make final funding decisions. All applicants were notified of the postponement of the previous meeting so they could adjust their project timescales if required.
- 5.5. The CCS Application Guide has been updated for 2024 and is attached as Appendix 3. It has a detailed explanation of CCS criteria, and answers frequently asked questions. Assessors can refer to this guide for further information and guidance on how best to assess the applications.
- 5.6. Individual assessments are by no means binding. Committee members can change their mind about an application throughout the deliberation and discussion process. However, it can be a useful tool to highlight where there is clear consensus amongst Committee members about a particular application.
- 5.7. In the CCS criteria it is acceptable for an applicant to apply for consecutive rounds. It is also acceptable to be still completing a previously funded project whilst then applying for a new project- neither of these affect an applicant's eligibility.
- 5.8. Due to the requested funds for Round 1 exceeding the annual allocation, it can be useful for the Committee to reflect on whether partially funding an applicant is the best way to support their work.
- 5.9. Partial funding requires a creative individual or group to spend further significant time seeking out other funding avenues which can also be overstretched or exhausted. In some instances, it may be more helpful to decline an application this round in order to fund it fully in the next round.

6. Considerations | Ngā whai whakaarotanga

Significance and engagement

- 6.1. The level of significance as assessed against our policy as low. The committee includes not only Councillors, but also community representatives ensuring community voice when making final resolutions.

Impacts on Māori

6.2. The CCS actively supports Māori culture and arts by supporting projects that celebrate and showcase Māori heritage within the community. The scheme encourages broad participation in various forms of creative expression, such as dance, performance, visual arts, and music, while also fostering community involvement in the arts.

Risk analysis

6.3. The Committee should also take into consideration funding applicants for success. The risk of spreading funding too thinly by partially funding applications will require applicants to identify and apply for other eligible sources of funding not already identified. This could have an impact on the completion of their projects, which in turn has an impact on community achievement.

Policy and plans

6.4. Staff confirm this fund meets council’s policy and plan requirements.

Legal

6.5. There are no legal implications associated with this decision, other than our compliance in accordance with our agreement with Creative New Zealand.

Financial

6.6. The annual allocation of \$21,246 is assigned to the Ōtorohanga District Council from Creative New Zealand, meaning it is not funded through rate payments. This does not provide for the staff costs to administer the fund.

7. Appendices | Ngā āpitihanga

Number	Title	Document number
1	Applications received	N/A
2	Assessment sheet	N/A
3	Application guide	N/A

APPLICANT; ANITA SCHURMANN

Are you applying as an individual or group?

individual

Full name of applicant:

Anita Schurmann

Contact person (for a group):

Anita Schurmann

Street address:

[REDACTED]

Town/ City:

Kawhia

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

[REDACTED]

Bank account number:

[REDACTED]

Ethnicity of applicant/group:

(you can select multiple options)

New Zealand European/Pākehā

Would you like to speak in support of your application at the CCS assessment committee meeting?

- you would have around ten minutes to present and answer any questions from the panel.

Yes

How did you hear about this funding round being open for your application?

Word of mouth

Project name:

“AOK Print Workshop”

Brief summary of the project:

Learning Printmaking (monoprint, collagraph and stencil). Encourage individuals to have a go and discover their creative side. Build connectedness, grow friendships and meet new people within the community.

Where will it happen? -Venue -Area or town where your project will take place;

Ōpārau Community Hall

Start date of your project;

February 2025 - depending on hall hire schedule

End date of your project

- you have until Nov 2025 to complete

Nov 2025

Number of active participants:

- eg; Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate? please estimate if not sure.

10 to 15

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; if you are staging a show or an exhibition, how many people are you likely to get through the door?

NA. This is a workshop not an exhibition. However, we may have an open studio session where people in the community can see what we are doing and have a go at printmaking, or also do a group show of our best completed works at TOPO art gallery.

Funding criteria (select one option):

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities.

Artform or cultural arts practice that best describes your project

(select one option):

Visual arts

Which activity best describes your project:

(select one option)

creation only

Cultural tradition of your project;

(select one option):

European

The project idea/Te kaupapa: What do you want to do?

-Describe your project in more detail.

-Remember to include, who, what, where, how and why.

Teach, learn and explore printmaking techniques. This will be a mixed group of experienced printmakers and beginners within the Kawhia, Aotea and Oparau area.

Monthly workshops will held at the Oparau Community Hall.

Small printing presses owned by individuals within the community will be available to use as well as some hard rollers, inking plates and other materials from a previous workshop. Some tools and materials have also been loaned or donated by individuals and will be available.

The funding from creative communities will cover hall hire, paper and other materials, making the printmaking workshops accessible to anyone wanting to have a go. There is an intention and hope that people will continue to meet and build on what we learn in these workshops. Participants will be asked for a koha (if able) to help with some of the expenses.

What is the total cost of your project? (\$NZD)

- you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.

\$ 2,928.70

What is the amount of funds that are you applying to us for ? (\$NZD)

\$ 2,420.00

The process/Te whakatutuki: How will the project happen?

-describe the timelines and the plan of how you will actually carry out the work.

-what are all the components and elements of your project that you will take into consideration?

Two consecutive full day workshops each month tbc between Feb 2025 to Nov '25. Tables, print making equipment, and materials will be set up for everyone to access. Each month will be a specific focus eg. stencil, Monoprint or collagraph. The workshop would start with sharing information about the history, traditional and contemporary applications of the chosen focus topic. Then the process will be demonstrated by the experienced members, possibly with the help of YouTube clips. The focus for the following month will be decided, giving people the opportunity to research the topic before coming to the workshops.

The people/Ngā tāngata:

-Tell us about the key people and/or the groups involved:

-Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?

Experienced printmakers will be involved, as well as beginners who would like to explore printmaking techniques. Sheena Lomas will be a core person in the workshops - she is a very experienced printmaker and artist in the region. Other key participants include Lorraine Sabini, who has expertise in various print making techniques. Anita Schurmann has also been involved in printmaking for a few years and will be able to offer assistance to beginners. These three people (Sheena, Lorraine and Anita) were involved in a print group pre-covid, following a series of printmaking workshops facilitated by Heather Bramwell.

The criteria/ Ngā paearu:

You need to choose one from the three categories below that best fit your project.

Which one is it and tell us how your project will address this issue;

Access and participation in the arts : this group will be open to people in the region wanting to explore printmaking. Advertising is by word of mouth and on the kawhia connection facebook page. More experienced printmakers will be available to share knowledge and encourage newer participants (young and old). Creating a friendly creative environment to support, encourage, share ideas, inspire and challenge each other.



[Redacted text block]

I/ we have read the declaration and agree to each section.

Yes I agree.

Table 1

Project Details- The Budget			
The budget/Ngā pūtea			
See the CCS Application Guide for more detail on how to complete this section.			
Are you GST registered?		No	Do NOT include GST in your budget
			Include GST in your budget
Project costs			
Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.			
Detail e.g. 3 days' hire at \$100 per day			
Item eg hall hire	\$100 per day	4 days	Amount eg \$100
Hall hire		12 days hire of hall at \$100 per day	\$1200
Paper		Tissue paper 50m roll	\$42.50
		Newsprint A3	\$39.99
		Fabiano A4 and A3	\$288.96
		Awagami 36G 10m roll	\$167.00
		Cartridge paper 120gsm	\$44.99
Tools		Pens sharpie assorted x8	\$12.79
		Palette knives x 10	\$75.00
		Soft Rollers x 6	\$236.94
		Cutting mat	\$39.99
Adhesives		Different spray adhesives x 4	\$141.06
		tapes x 3	\$39.89
		Modpodge x 2	\$32.40
		Glue stick x2	\$10.60
Inks		F/nt waterbased ink x 10	\$168.00
		Transparent base extender	\$65.99
Miscellaneous		Plexiplat x 2 (2.4m x1.2m x1mm)	\$122.60
Total Costs			\$2928.70
Project Income			
Write down all the income you will get for your project from ticket sales, sale of artwork, other grants etc. Do not include the amount you will be requesting from CCS.			
Income eg ticket sales			
Donations - Koha from participants			\$508.70
Total Income			\$508.70
Costs less income	This is the maximum amount you can request from CCS		\$2,420.00
Amount you are requesting from the Creative Communities Scheme			
Other financial information			
Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programmes)			
Date applied	Who to	How much	Confirmed/unconfirmed
Tell us about other grants you have received through the Creative Communities Scheme in the past three years.			
Date	Project title	Amount received	Project completion report submitted (yes/no)

APPLICANT ; ANNA CRIGHTON

Are you applying as an individual or group? (select one):

individual

Full name of applicant:

Anna Crichton

Contact person (for a group):

Anna Crichton

Street address:

[REDACTED]

Town/ City:

Auckland

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

[REDACTED]

Bank account number:

[REDACTED]

GST number:

[REDACTED]

Ethnicity of applicant/group:

New Zealand European/Pākehā

Would you like to speak in support of your application at the CCS assessment committee meeting?

- you would have around ten minutes to present and answer any questions from the panel.

Yes

How did you hear about this funding round being open for your application?

Word of mouth

Project name:

“Cartoon Workshop”

Brief summary of the project:

A workshop creating cartoons collaboratively that will be accompanied by speech and thought balloons - which encourage children into writing dialogue for their characters to create a (sometimes bold and wild) storyline.

Where will it happen?

-Venue -Area or town where your project will take place;

Kāwhia, Hauturu and Ngutunui schools

Start date of your project;

19/02/2025

End date of your project

26/04/2025

Number of active participants:

- eg; *Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate? please estimate if not sure.*

Ideally no more than 15 students at a time.

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; *if you are staging a show or an exhibition, how many people are you likely to get through the door?*

NA

Funding criteria (select one option):

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities.

Artform or cultural arts practice that best describes your project

(select one option):

Visual arts

Which activity best describes your project:

(select one option)

creation and presentation

Cultural tradition of your project; (select one option):

Other

The project idea/Te kaupapa: What do you want to do?

-Describe your project in more detail.

-Remember to include, who, what, where, how and why.

Since holding voluntary workshops in Kinohaku and Taharoa schools in 2022 I've developed a more collaborative way of telling humorous stories through working together to create cartoons and their storylines.

I held cartoon workshops with the homeless, often illiterate, and disenfranchised at the Auckland City Mission where the clients directed me to draw the imagery and stories up on a large whiteboard - lots of laughter and debate about what should be drawn, and written, in the speech and bubble balloons up on the large white board.

Each artist will have a large drawing pad in front of them and through their direction I draw the cartoons line by slow line and the artists follow my lines....soon magic starts appearing on their pages - identifiable imagery.

And there will be many who say they can't draw, but through the simple guidance of following my lines they have a cartoon appearing in front of them. Then it is time to throw ideas around about what dialogue will go inside the bubbles. This approach will work well with children as they create together and do not feel self conscious about independently creating their own cartoons, and it's a lot of fun, noise and discussion.

Life and curriculums often forget about satire and cartooning....it is a healthy way to express oneself, and ones own stories.

What is the total cost of your project? (\$NZD)

- you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.

\$ 2,926.81

What is the amount of funds that are you applying to us for ?

(\$NZD) \$ 2,926.81

The process/Te whakatutuki: How will the project happen?

*-describe the timelines and the plan of how you will actually carry out the work.
-what are all the components and elements of your project that you will take into consideration?*

The workshops will happen during the first school term of 2025, I will liaise with the schools to arrange the best times to hold the workshops. I shall load up my car with the whiteboard, the materials and reference materials and travel to each school independently.

I live half the time in Kinohaku, South Kawhia harbour so will make plans to commute down to the Otorohanga district when the workshop dates are finalised.

The people/Ngā tāngata:

*-Tell us about the key people and/or the groups involved:
-Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?*

There is myself, the facilitator - the artist children, and I shall arrange to have a member of staff also present during the workshops. Parents, onlookers are very welcome to observe, or to join in.

The criteria/ Ngā paearu:

You need to choose one from the three categories below that best fit your project. Which one is it and tell us how your project will address this issue;

- access and participation in the arts*
- diversity of the arts*
- or young people in the arts*

Children in the arts - satire and humour never fails with children, especially when they are creating their own cartoons, and the collaborative nature of the workshop will no doubt cause lots of inventive energy.

[Redacted]

[Redacted]

[Redacted]

[Redacted]

I/ we have read the declaration and agree to each section.

Yes I agree.

Curriculum Vitae: Anna Crichton

Award-winning New Zealand illustrator, cartoonist & explorer

Awards and Achievements - Five-time winner of the New Zealand Qantas/Canon Media Editorial Artist Award in 2007, 2010, 2011, 2013 and 2014.

Cartoon and illustration work is collected by the New Zealand Turnbull Library Cartoon Archives.

Exhibitions

‘Wayward Works’ – retrospective cartoon/illustration exhibition – Te Uru Public gallery, Auckland 2021 (talks with the public, primary and secondary school students about the work on show.

‘Still Life with Moving Parts’ Wallace Arts Trust, Mar 2020

‘Ragpicker at 4am’ The Hastings Public Gallery, March 2020

‘Ragpicker at 4am’ James Wallace Pah Homestead Gallery 2019

‘Spitting Image’ - an exhibition of seven of NZ’s top cartoonists and Illustrators including myself, 2015 (opened by Jacinda Ardern)

Curated an exhibition of intellectually challenged adults work titled ‘The Man who Mistook his Wife for a Pot’ at The Upstairs Lopdell House Gallery, Auckland, November 2016

Solo ceramic exhibitions held at the Satellite Gallery, Lopdell House Gallery and Minnie St Studios, 2011

Residencies

Artist Residency in Varanasi, India supported by The James Wallace Trust and The Asia New Zealand Foundation, Sep – Dec 2017

Three month Ceramic artist residency at Auckland Studio Potters

Explorations

Woodblock Carvers of Pethapur, India Dec 2019 – Jan 2020: Collaboration with traditional Indian woodblock carvers and natural dye fabric printers to create social commentary stories in wood, and on cloth.

Experience and Projects

2024 – Facilitated a project with the adults from A Supported Life to paint an archival wine label mural in the township of Glen Eden, Auckland.

2023 – working on an illustrated children’s book about concussion, identifying and treating concussion.

2023 – Voluntary cartoon workshops weekly for the homeless and disenfranchised, over nine months.

2022 – Facilitated voluntary cartoon workshops at both Kinohaku and Taharoa primary schools in the South Kawhia district.

2022 – Held a caricature cartoon workshop for adults in Kawhia, funded by Otorohonga Creative Communities, thank you!

Feb – July 2022 Illustration tutor at Unitec tertiary

April 2021 – Oped page Cartoons for the New Zealand Herald newspaper. (First female cartoonist in the paper's history)

February – May 2021 Anna Crichton 'Wayward works' retrospective cartoon exhibition at Te Uru Public Gallery
Auckland

2020 - Facilitated painting and sculpture workshops with the residents from A Supported Life, and curated the exhibition –
'Still Life with Moving parts'

2019 Contract tutor at AUT Communication Art and Design school teaching conceptual thought, illustration and technique.

2019 – present

Collaboration with a group of adult artists with intellectual challenges to create a public artwork for Auckland City
Waterfront Wynyard Quarter titled 'Picasso would be Envious' completed Mar 2019. The mural was purchased by Panuku
Development Auckland.

Worked with Twin streams and the residents of A Supported Life to create an eleven totem (pou) sculptures alongside The
Henderson Creek – highlighting the plight of The Inanga (whitebait) who are losing their spawning habitat through
pollution and run-off in the local stream.

Facilitator of painting workshops for the residents of A Supported Life who come to my studio twice a week to paint under
my mentorship.

Contract tutor at AUT Communication Art and Design school teaching conceptual thought, illustration and technique.

2017

Weekly ceramic and painting classes for the residents of A Supported Life.

Design, Illustration and Creative Thinking Tutor, Whiteriea Polytechnic, Auckland.

Three month artist residency in Varanasi, India.

2016

Show and tell PowerPoint talks at National Art Gallery Auckland, Blikfang evenings, various tertiary establishments and
schools. Illustrator and designer of the 'Homefront' exhibition poster and promotional material for The Auckland War
Memorial Museum. Exhibition titled 'The Man who Mistook his Wife for a Pot' was an exhibition of ceramic sculptures
made by adults with Autism, Asperger's, Downs Syndrome and with whom I am working closely as their Art Facilitator.
Also keeping up my cartoon and illustrative work with various NZ and overseas publications, and the constant making of
ceramic work ready for a show early next year.

2015

Initiator of 'Splitting Image' a cartoon exhibition at Gallery Lot 23 featuring my work alongside New Zealand's best
cartoonists and opened by Jacinda Ardern.

2014

Three illustrated ceramic platters and three works from my 'Ragpicker at 4am' exhibition are held in the James Wallace Art Collection and my illustrations and cartoons collected on a regular basis by the Turnbull Library Cartoon Archive. Member of Auckland Studio Potters and spend one/two sessions at their Onehunga studios each week.

2011

Participant in numerous group shows (both ceramic and cartoon/illustration) and initiator, designer, and publicist for three of my own solo ceramic exhibitions held at the Satellite Gallery, The Lopdell House Gallery and Minnie St Studios. Six metre wide illustrated billboard for Henderson railway station.

2007 – 2011

Designer and illustrator of varied public art pieces (2007 - 11) - 10.000 sq metre carpet for Waitakere City Council Chambers, street banners, signs and promotional material for Parnell Mainstreet.

2003 -2011

Ten years part time teaching at both AUT and Unitec - media design/conceptual thought/typography/publication design/illustration/composition.

2003

Conceptual designer and artist for numerous advertising promotions. Design of carpet for The Waitakere Council Chambers, now in place. Continuous freelance illustration for New Zealand and overseas publications.

1993 -1996

In-house illustrator/cartoonist/caricaturist for The Australian for three years.

1992

Regular contributor of illustrations to The New York Times, Wall St Journal and Time magazine whilst living in New York.

Prior Experience

Art Director of the Listener magazine for three years. Commissioning, liaising with, and inspiring freelance photographers and illustrators. Working closely with the editors and writers to bring together a well-designed, readable publication. Conceptualizing and creating associated promotional material.

Art Director of two English publications in Hong Kong for three years, Sawasdee and Asian Advertising and Marketing. (same involvement as the Listener). Trips to Tibet and inner China.

Spent two years travelling with photographer Victoria Ginn on the - 'The Spirited Earth', a book project that took us journeying through India, Aboriginal Australia, Melanesia, Indonesia, Borneo, South East Asia and more. A wonderful adventure that documented myth, dance, song and ritual from these areas.

Education and Professional Development

Wellington Polytechnic, Wellington

Bachelor of Design

On a whim ...

On a whim I pulled out an old folio and rediscovered two illustrations by Anna Crichton that I had effectively forgotten about. I still liked them. On a whim I dropped them into Homestead Framers in Rallside Avenue.

That same day, again on a whim, I stopped at the bottle store in Glen Eden to purchase a gift. Not my favourite place; sometimes quite intimidating in fact.

As I stepped out of my car a voice called my name; and there stood Anna Crichton. I hadn't seen her for years. There's always a sense of urgency about Anna, a sort of brewing excitement. Dragged around the corner into the usually grim alleyway, I was greeted by light and colour and a bunch of folks from 'A Supported Life' painting with fierce concentration, and occasional chatter; a wall of West Auckland wine, port and sherry labels that they had each reimagined. (Image below)



The resulting mural, *Isn't Life Grape*, envisioned and nurtured by Anna, is the latest in a series of her outsider arts projects. A recently held cartoon workshop with the homeless at the Auckland City Mission produced some colourful results – and language! All this recounted to me, with some delight and amusement, as I sit in her bush-surrounded studio in Tīturangi. But beneath the laughter is a woman of very serious intent and commitment to the under-privileged in our society.

Another Anna, the one that I first knew, is the satirist/illustrator. She is happy with cartoonist/illustrator as a descriptor, but her work is so exquisitely detailed and beautiful (despite the often

savage messaging) that 'cartoonist' just doesn't cut it for me. Her track record is prodigious: *The New York Times*, *The Wall Street Journal*, *The Australian*, *The Bulletin*, *Time Magazine*, the *New Zealand Listener* and the *New Zealand Herald* – where, in 2022, she was employed as the first ever female editorial cartoonist in the paper's 159-year history, taking over Rod Emmerson's Tuesday spot. Her unrelenting workload, coupled with the fact that every illustration starts and ends with working on paper with a good, old-fashioned dip pen, brought that stint (and honour) to an end.

It's impossible to describe the breadth of Anna's illustrative work; the skewering and exposing of political humbug; the sometimes-surrealist images of society's pain and pretension; the best ever buffoon portraits of narcissist leaders. And all of it with an ironic and mischievous wit and delicacy.

In 1998 the then Lopdell House Gallery (in what is now Deco Restaurant) mounted an exhibition called *Table Setting*. There was a definite nod to the famous 1970s Judy Chicago's *The Dinner Party*; where 39 mythical and historical women were celebrated with artist-designed table settings. At

Lopdell, six New Zealand artists were invited to work at Studio Ceramics in Glen Eden, under the technical tutelage of the late Chris Harvey, using factory dinner setting blanks, to produce a painterly commentary on the times. Anna Crichton was one of the six.

I can still remember her work; graphic figures somehow freed from the constraints of paper. I think this was her first foray into ceramics, and what a path it has led her down. She still paints and glazes onto plates and bowls; erotic and magical figures in complex configurations. But her love seems to be in hand-moulded sculptural forms with subtle anatomical references; again, richly decorated with surface texture, rich glazes and painterly images. In late 2020 she was an artist in residence at Auckland Studio Potters and was a finalist in the 2010, 2014 and 2023 Portage Ceramic Awards.

In Anna's words: *My life is spent with an old-fashioned ink pen in hand, clay under my fingernails and a mind whirling with possibilities of future collaborations in faraway lands.*

So this leads me to the 'last Anna' (that I know of) – Anna the traveller and explorer: In 2017/2018 she was in Varanasi, India, collaborating with embroiderers, returning in 2019 to collaborate with wood block carvers and natural dye fabric printers in Ahmedabad. She explains that she wished to tell stories through these crafts about Indian practices and traditions that she found confronting. The results hang on her studio walls; on remnants of used rickshaw fabric, woven and dyed material, work that carries stories in its very weft and warp. The embroidered works, all stitched by men, are delicate beyond belief; the designs hers, bringing that

piercing, ironic gaze to the incongruities she discovered in those exotic locations.

Anna wears her complex creative life lightly; says she doesn't feel burdened in any way; and I believe her. Nevertheless, I am in awe of her prodigious output. Her website is lush with text and images and by far the best way to see and understand what drives her.

www.annacrichton.com

Shadbolt House in Arapito Road has been nominated for Category 1 listing with Heritage New Zealand. Public Notification of the nomination is open for submissions until 4pm, May 10.

To read the report and take the option to submit, go to <https://www.heritage.org.nz/places/nominate-and-submit> where the report can be directly downloaded and submissions made. This is reached after scrolling through the nominations section. There's a link to the full report after the photo of Maurice Shadbolt House and Studio, and then further links to both the email address and survey option for submissions.

Submissions in support are welcome.

Te Uru has launched a volunteer programme, a great way to meet new people and learn more about contemporary art.

Volunteer guides help the gallery by talking to visitors about the current exhibitions, guiding community group and school group visits and offering additional support to the gallery's education centre.

Volunteers will receive training for every season of exhibitions at the gallery, learning directly from experienced educators and the curatorial team. Rostered shifts of three hours each are available throughout the week.

Find out more at info@teuru.org.nz.

Te Uru is to present the 2024 Portage Ceramic Awards and entries are now open. This annual award provides a vital platform to showcase the diversity of contemporary clay practices in Aotearoa.

Entries will close on June 10 and shortlisted entries will be notified on August 2. The awards will be announced on November 21 with the exhibition running until February 2, 2025.

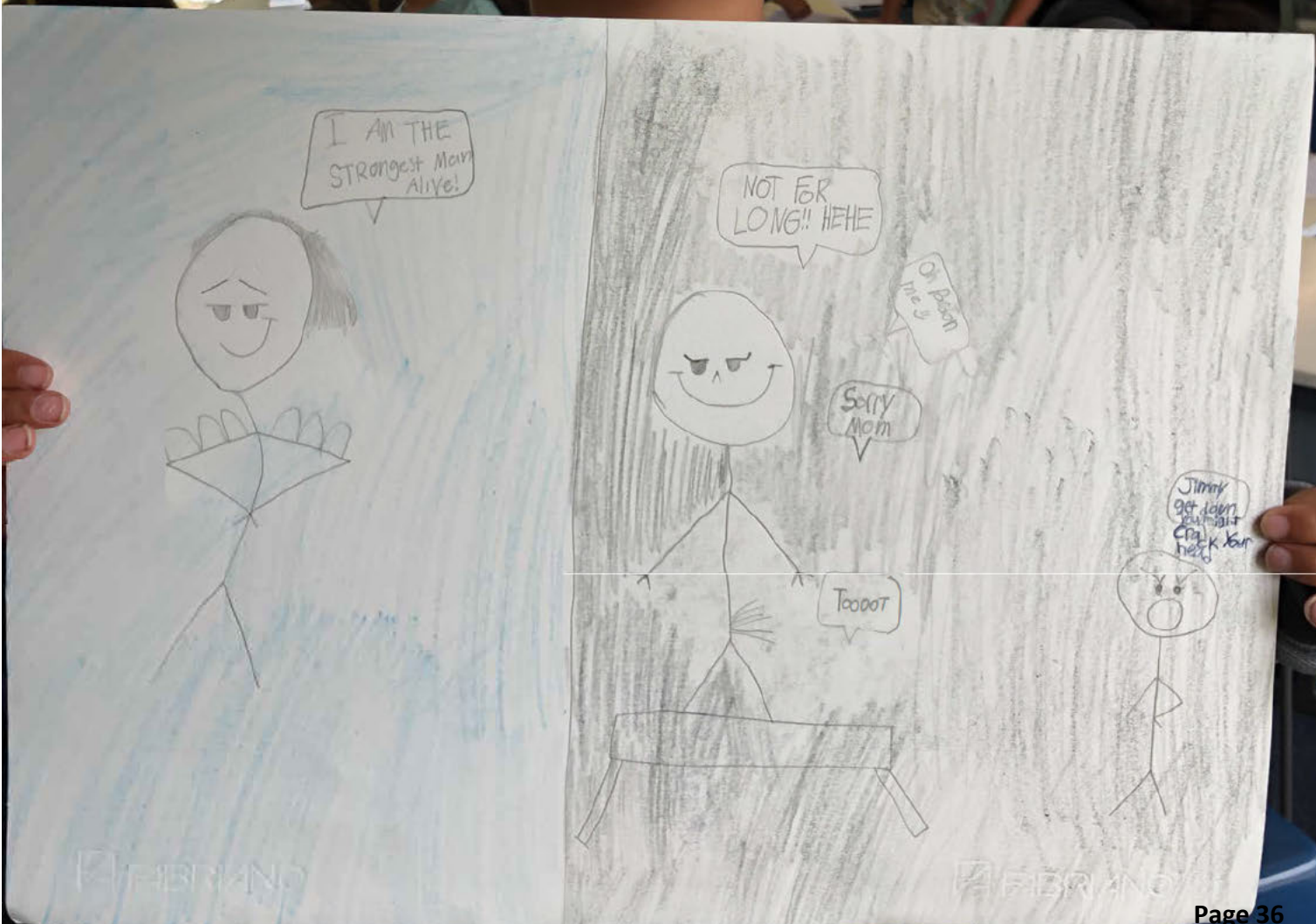
To find out more or to get the latest updates and ongoing Portage news, visit teuru.org.nz/portage.

**LIVE LOCAL?
WORK LOCAL!**

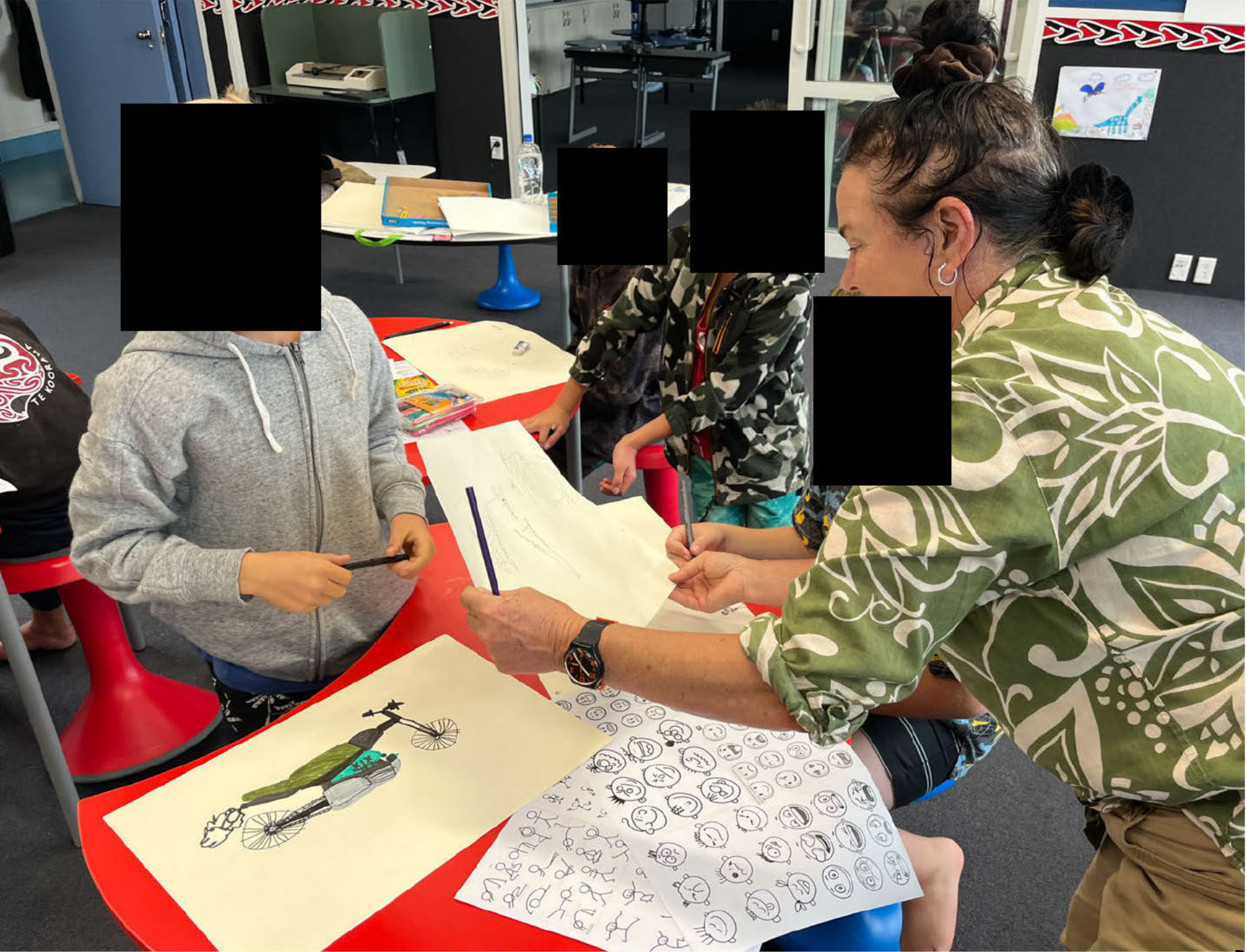
A variety of commercial real estate options are available in Tīturangi Village, ranging from 13sqm to 32 sqm.

To find out more about what is available and to book your space in a vibrant community centre contact Ronan McGinley:









APPLICANT – JANAYA WAITERE

Are you applying as an individual or group? *(select one):*

individual

Full name of applicant:

Janaya Waitere

Contact person (for a group):

Janaya Waitere

Street address:

[REDACTED]

Town/ City:

Otorohanga

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

[REDACTED]

Bank account number:

[REDACTED]

GST number:

No Answer

Ethnicity of applicant/group:

Māori

Would you like to speak in support of your application at the CCS assessment committee meeting?

No

How did you hear about this funding round being open for your application?

Council staff member

Project name:

"Ka mua Ka Muri" Exhibition. 'Walking backwards into the future'.

Brief summary of the project:

"Ka Mua, Ka Muri" is an exhibition of works from traditional Māori weaving Collective; Te A.O Whatu, founded and directed by Janaya Waitere. Our rōpu will seek to investigate the whakatauki; "Ka mua Ka muri" which speaks to the value of 'looking to the past to

inform our future', through the ancient art of mahi whatu (weaving). This Exhibition will showcase a collection of kākahu Māori, informed by pre 20th century and present-day contemporary styles.

As part of our journey, we intend to;

- Learn and share knowledge with our community about the function and construction methods of pre and early 20th Century kākahu Māori, focussing on replicating specific techniques (that aren't commonly used in the present day) to research, explore and experiment with. To do this we will engage in research as a group, analyse and critique artifacts and some of the historical design elements in their construction to gain better understanding and insight into their functionality and purpose.

- It is the intention of the group to produce one Kākahu (piece or garment) inspired Pre 20th century methods and a second garment as a modern response to their rangahau (research), in some way contextual to 2025. The aim and purpose of this Exhibition; - to expand on the knowledge of traditional techniques and skills within the group

- to contribute to and grow the rich repository of mātauranga o Ngā mahi ā Te Whare Pora ki Maniapoto (Māori knowledge pertaining to weaving within Maniapoto) - develop our understanding of practicing an ancient art in a modern world, positioning ourselves within the contrast of contemporary and traditional worlds. What is our role in 2025 as kaiwhatu using traditional methods and practices.

- share our learnings with our community, through an exhibition, (including a 2- 3day interactive Expo), a catalogue of our pieces and our perspectives of traditional practices within a modern world.

Where will it happen? -Venue-Area or town where your project will take place;

The Tuatara Room, Te Whare Kiwi. (Otorohanga Kiwi House)

Start date of your project;

- remember it cannot begin before May 2024

19/06/2025

End date of your project

- you have until June 2025 to complete

27/06/2025

Number of active participants:

- eg; Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate? please estimate if not sure.

Between 8- 10 artists will participate in the Exhibition entering at least 1-3 pieces each. The goal is 2 but it depends on how large or small they are.

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; if you are staging a show or an exhibition, how many people are you likely to get through the door?

This exhibition intends to run over 8 days, including 3 days of live demonstrations from the artists, where the community can come and engage with demonstrations. I envisage an audience of over 1- 200+ members over the week including local schools.

Funding criteria (select one option):

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities.

Artform or cultural arts practice that best describes your project

Ngā toi Māori

Which activity best describes your project:

Presentation only (exhibition)

Cultural tradition of your project;

Māori

The project idea/Te kaupapa: What do you want to do?

-Describe your project in more detail.

-Remember to include, who, what, where, how and why.

WHAT; Exhibition/ Expo This 8-day exhibition with 3-day interactive expo supports growing and upholding the longstanding legacy of knowledge pertaining to mahi whatu muka that is world renowned from this area of Ngāti Maniapoto. It aims to educate as many audience members as possible about ngā tāonga tuku iho (the treasures from our ancestors) such as various kākahu Māori (cloaks and garments), their methods of construction functionalities and history.

HOW; A group of weavers will be brought together in 2024 to discuss the exhibition project, including the kaupapa, conventions and expectations. A timeline and plan will be established for each to follow. At least 1 large or x2 smaller pieces per kaiwhatu (weaver) will need to be produced, 1 based in customary practice and the other in contemporary practice. I will run specific mentoring classes once a month to guide participating kaiwhatu in their projects for upcoming exhibition where we can wānanga, explore and Analyse artefacts and techniques and learning together. **WHO:** PARTICIPANTS – The participating artists will need to be experienced within their craft and already have a solid set of foundational weaving/ mahi whatu muka skills. Possible participants; Janaya Waitere Aisha Roberts Ariana Sheehan Sherlyn Caly Melissa Willison Kiriwhero Tamaki Waiata Ngataki Ngarongoa Lentfer Jenn Crown Tangiwai Christie

WHERE; The Otorohanga Kiwi House is one of the only places you can see manu that were originally used in the construction of kākahu Māori. As many are endangered now, there are very little places you can view manu like Kiwi, Kaaka and Kea. Here we are able to view and learn about them and provide another angle to how our tupuna once lived and survived.

WHY? Investigating our position as kaitiaki of customary practices in an everchanging modern world, “Ka mua Ka muri” helps us to strengthen and maintain links to our indigenous knowledge systems (mātauranga Māori) and weaving practices (mātauranga Whare) while exploring our own whakapapa, identity and technical styles. It brings connection between the past, present and future, giving each timeline the opportunity to co-exist and be present. As part of our learning, we investigate bridging the gap between customary /traditional and modern practices used in the construction of kākahu and challenge ourselves to examine the questions; - In 2025, what is contemporary and what is customary? - How can they co-exist? Is there a divide? - Where does customary end and contemporary begin? - what is our role? Ngāti Maniapoto / Rereahu has a rich history of Whatu kākahu, and has been nationally renowned for the artform since the 1950s. Having an exhibition here will help to maintain this mātauranga in the area and will encourage participation not only in the artform but in the engagement of our regional history for all age groups. It will also be good for our community to have an opportunity to see some of the fruits of the planting project established at Lake Huiputea in 2015.

What is the total cost of your project? (\$NZD)

- you may for example, be applying to other funders, or you may be applying to cover a

specific part of a larger project.

\$ 10,494.00

What is the amount of funds that are you applying to us for ? (\$NZD)

\$ 5,113.52

The process/Te whakatutuki: How will the project happen?

-describe the timelines and the plan of how you will actually carry out the work.
-what are all the components and elements of your project that you will take into consideration?

START DATE OF YOUR PROJECT; **November 2024**

We will begin the making of various pieces to exhibit with intention to exhibit the following June, in celebration of Matariki and mātauranga Māori and the retention of traditional practices. This gives each artist at least 8 months to prepare work for exhibition. Monthly dates will be set for us to meet and work together.

Proposed dates for exhibition;

Opening night; Thursday 17th June 2025 - 6pm opening Karakia

Friday 18th June – Matariki Holiday exhibition open to the public from 10am – 5pm

Demonstrations available; - Hāro muka (extraction) - Miro muka (twining by hand)

Saturday 19th June – 1st day of Expo, open to the public at 10am – 5pm

Artists will be available to speak and interact with audience.

Demonstrations available; - Hāro muka (extraction) - Miro muka (twining by hand) - Horoi Muka (Washing) - Huru huru prep (soaping Kiwi feathers)

Sunday 20th June – 2nd day of Expo, from 10am -5pm Artists will be available to speak and interact with audience

Demonstrations available; - Whatu (weaving) demonstration - Adding huru huru - Kiwi feathers **Monday 21st June; 1pm – 7pm Tuesday 22nd June; 1pm – 7pm Wednesday**

23rd June; 1pm – 7pm Thursday 24th June; 1pm -7pm Friday 25th June; 12pm -

closing Karakia and commence pack down Saturday final pack down if needed.

END DATE FOR YOUR PROJECT; **Sunday 26th June**

The people/Ngā tāngata:

-Tell us about the key people and/or the groups involved:

-Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?

STAKEHOLDERS; - Te Whare kiwi, The Otorohanga Kiwi house - Staff and Board Members - Local Kaumatua and Pou tikanga - Whānau of the artists

AUDIENCE: - The Otorohanga and wider communities - We will involve the community during our expo days x2 where artists will be available to talk about their works and demonstrate techniques used for making pieces. - Local Primary schools will be invited along with Otorohanga College on some of the less busy days. - Local Iwi, whānau and Maniapoto Weavers - Tourists (international) passing through the Kiwi house

PARTICIPANTS – The participating artists will need to be experienced within their craft and already have a solid set of foundational weaving/ mahi whatu muka skills. Possible participants; Janaya Waitere Aisha Roberts Ariana Sheehan Sherlyn Caly Melissa Willison Kiriwhero Tamaki Waiata Ngataki Ngarongoa Lentfer Jenn Crown Tangiwai Christie **Curator/ Installation** - Aisha Roberts - Janaya Waitere

Support crew and Personal: - The Kiwi house management and staff. - Jamie Waitere - Installer, set up and pack down crew.

Photographer - Aisha Roberts

Videographer - Leon Hemara

The criteria/ Ngā paearu:

You need to choose one from the three categories below that best fit your project. Which one is it and tell us how your project will address this issue;

Access and participation in the arts.

This Exhibition includes a 3-day expo which will create opportunities for our local whānau, hapū, Iwi and wider community to engage with ngā tāonga tuku iho such as whatu kākahu (cloak weaving), modern perspectives on kākahu Māori and some of the key preparation stages within their construction. the demonstrations that will be available are; - Muka extraction - Miro muka (twining it by hand) - Horoi muka (hand washing muka) - Whatu aho rua (weaving with modern materials) - Preparing feathers - Whatu huruhuru (weaving feathers)

The audience will not only see demonstrations of this live but will have the opportunity to give it a go themselves. This will be on a first in first serve basis, with limited resources that are available and under careful guidance. Subject to resource and spatial availability, no more than 2 at a time participating, time limits may be put in place to work through more of the audience depending on sizes of groups. Schools will be encouraged to come down class by class and engage on the quieter exhibition days.

The budget/Ngā pūtea:

You need to cost out your projects. What will the funds actually pay for?

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

I/ we have read the declaration and agree to each section.

Yes I agree.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered?

Yes

Do NOT include GST in your budget

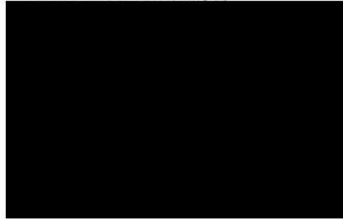
No

Include GST in your budget

Project costs		Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Printing	Street Signage, Catalogue/ brochures (200) Intro poster,	164.36 634.80 164.36 \$963.52
Graphic design	Graphics layout, marketing material and exhibition branding, e-invites	\$1200
Misc consumables for install, stationery and expo activities	T-pins, Fabric, stationary, screws, nylon, paint, rope, cord,	\$350
Venue hire	8 days hire @\$350 per 2 day rate	\$1400
Koha for Pou tikanga	Kaumatua, kai karakia for opening and closing	\$100
Curators fee	X2 curators Janaya and Aisha	\$1000
Videographer	Koha for Small Video – during expo event	\$500
Personal costs	Support with install set up and pack down.	\$300
Exhibition furniture	On loan from Te Wānanga o Aotearoa, Exhibition furniture; - display table x2 - Standard hireage fee @ \$100 per day x 7 days - kākahu forms x 4 – Standard hireage fee @ \$100 per day x 7 days	\$1400
Photography	includes; catalogue photos and opening night, install.	\$1000
Workshop facilitation fees for Expo	Workshop facilitation by Artists @200 x 9 artists (over 3 days)	\$1800
Kai/ catering	for opening night only x60 ppl @ \$8 per head	\$480
Total Costs		\$10,493.52
\Project Income		Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
In kind	On loan from Te Wānanga o Aotearoa, Exhibition furniture; - display table x2 - Standard hireage fee @ \$100 per day x 7 days - kākahu forms x 4 – Standard hireage fee @ \$100 per day x 7 days	\$1400
In kind	Photography includes; catalogue photos and opening night, install.	\$1000

In Kind	Graphic design support (partial Payment)	\$700
In Kind	Artists fees: Workshop facilitation at EXPO by Artists @200 x 9 artists (over 3 days)	\$1800
In Kind Kai/ catering	for opening night only 60 ppl @ \$8 per head	\$480
Total Income		\$5380
Costs less income	This is the maximum amount you can request from CCS	\$5113.52
Amount you are requesting from the Creative Communities Scheme		\$5113.52

Melissa Willison



QUOTATION

QUOTE #: [REDACTED]
ISSUE DATE: 28/08/2024

Janaya Waitere



Otorohanga

Graphic design – Te Ara Oho Exhibition 2025

Description

To supply Graphics layout, marketing material, exhibition branding, social media files and Invitations.

Subtotal	\$1,200.00
GST	Nil
Total Price:	\$1,200.00

Please feel free to give me a call if you have any additional questions or concerns.

Ngā mihi

Melissa

Quotation



ROSETOWN PRINT

· TE AWAMUTU ·

A division of Kale Print Limited

Quote No: [REDACTED]

Attention: Jayne

Rosetown Print Ltd
Rosetown Print Ltd
38 Market Street
Te Awamutu Waikato 3800
New Zealand

Rosetown Print
38 Market Street,
Te Awamutu 3800



Pages | 1 of 1

Issue Date | 28/08/24

Paylite Boards - Aisha Roberts

Printed High Quality CMYK x 1 side on 4mm Paylite

Size: A2 (420x594)

Finishing: Packed

Delivery Address Jayne Fortis, Rosetown Print Ltd, 38 Market Street, Te Awamutu, Waikato 3800

Quantity	1 x 2 Kinds
-----------------	-------------

Subtotal	\$142.92
-----------------	----------

GST (15%)	\$21.44
-----------	---------

Total Price	\$164.36
--------------------	-----------------

Please feel free to give me a call if you have any additional questions or concerns.

Kind Regards

Jayne Fortis



Quotation



ROSETOWN PRINT
· TE AWAMUTU ·
A division of Kale Print Limited

Quote No: [REDACTED]
Attention: Jayne

Rosetown Print Ltd
Rosetown Print Ltd
38 Market Street
Te Awamutu Waikato 3800
New Zealand

Rosetown Print
38 Market Street,
Te Awamutu 3800



Pages | 1 of 1

Issue Date | 28/08/24

Corflute - Aisha Roberts

Printed High Quality CMYK x 1 side on 5.0mm Corflute
Size: A0 (841x1189)
Finishing: Packed

Delivery Address Jayne Fortis, Rosetown Print Ltd, 38 Market Street, Te Awamutu, Waikato 3800

Quantity	1
Subtotal	\$142.92
GST (15%)	\$21.44
Total Price	\$164.36

Please feel free to give me a call if you have any additional questions or concerns.

Kind Regards

Jayne Fortis
[REDACTED]

Quotation



ROSETOWN PRINT

· TE AWAMUTU ·

A division of Kale Print Limited

Quote No: [REDACTED]

Attention: Jayne

Rosetown Print Ltd
Rosetown Print Ltd
38 Market Street
Te Awamutu Waikato 3800
New Zealand

Rosetown Print
38 Market Street,
Te Awamutu 3800

Pages | 1 of 1

Issue Date | 29/08/24

630 x 297 folded to A4 brochure

Origination: PDF file supplied
Printed CMYK x 2 sides on 150gsm Neo Matt Art FSC Mix Credit
Folding: 06pp Roll (3 Panel) to A4 (210x297)

Finishing: Packed

Delivery Address Jayne Fortis, Rosetown Print Ltd, 38 Market Street, Te Awamutu, Waikato 3800

Quantity	50	100	200
Subtotal	\$315.92	\$370.92	\$552.00
GST (15%)	\$47.39	\$55.64	\$82.80
Total Price	\$363.31	\$426.56	\$634.80

Please feel free to give me a call if you have any additional questions or concerns.

Kind Regards

Jayne Fortis
[REDACTED]

QUOTE

Wednesday 28 August 2024

J M Waitere

Otorohanga 3900

Quote number

Description :

Operations facilitation / Installation of proposed Exhibition for Te Ara Oho group June 2025

Description	Quantity	Rate	Amount
Install / set up	1 day	100	\$100
De install / pack down	1 day	100	\$100
Transportation of Equipment - Plinths, Mannequins and other exhibition furniture	1 day	100	\$100
Total			\$300.00

Total Due \$300

Please contact for further details

Ngā mihi

Jamie Waitere



QUOTE

Janaya Waitere

Date
29 Aug 2024

Quote Number
[REDACTED]

GST Number
[REDACTED]

Content To Media Ltd

[REDACTED]
Otorohanga 3900

Description	Quantity	Unit Price	Amount NZD
Video production - Matariki 2025	1.00	500.00	500.00
		Subtotal	500.00
		TOTAL GST 15%	75.00
		TOTAL NZD	575.00

Quote

Date: 28/08/2024	Quote Number: [REDACTED]	GST No: N/A
------------------	--------------------------	-------------

To: Janaya Waitere [REDACTED] Otorohanga [REDACTED]	From: Aisha Roberts [REDACTED]
--	---

Description:

Curators fee for 'Ka mua, Ka muri' exhibition proposed for Matariki 2025, Otorohanga.

Quantity	Description	Unit cost	Total cost
1	Curators fee	\$500	\$500
		Total	\$ 500

Wednesday 28 August 2024

J Waitere

Otorohanga 3900

Quote number

Description :

Facilitation, organisation, curation and Installation of proposed Exhibition

Description	Quantity	Rate	Amount
Organisation / Curation of Exhibition including co-ordination of artists and Expo demonstrations.	8 days	\$50pr day	500.00
Daily hosting of exhibition - onsite daily to receive audience, including facilitation of school groups and workshop demonstrations	8 days	In kind	In Kind
Install / set up	1 day	In Kind	In Kind
De install / pack down	1 day	In Kind	In Kind
Personal Equipment - Plinths, Mannequins and other exhibition furniture	6 x plinths 4 x mannequins	In Kind	In Kind
Total			\$500.00

Total Due \$500

Please contact for further details

Tuatara Room Meeting/conference Venue

The Tuatara Room is a unique meeting and conference venue set in the tranquil grounds of Rotary Park, opposite the main entrance to the Otorohanga Kiwi House and Native Bird Park.

If you are enjoying the Tuatara Room in the evenings, you may see kiwi through the window in the enclosure behind the room.

The Tuatara Room caters comfortably for 50 people and includes spacious kitchen facilities (no oven or hotplate) and toilets, heating and air-conditioning. The room and toilets are accessible for those with disabilities or mobility concerns.



Tuatara Room Meeting & conference venue

Room Hire:

All hireage prices are GST inclusive

Hourly rate	\$35.00
Half-day rate	\$100.00
Full-day rate	\$200.00
2- day rate	\$350.00



Tuatara Room at Otorohanga Kiwi House seats 50

Facilities on site:

- 4 x tables
- 1 x whiteboard on wheels
- 1 x projector screen and stand



Kitchen facilities - meeting & conference venue

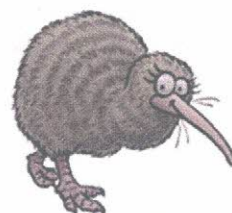
8 full days @ \$200 per day

Total \$1600

Or 8 days @ \$350 per 2 days rate

\$350 x 4 = 1400

Total \$1400



**Meet
Our Animals**

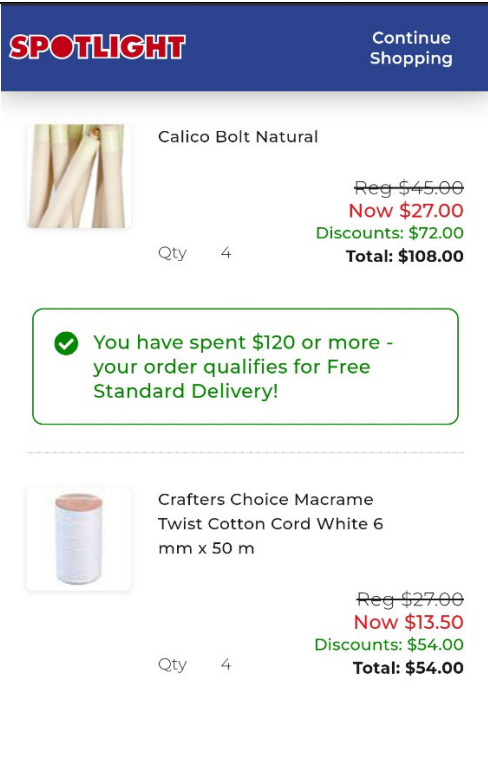
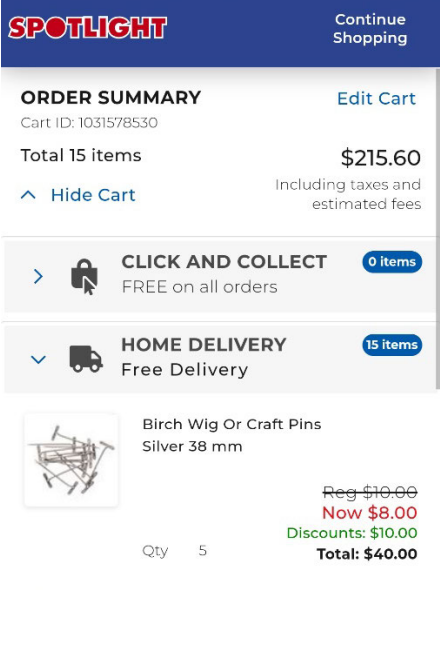


**Daily
Keeper Talks**




**Find
Us**

Quotes of Miscellaneous consumables.


Store, Item, quantity and Price	Screenshot (estimated cost)
<p>Spotlight Calico fabric x 4 m @ \$45 per metre (normal price) Total \$180.00</p> <p>Crafters Macrame cord 6mm x50m X 4 rolls @ \$27 (normal price) Total price \$108</p>	 <p>The screenshot shows two product listings on the Spotlight website. The first listing is for 'Calico Bolt Natural' fabric, with a quantity of 4. The regular price is \$45.00, and the current price is \$27.00, resulting in a discount of \$72.00 and a total of \$108.00. A green box below the listing states: 'You have spent \$120 or more - your order qualifies for Free Standard Delivery!'. The second listing is for 'Crafters Choice Macrame Twist Cotton Cord White 6 mm x 50 m', with a quantity of 4. The regular price is \$27.00, and the current price is \$13.50, resulting in a discount of \$54.00 and a total of \$54.00. The website header includes the 'SPOTLIGHT' logo and a 'Continue Shopping' button.</p>
<p>Spotlight Craft pins X 5pks @ \$10ea (normal price) Total price; \$50</p>	 <p>The screenshot shows an 'ORDER SUMMARY' page on the Spotlight website. The cart ID is 1031578530, and it contains 15 items with a total price of \$215.60, including taxes and estimated fees. There are two delivery options: 'CLICK AND COLLECT' (FREE on all orders, 0 items) and 'HOME DELIVERY' (Free Delivery, 15 items). Below the delivery options, a product listing for 'Birch Wig Or Craft Pins Silver 38 mm' is shown with a quantity of 5. The regular price is \$10.00, and the current price is \$8.00, resulting in a discount of \$10.00 and a total of \$40.00. The website header includes the 'SPOTLIGHT' logo and a 'Continue Shopping' button.</p>

Spotlight
 Double sided
 adhesive tape
 x2 rolls @ \$8.50 each
 total price \$17.00



SPOTLIGHT Continue Shopping

✔ You have spent \$120 or more - your order qualifies for Free Standard Delivery!



Papercraft Double Sided Adhesive Tape White 28 mm x 16 m

~~Reg \$8.50~~
Now \$6.80
 Discounts: \$3.40
Total: \$13.60

Qty 2

✔ You have spent \$120 or more - your order qualifies for Free Standard Delivery!

Subtotal:	\$355.00
Delivery	FREE
Discounts:	-\$139.40
Estimated NZD total:	\$215.60

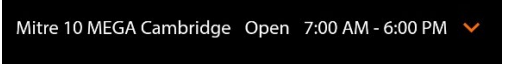
Total cost so far;

\$355.00
 with possible discount of \$139.40
 new total; \$215.60



Spotlight total

\$215.60


Mitre10
 Pine Screws
 50 pk x1 @26.80
 Total price;
 \$26.80
 Sisal Rope 9mm x15m
 X2 @20.42 each
 Total price;
 40.84
 Subtotal for Mitre 10;
 67.64



Mitre 10 MEGA Cambridge Open 7:00 AM - 6:00 PM


MITRE 10  

Your cart items ✕



Treated Pine Screws
 10g x 100mm Pack of 50 Galvanised
 362867 . pack of 50
 Qty: 1

\$26.80



Sisal Rope 9mm x 15m Natural
 246472 . each
 Qty: 2

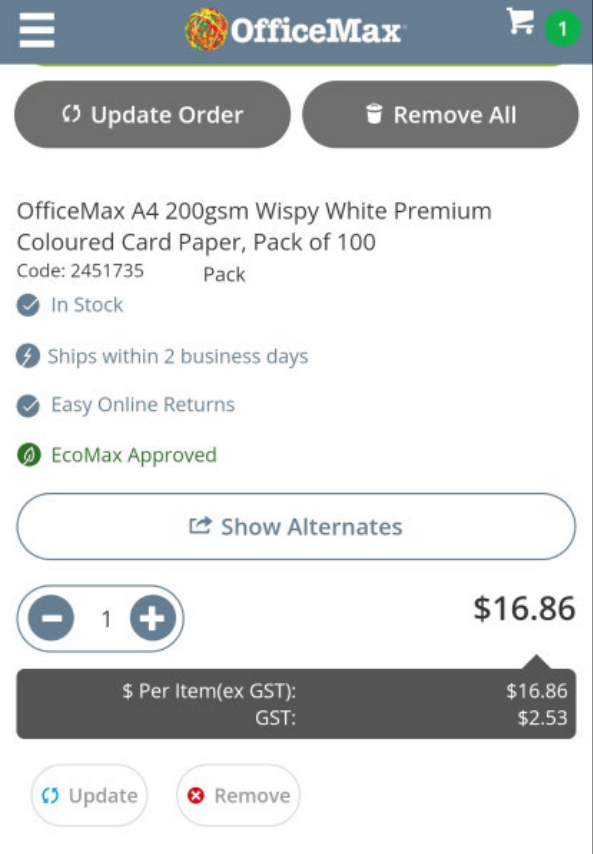

\$40.84

Subtotal **\$67.64**

Showing 2 of 2 Items

View Cart

Feedback

Mitre10	67.64
Total cost so far;	\$215.60 + 67.64 \$283.24
Officemax;	
Officemax Card stock for labels 1x 100pk @ 16.86 Total price; \$16.86	 <p>The screenshot shows the OfficeMax website interface for a product page. At the top, there's a navigation bar with the OfficeMax logo and a shopping cart icon with a '1' inside. Below the navigation bar are two buttons: 'Update Order' and 'Remove All'. The main content area displays the product name 'OfficeMax A4 200gsm Wispy White Premium Coloured Card Paper, Pack of 100', its code '2451735', and 'Pack'. It also lists several benefits: 'In Stock', 'Ships within 2 business days', 'Easy Online Returns', and 'EcoMax Approved'. A 'Show Alternates' button is present. Below this is a quantity selector showing '1' with minus and plus buttons, and a price tag of '\$16.86'. A dark grey box shows the price breakdown: '\$ Per Item(ex GST): \$16.86' and 'GST: \$2.53'. At the bottom of the product card are 'Update' and 'Remove' buttons.</p>
	16.86
Total cost so far;	\$283.24 +16.86 \$300.1
NZ Diver	
Nylon fishing line 1x 80LB. 125m roll @ 12.99 each Total price; \$12.99	 <p>The screenshot shows the NZ Diver website interface for a product page. At the top, there's a navigation bar with the NZ DIVER logo, 'New Zealand NZD \$', and user icons. Below the navigation bar are several category links: Home, Diving, Freediving, Spearfishing, Fishing, Boating, Outdoors, Gift Ideas, Snorkeling Sets, and Hire Goods. The main content area features a large image of a spool of FishTech Nylon Fishing Line. To the right of the image, it says '13 in stock' and 'Nylon Fishing Line - 80LB - 125m Rolls'. The price is shown as '\$12.99' with a 'Sale' badge, and the original price '\$12.99' is crossed out. Below the price, it says 'Taxes included. Shipping calculated at checkout.' There's a quantity selector showing '1' with minus and plus buttons, an 'Add to cart' button, and a 'Buy with shop[Pay]' button. A 'More payment options' link is also present. At the bottom, it says 'Pickup available at 6 Leander Street' and 'Usually ready in 24 hours'. A 'View store information' link is also present. The product name 'FISSTECH NYLON FISHING LINE SPOOL 80LB 125M' is at the very bottom.</p>
	\$12.99

Total cost	\$300.1 \$12.99 \$313.09

Janaya Waitere

PORTFOLIO 2023

KO WAI AU? | WHO AM I?

Ko Maungaroa te Maunga

Ko Marokopa te Awa

Ko Maniapoto te Iwi

Ko MiruMiru te Marae

Ko au te Mokopuna o Graeme Kohatu rāua ko Puawai Duxie Kete Kawhena (nee Hohaia)

Ko Tangiwai rāua ko Keith Christie oku matua

Ko Jamie Waitere toku hoa rangatira

Ko Manaia-Rae rātou ko Maau ko Mahuta Waitere aku tamariki

He rau tēnei no te pāharakeke o Marokopa.



TAKU HAERENGA | MY JOURNEY INTO WHATU KĀKAHU

1990s - My journey started weaving cabbage tree leaves with my mum for my primary school teachers.

2005 - Started formal study at age 19

2008 - Graduated Bachelor of Maunga Kura Toi

2009 - Became a maamaa to Manaia-Rae

2010-14 learned Raranga and some whakarākei from Aunty Sandy and Aunty Rama Kete

2014 – Kaiako for TWoA

2015 – started planting project at Lake Huiputea

2015- 2017 – Bachelor with Honours at WINTEC

2016 – Māui born

2017 – visited Margery Blackman (textile expert)

2018-2020 – Master of Arts at WINTEC

2021 – finished Kaitaka Paepaeroa

2022- Mahuta born



KĀHAHU MĀORI



Kākahu (cloaks) were developed in Aotearoa about 800-900 years ago when our tupuna arrived here on waka.

Adapting techniques used from our 'pacific homeland' to a new range of native plants, warm garments for survival in the colder climates were produced. It is said we wore clothing similar to Tapa cloth prior to arriving here.

A vast range of native flora and fauna were experimented with and weaving techniques were evolved over time to develop a substantial range of efficient and functional kākahu Māori.

Made to service and protect iwi Māori in basic day to day tasks including; rain cover and warmth, to camouflage and armor for war, to the more sophisticated garments portraying status and rank within society; Kākahu have long been a symbol of Mana and prestige.

This Significance has survived over 2 centuries of colonisation and technology advancements and are the reason kākahu remain special tāonga to us today.

Main image: Waikato chiefs Te Moanaroa and Te Awa-i-taia wearing prestige cloaks adapted from 'Māori clothing and adornment – kākahu Māori', Te Ara - the Encyclopedia of New Zealand, **Page 65**
<http://www.TeAra.govt.nz/en/maori-clothing-and-adornment-kakahu-maori> (accessed 26 September 2023)

AKU MAHI WHATU | MY WORKS

Body of work; both from study, research outputs and commission works.

Due to the sensitive nature of our tāonga, Please do not share or reproduce any of the following information (images included) without express permission of the practitioner. Ngā mihi.

AKU MAHI WHATU | 'TE PUAWAITANGA' 2006-2008

'Te Puawaitanga' 2006-2008



Te Puawaitanga took a total of 3 years to complete and was made using the customary “Maniapoto” method of making kākahu.

At the age of 19 I enrolled in a TWoA Raranga programme at Ohaki, Waitomo and was taught the stylistic traditions of Maniapoto kākahu making, focussing on the teachings of Diggeress Te Kanawa and her mother Rangimarie Hetet.

It was an honour and a privilege to be able to complete Te Puawaitanga at the age of 23. Her name represents the metaphoric “blossoming” or “graduating”, reminiscent of the years of learning, growth and life experience gained throughout my journey into adulthood with her.

Page 67

Due to the sensitive nature of our tāonga, please do not share or reproduce any of the following information (images included) without express permission of the practitioner. Ngā mihi.

AKU MAHI WHATU | SOME OF MY WORKS

'Te Puawaitanga' 2006-2008 - *continued*

Kaupapa and meanings

Mawhitiwhiti pattern is the lace like patterned rows at the top and bottom of this kākahu, this is a nod to our Maniapoto connections and place of learning; Ohaki. This pattern was favoured by Rangimarie Hetet and so is a nod to her teachings.

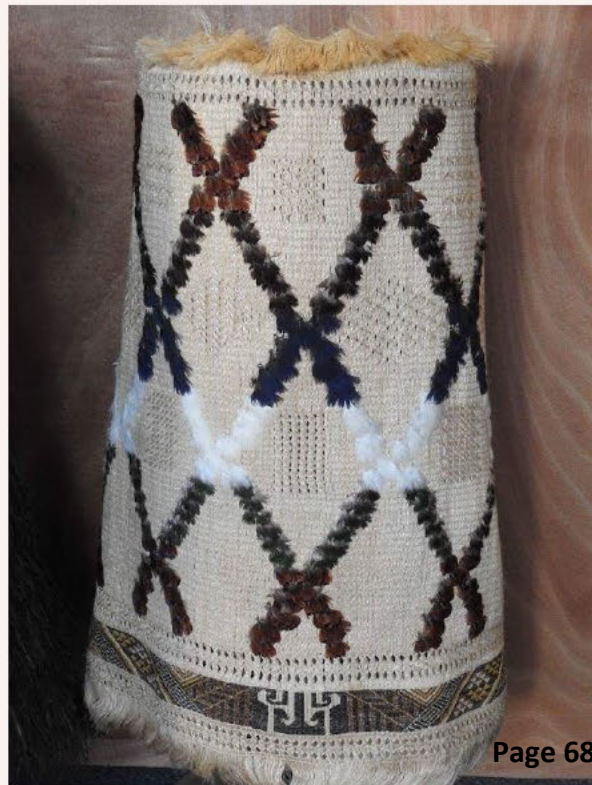
In the kaupapa (body) of the cloak, her many feathers are placed in the Purapurawhetu formation, acknowledging our tūpuna and the gifts they handed to the future, surrounding and protecting the many beautiful patterns that now serve as examples for taura to use and replicate in their own learning. All huruhuru (feathers) were sourced from either where I grew up or handed down from whānau. Both sides of my whakapapa are represented in the inclusion of these specific huruhuru.

Tāniko: within her tāniko patterns are embedded aspects of my whakapapa and Pūrākau; a moko kauae at the centre – worn by the carved figurine of our tupuna; Ruaputahanga, who stands in the front of our tupuna whare 'Miru Miru I te Po' (Marokopa). Patterns that have been borrowed from the whāriki my great grandmother wove, still in use at Mirumiru Marae.

Pātiki to show my connection with the moana and our coastal Marae, when living by the sea there is a way of living.

Materials used:

Body (kaupapa): Muka (harakeke fibre), Pheasant, Pukeko and Kereru feathers. Tāniko (patterned border) dye: Red-brown - Tanekaha bark dye, Yellow - Raurekau bark dye, Black - Hinau bark and Paru (iron enriched mud), natural - muka



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AKU MAHI WHATU | SOME OF MY WORKS

Post Graduate - Evolution from Pake to Hīeke 2015



Due to the sensitive nature of our tāonga, please do not share or reproduce any of the following information (images included) without express permission of the practitioner. Ngā mihi.

AKU MAHI WHATU | SOME OF MY WORKS

Post Graduate 2016



Page 70

Due to the sensitive nature of our tāonga, please do not share or reproduce any of the following information (images included) without express permission of the practitioner. Ngā mihi.

AKU MAHI WHATU | SOME OF MY WORKS

Hīeke Neinei; 2016



This Hīeke or Raincape is the 3rd out of a series of 5 kākahu, created as part of my Post Graduate project at WINTEC. The focus of this project was exploring the function, design and manufacture of traditional kākahu (raincapes), looking at the values, strategies and construction methods of historical practitioners and testing the theories of various Māori Ethnographers from a practitioners' perspective.

As a kai-whatu (weaver) with a love for nga taōnga tuku iho (imparted knowledge handed down through generations) and a passion to conserve the techniques of old for the future, it was my pleasure to experiment with this material for the first time. 'Raincapes' are constructed primarily to shield the wearer from the rain and cold weather. Using the rau (leaves) of the alpine Neinei tree shows the resourcefulness of our tūpuna. Using the 'ready-made' Neinei leaf, cuts the production time in half and creates a thick layer of protection, with a unique and beautiful effect.

Materials used: Muka (harakeke fibre), Neinei leaves (*Dracophyllum latifolium*)

Due to the sensitive nature of our tāonga, please do not share or reproduce any of the following information (images included) without express permission of the practitioner. Ngā mihi.

AKU MAHI WHATU | SOME OF MY WORKS

Kahu Tōi; 2016



This Raincape is the 4th out of a series of 5 kākahu, created as part of my Post Graduate project at WINTEC.

The Kahu tōi is a well-made Rain cape made from Native Tōi or Mountain Cabbage tree. With long wide leaves to work with, the extracted inner fibre is thick, strong and difficult to weave. Inner fibres are extracted via the 'Retting' process; soaking (or steaming) tōi leaves in cold water for several weeks, then rubbing the fibres by hand to remove remaining unwanted leaf matter. Kahu Tōi were worn by warriors due to their strength and camouflage, they are the only form of hieke (rain cape) to carry the title 'kahu', which is used for important garments only. The high status of kahu tōi is connected to their strength and difficult construction. All kahu Tōi are soaked in a waiwai or mordant solution and then immersed in Iron rich mud called Paru. This dye's the Kahu Tōi black which is thought to render it waterproof for many years.

I found it a privilege to experience this material first hand and am constantly in awe of the resourcefulness and knowledge of our tūpuna. This Kahu Tōi was made solely through research of ethnographic accounts by Te Rangi Hiroa, Elsdon Best as well as observation of 1 other Kahu Tōi at Te Papa Tongarewa Museum, Taonga Māori Collection.

This Kahu Tōi has been hand made as traditionally as possible, using bark waiwai (mordant) and swamp mud to dye. Some experimentation was needed to extract the inner fibre using the retting process, and eventually was hand stripped free of the leaf matter while damp.

Materials used: Tōi (*Cordyline indivisa*), Bark waiwai, Paru, Muka.

Due to the sensitive nature of our tāonga, please do not share or reproduce any of the following information (Page 72 included) without express permission of the practitioner. Ngā mihi.

AKU MAHI WHATU | SOME OF MY WORKS

Masters project; Kaitaka Paepaeroa 2018 - 2022



This Kākahu is the epitome of my mahi whatu journey to date. In 2005 when i learned about the varieties styles of historical Kākahu Māori and fell in love with tāniko - i dreamed of one day making one.

What is a Kaitaka Paepaeroa?

- Kaitaka Paepaeroa, commonly made during the 1700s - mid 1800s, are among the more prestigious forms of historical Kākahu Māori.
- The fine kākahu of chiefs or royalty, they are made from top-quality muka, from varieties of harakeke that yield a silk-like texture and rich golden sheen.
- They are essentially 'plain bodied' with no adornments on the kaupapa, embellished with 1-3 or more borders of tāniko.
- As they afford no real protection from weather or warfare, and are too finely made to be everyday wear, their true function is to convey wealth and serve as a symbol of status or ranking.
- One would need to be of high standing, to 'afford' something purely 'ornamental' as opposed to functional (rain capes, Kahu huruhuru/ full feathered cloaks etc.).
- Kaitaka Paepaeroa are made to be worn with the aho running vertically. These are the only known kākahu made in this way and portray the skill of the Kaiwhatu.

Due to the sensitive nature of our tāonga, please do not share or reproduce any of the following information (pages included) without express permission of the practitioner. Ngā mihi.

AKU MAHI WHATU | SOME OF MY WORKS

Masters project; Kaitaka Paepaeroa 2018 - 2021

This Kaitaka Paepaeroa is the epitome of my mahi whatu journey to date and took me approx. 4 years to make.

In 2005 when i learned about the various styles of Kākahu Māori and fell in love with tāniko - i dreamed of one day making one.

I chose to make one for my Masters, to test my research and weaving skills, and really push myself. I would need to research and discover the old techniques used - with the intention to then go on and teach others to normalise their existence once more.

It was then that i redesigned the tāniko to represent the marena of my husband and I, our tamariki and the aspirations we have as a whānau in our journey through life together.

A tribute to our little whānau, i loved the idea that i could tāniko my vows into existence.

Her name is 'Te Aro o Te Hā', which loosely translates to 'the reflection of breath' (between Ranginui and Papatuanuku). I was told this Pūrākau to explain where the kupu 'Aroha' originates from; Te Aro o te hā o Ranginui ki Papatuanuku.



Page 74

Due to the sensitive nature of our tāonga, Please do not share or reproduce any of the following information (images included) without express permission of the practitioner. Ngā mihi.

COMMUNITY PROJECTS I HAVE BEEN A PART OF:



LAKE HUIPUTEA PLANTING PROJECT 2015





TAE MĀORI WORKSHOPS



TAE MĀORI



WAHAKURA WĀNANGA



WAIKAWA FOR KORONEIHANA



FEATHER WĀNANGA



APPLICATION – JULIA ITI PRENDERGAST

Are you applying as an individual or group?

Individual

Full name of applicant:

Julia Iti Prendergast

Street address:

[REDACTED]

Suburb:

Te Pahu, Te Pahu

Town/ City:

RD 5

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

[REDACTED]

Bank account number:

-please double check the numbers are correct

[REDACTED]

Ethnicity of applicant/group:

(you can select multiple options)

New Zealand European/Pākehā

Māori

Would you like to speak in support of your application at the CCS assessment committee meeting?

- you would have around ten minutes to present and answer any questions from the panel.

Yes

How did you hear about this funding round being open for your application?

Other (please specify) – Hamilton CCS

Project name:

“Okiokinga”

Brief summary of the project:

This project is an exhibition from emerging artist, Julia Iiti Prendergast (Ngāti Maniapoto), who has made an artwork about Kāwhia. The project will involve the installation, exhibition, and opening night.

Where will it happen?

-Venue

-Area or town where your project will take place;

Kāwhia township - venue TBD

Start date of your project;

15/11/2024 tbc

End date of your project

19/12/2024 tbc

Number of active participants:

- eg; *Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate? please estimate if not sure.*

1

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; *if you are staging a show or an exhibition, how many people are you likely to get through the door?*

150

Funding criteria (select one option):

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities.

Artform or cultural arts practice that best describes your project

Ngā toi Māori

Which activity best describes your project:

Presentation only(exhibition)

Cultural tradition of your project;

Māori

The project idea/Te kaupapa: What do you want to do?

-Describe your project in more detail.

-Remember to include, who, what, where, how and why.

Okiokinga is a fine art installation made in 2024 by artist Julia Iiti Prendergast (Ngāti Maniapoto). The artwork is an exploration of re-familiarisation, introduction, and indigenous storytelling between Kāwhia and the artist. The installation consists of sculpture, mahi toi, and sound, filling the room with an immersive and interactive experience. In the centre of the room will be a large wairua bowl made with onepū of Kāwhia. The wai in the wairua bowl has movement that is produced from the vibrations of the sound recorded of moana hitting the shore. Two track speakers will meet in the centre of the room - one track the audio of the harbour, and the other the voice of the artist harmonising with the drone of the harbour.

After the audience cleanse their hands with the water in the wairua bowl they are invited to further clean themselves with a long cloth of tāniko, dyed with pukepoto found in the area. The work looks at the autonomy of whenua, the mana of Kāwhia, and the tentative nature of introducing yourself to the whenua you whakapapa to but have never met.

This artwork is a result of a one year long post-graduate honours degree at Wintec in Kirikiriroa, however, the project being proposed is for an exhibition and opening night for the work. The work is for Kāwhia and by Kāwhia and, as such, is the kaitiaki of the art. The artist has worked in collaboration with members from the Kāwhia and Aotea

Harbour community to realise the project and in koha this exhibition will serve them back.

An opening night will compose of karakia, waiata, and a mihi. To make the exhibition accessible to those who whakapapa to the materials used (onepū, field recordings of the Kāwhia moana, pukepoto) funds will assist transport and accommodation for kaumatua. Funding would enable venue hire for the exhibition to be open for 7 days.

What is the total cost of your project? (\$NZD)

- you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.

\$ 5,200

What is the amount of funds that are you applying to us for ?

(\$NZD) \$ 2,749.41

The process/Te whakatutuki: How will the project happen?

*-describe the timelines and the plan of how you will actually carry out the work.
-what are all the components and elements of your project that you will take into consideration?*

The final artwork is to be completed by early November and the date of the exhibition would ideally be mid-late November (dependent on venues and availability). The venue will be needed over 9 days (including 8 nights): 1 day for install, 7 days for exhibition, 1 day for de-install. The transport of this work (being fabricated in Kirikiriroa) will be carried out by the artist.

The people/Ngā tāngata:

*-Tell us about the key people and/or the groups involved:
-Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?*

The primary people of this project are the Kāwhia and Aotea Harbour community, everyone who whakapapas to Kāwhia, tangata whenua and mana whenua, artists, and ringatoi. Julia Iiti Prendergast is an emerging artist who has exhibited around Aotearoa and Australia. Her practice is interested in re-contextualisation of information and abstract use of whenua in conceptual Māori art. To assist with the install will be friends and whānau. Promotion of the event will be through online community pages, local marae engagement, face-to-face discussions with the communities, and word of

mouth. Please see juliaitipredergast.com for an artist profile as a supporting document.

The criteria/ Ngā paearu:

You need to choose one from the three categories below that best fit your project. Which one is it and tell us how your project will address this issue;

-access and participation in the arts

-diversity of the arts

-or young people in the arts

Kāwhia does not have a fine art gallery and this exhibition of conceptual Māori art will facilitate that. The location and length of the exhibition will enable a wide variety of people to engage with the work and encourage a different perspective towards whenua and fine art in Te Ao Māori. The artist will sit the gallery and be able to kōrero to the work as desired.

[Redacted text block]

[Redacted text block]

I/ we have read the declaration and agree to each section.

Yes I agree.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered?

Yes

Do NOT include GST in your budget

No

Include GST in your budget

Project costs	Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Community hall hire	\$40/day x 9 days, \$160/night x 8 nights	\$1640
Cable Management	\$32.75/unit x 3	\$98.25
Kaumatua accommodation	\$120/night x 1 night x 4 rooms	\$480
Lighting	\$36.79/unit x 4	\$147.16
Printing	\$42/A0 unit x 2	\$84
Artist Fee	Install time, sitting gallery, coordination, transport, accommodation	\$300
Total Costs		\$2749.41
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
Total Income	Nil - volunteer assistance with install, art work and materials covered	\$0
Costs less income		\$2749.41
Amount you are requesting from the Creative Communities Scheme		\$2749.41

APPLICANT; KATHLEEN CEDERMAN

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Kathleen Cederman

Contact person (for a group):

Kathleen Cederman

Street address:

[REDACTED]

Town/ City:

Otorohanga. NZ

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

[REDACTED]

Bank account number:

-please double check the numbers are correct

████████████████████

Ethnicity of applicant/group:

(you can select multiple options)

New Zealand European/Pākehā

Would you like to speak in support of your application at the CCS assessment committee meeting?

- you would have around ten minutes to present and answer any questions from the panel.

No

How did you hear about this funding round being open for your application?

Social media

Project name:

“Pottery Taster Workshop”

Brief summary of the project:

Pottery Workshop. We all lead busy lives, but we often forget to nurture our creative side. I want to help those people who don't have an interest outside of their every day lives. Those who spend all their days looking after their children or their elders, those who feel they work, eat and sleep only, those who need so valuable 'me time', to charge their batteries.

Where will it happen?

-Venue-Area or town where your project will take place;

Ōtorohanga Museum

Start date of your project;

2/2/2025

End date of your project

- you have until June 2025 to complete

01/03/2025

Number of active participants:

- eg; Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate? please estimate if not sure.

8

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; if you are staging a show or an exhibition, how many people are you likely to get through the door?

None, active participants only

Funding criteria (select one option):

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities.

Artform or cultural arts practice that best describes your project

Craft/object art

Which activity best describes your project:

Creation only

Cultural tradition of your project;

European

The project idea/Te kaupapa: What do you want to do?

-Describe your project in more detail.

-Remember to include, who, what, where, how and why.

I want to encourage people to have interests outside of their work and home environment. Often people are so busy doing what they need to do for work or at home. They forget to indulge in something just for themselves. Having a creative session releases so much tension, and as you concentrate on something, you forget about all those stressful issues you are currently battling.

What is the total cost of your project? (\$NZD)

- you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.

\$ 1,744

What is the amount of funds that are you applying to us for ? (\$NZD)

\$ 1,744

The process/Te whakatutuki: How will the project happen?

-describe the timelines and the plan of how you will actually carry out the work.

-what are all the components and elements of your project that you will take into consideration?

It will allow 6 people to participate in this pottery workshop for 3 weeks. They should each make about 10 items over those weeks. Budget will cover hall hire, materials, firing, my time and travel expenses. 3 weekly sessions of 3 hours per workshop. 1st two weeks will concentrate on constructing pottery pieces. The 3rd week will involve them applying oxides

and underglazes to colour their projects. I will then complete the firings and return eh finished pieces to them

The people/Ngā tāngata:

-Tell us about the key people and/or the groups involved:

-Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?

For anyone who wants to experiment with pottery. It doesn't matter if you are a complete beginner or if you have some clay experience, because each time you attend a pottery workshop you pick up something new. Each tutor shows things differently and you make new things each time. I know myself, there is still so much I can learn about pottery. But what I already know, I can share with others. I will supply everything for the workshops, and assist the people individually as required.

The criteria/ Ngā paearu:

You need to choose one from the three categories below that best fit your project.

Which one is it and tell us how your project will address this issue;

Diversity of the arts.

I/ we have read the declaration and agree to each section.

Yes I agree.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered?

Yes

Do NOT include GST in your budget

No

Include GST in your budget

Project costs	Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Room Hire	\$100 per day x 3 days	300
clay	1/3 bag of clay per person Price for 6 attendees 2 bags of clay	70
Firing fees	Each person will make about 10 items each Firing costs per piece \$5 x 6	300
Paint brushes	2 per person	25
time	3 classes of 3 hours + preparation + firing 9+3+6 (2h x (3 firings) = 18 hours @40	720
sponges	2 per person \$2 each	24
travel	10 kms x8 (including delivering finished items) 80x .50	40
Oxides, underglazes etc		200
Paper towels		5
Floor covering	To protect carpeted area	60
Total Costs		1744
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
Total Income		\$0
Costs less income	This is the maximum amount you can request from CCS	1744
Amount you are requesting from the Creative Communities Scheme		1744

APPLICANT; ŌTOROHANGA MUSEUM

Are you applying as an individual or group?

Group

Full name of applicant:

Ōtorohanga Historical Society Inc. (Ōtorohanga Museum)

Contact person (for a group):

Liz Cowan - Ōtorohanga Museum Director

Street address:

15 Kakamutu Road, Ōtorohanga 3900

Town/ City:

Ōtorohanga

Email:

otorohangamuseum@gmail.com

Telephone (daytime):

██████████

Name on bank account:

-please double check it is the most appropriate account, as this is where your funds will be paid.

██

Bank account number:

-please double check the numbers are correct



Ethnicity of applicant/group:

(you can select multiple options)

Other (please specify) - All ethnicity groups represented in the Ōtorohanga District

Would you like to speak in support of your application at the CCS assessment committee meeting?

- you would have around ten minutes to present and answer any questions from the panel.

No

How did you hear about this funding round being open for your application?

Social media

Project name:

Ōtorohanga Museum Creative Hub

Brief summary of the project:

1. The Ōtorohanga Museum Creative Hub will be an arts and activities based project providing free opportunities for local families and children to engage with the museum, our community, cultures and our place in the world. There will be special activities and museum-based experiences starting in summer/Christmas/Kirihimete. Following this the Creative Hub will offer new experiences/activities every 2-3 months. We also plan to develop a creative children's club where kids name the club, decide on a mascot etc. The goal of the Creative Hub is to utilise and showcase the museum's taonga, while providing experiences and opportunities for kids and families to engage creatively with the museum.

2. To hold an inaugural exhibition featuring the Richard and Ruve Wallace Photographic Collection. We will be using the Artbeat festival audience to launch this exhibition, which will include a guest appearance by Richard & Ruve where they discuss their life's work. We intend to farewell them at this function and recognise the service they have given over 50 years to the Ōtorohanga Community. (Richard and Ruve have entrusted their entire photographic collection to the Ōtorohanga Museum).

Where will it happen?

Ōtorohanga Museum, 15 Kakamutu Road, Otorohanga

Start date of your project;

November 23 2024

End date of your project

November 2025 tbc

Number of active participants:

- eg; Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate?

please estimate if not sure.

15-20 kids per creative session (Ōtorohanga Museum Creative Hub component)

40 -50 guests for Wallace Collection Exhibition opening

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; if you are staging a show or an exhibition, how many people are you likely to get through the door?

We expect hundreds of people to view the Wallace Photographic Exhibition, which will remain in place for several months

Funding criteria (select one option):

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities.

Artform or cultural arts practice that best describes your project

(select one option):

Craft/object art

Which activity best describes your project:

(select one option)

creation only

Cultural tradition of your project;

(select one option):

Other

The project idea/Te kaupapa: What do you want to do?

-Describe your project in more detail.

-Remember to include, who, what, where, how and why.

1. The Ōtorohanga Museum has recently undergone a major upgrade including interior repainting, floor polishing and a reorganisation of the museum collection. Currently we are curating and setting up displays in our exhibition areas. The next stage is increasing community engagement - offering free interactive activities, arts and crafts using the museum collection and taonga, stories and seasons of our district. In the longer term the Ōtorohanga Museum plans to be a community hub, facilitating workshops, public and private events and utilising the spaces we have created during the last year. For

example, the Ōtorohanga Creative Conduit has hired the museum to run several workshops. In late November 2024 the museum will be the main venue for the Ōtorohanga music and arts festival – “ArtBeat”. This long-term plan includes establishing a Kids Club and providing seasonal arts & craft activities. These creative activities will have an educational element that informs children and their families about our museum’s collection of local histories, stories and taonga.

Initially, the activities will be either bi-monthly or quarterly with a regular introductory tutored session e.g. the first Saturday of the month. Activities will be introduced on the session day, but detailed instructions/examples will be set up for the remainder of the season, so that visitors to the museum can create independently without a tutor’s help - all materials will be set up. Some activities can be taken home and some can be displayed in the museum, either in the courthouse entrance or in the church, where the activities will be staged. There will be additional activities to engage children in the museum and its collections – e.g. a scavenger hunt or Museum Bingo. (Inspiration for this project is based on the Te Awamutu Museum’s Tui & Tama Kids Club and the Kihikihi Space Centre, where simple activities and crafts help with children’s engagement with these facilities.)

This project will primarily be organised and run by museum staff member, Creative Coordinator Rebecca Dowman-Ngapo. There will be occasions when she engages with local experts/tutors/members of the community, who would like to contribute an activity. There will also be an opportunity for local schools to engage in activities with a creative tutor, or tour the museum with a focus on a specific curriculum area. (These times can be arranged outside normal museum opening hours.) The museum holds the Ōtorohanga District’s largest and most significant historical and cultural taonga - items that over time have been lost for everyday use and interaction. It is important for our community to learn from and be connected to its history via creative arts, crafts and experiences - it helps kids and the community to actively participate and engage with that local history.

2. The Wallace Photographic Exhibition will be a community-focused event highlighting 50 years of photographic documentation of the social history of the Ōtorohanga District. Photos will be hand-picked by Richard and Ruve to reflect the most significant occasions and families documented in the Ōtorohanga District. As part of the inaugural exhibition they will be presented with a commemorative portrait in recognition of their years of service and the gifting of these taonga to the community.

What is the total cost of your project? (\$NZD)

- you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.

(note ; please write in numerals only)

\$2,644

What is the amount of funds that are you applying to us for ? (\$NZD)

(note; please write in numerals only)

\$ 2,644

The process/Te whakatutuki: How will the project happen?

-describe the timelines and the plan of how you will actually carry out the work.

-what are all the components and elements of your project that you will take into consideration?

The Ōtorohanga Museum Creative Hub will launch in December 2024 with the setup of a kids' creative activity area featuring a table, chairs and beanbags plus basic art and craft supplies.

While museum staff are still engaged in the process of display set up, the Kid's Club and associated activities will not officially start until December 2024. This allows time to complete the curation and design of all museum display areas and the running of the ArtBeat weekend in late November 2024.

The Wallace Exhibition will launch on Saturday 23, November with an Invitation Only event to honour Richard & Ruve. From 5-7pm Richard will discuss his photographic legacy and finger food will be served to invited guests. The exhibition will be open to everyone in the community following this occasion.

The people/Ngā tāngata:

-Tell us about the key people and/or the groups involved:

-Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?

The lead organiser will be museum staff member and Creative Coordinator, Rebecca Dowman-Ngapo. Rebecca is a local watercolourist and ex-teacher with 7 years primary

teaching experience, 1 year Soft Materials Fabric Technology teaching and 2 years Home School Art Class teaching. Rebecca currently runs the Ōtorohanga Creative Conduit, organising creative workshops and school holiday programs for the community. In her lead role operating the Ōtorohanga Museum Creative Hub she will be organising and running shorter craft- based art activities and experiences to connect the museum with local cultural and historical events. All activities/workshops will be free. Rebecca will be supported in this role by Museum Director, Elisabeth Cowan and Maggie Hughes, President of the Ōtorohanga Historical Society Inc. The audience will be our Ōtorohanga community and out of town visitors, especially children and young families. It will be open to all and be wheelchair accessible.

The Wallace Exhibition will be curated by Museum Creative Coordinator Rebecca Ngapo, and local artist Hiria Anderson-Mita in collaboration with Richard & Ruve Wallace.

The criteria/ Ngā paearu:

You need to choose one from the three categories below that best fit your project.

Which one is it and tell us how your project will address this issue;

Access and participation in the arts

[Redacted text block]

I/ we have read the declaration and agree to each section.

Yes I agree.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered?

Yes

Do NOT include GST in your budget

No

Include GST in your budget

Project costs	Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Kids Club- Art Materials	Basic starting supplies, paper, card, pencils, cutting mat, rulers, felt tips, paints etc	\$610
Wallace Exhibition - tool addition for existing museum scanner	Negative scanner tool for Epson Perfection V850 Pro digital scanner22 Via 100% Electrical, Otorohanga	\$224
Kids Club- Administration	4 tutored sessions, printing, advertising etc	\$480
Wallace Exhibition- Catering	For exhibition opening night and artist talk	\$300
Wallace Exhibition- Commemorative portrait,	Artist fee and materials	\$800
Wallace Exhibition- Exhibition materials	Foam Boards- labels and signage, 10 sheets at \$23 each	\$230
Total Costs		\$ 2,644
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
Total Income		\$0
Costs less income	This is the maximum amount you can request from CCS	
Amount you are requesting from the Creative Communities Scheme		\$ 2,644

APPLICANT; HE TAUAWHI KI TE KONIAHI

Are you applying as an individual or group?

Group

Full name of applicant:

He Tauawhi ki te Koniahi

Contact person (for a group):

Sasha McLaren

Street address:

[REDACTED]

Suburb:

Hamilton East, Hamilton

Town/ City:

Hamilton

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

[REDACTED]

Bank account number:

-please double check the numbers are correct

[REDACTED]

Ethnicity of applicant/group:

(you can select multiple options)

New Zealand European/Pākehā

Māori

Other (please specify) - Mauritian

Would you like to speak in support of your application at the CCS assessment committee meeting?

- you would have around ten minutes to present and answer any questions from the panel.

Yes

How did you hear about this funding round being open for your application?

Word of mouth

Project name:

“Ōtorohanga History Digital storytelling Workshop”

Brief summary of the project:

A digital storytelling workshop for 8 participants, held over 2 days, in conjunction with Ōtorohanga Museum, collecting historical stories with a connection to taonga in the museum.

Where will it happen?

Ōtorohanga

Start date of your project;

- remember it cannot begin before May 2024

19/04/2025

End date of your project

- you have until June 2025 to complete

20/04/2025

Number of active participants:

- eg; Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate?

We can accommodate 8 storytelling participants

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; if you are staging a show or an exhibition, how many people are you likely to get through the door?

100+

Funding criteria (select one option):

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities.

Artform or cultural arts practice that best describes your project

(select one option):

Multi-artform (including film)

Which activity best describes your project:

(select one option)

workshop/ wananga

Cultural tradition of your project;

(select one option):

European

The project idea/Te kaupapa: What do you want to do?

-Describe your project in more detail.

-Remember to include, who, what, where, how and why.

This kaupapa will have 2 strong outcomes.

One, we want to empower and upskill individuals in the Ōtorohanga community with a digital storytelling workshop.

Two, the theme of the workshop will be on connecting to the taonga in the Ōtorohanga Museum, which will provide the museum with valuable digital content, for use within the museum exhibitions, and/or online.

Our workshop methodology facilitates one-on-one support to craft a personal narrative ,and upskilling with digital tools to illustrate it and complete a short audio-visual film. In each 2-day workshop, eight participants will be supported to build confidence and skills through scripting, basic editing, group work and problem solving. Digital storytelling is a fun and meaningful way to break down barriers around technology, build both digital confidence and skills, and elevate wellbeing. A screening will be held at the end of the workshop, where participants can invite their friends and whanau, encouraging connection and social cohesion. Digital stories are traditionally short (usually between 1-5 minutes) and compelling - not just because they are videos, but because they are personal stories, told by people with their own voices, in their own words. Our project will capture a diverse collection of stories and voices from the people of the Ōtorohanga community.

What is the total cost of your project? (\$NZD)

- you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.

\$ 4,625

What is the amount of funds that are you applying to us for ? (\$NZD)

\$ 4,625

The process/Te whakatutuki: How will the project happen?

-describe the timelines and the plan of how you will actually carry out the work.

-what are all the components and elements of your project that you will take into consideration?

With support from Elisabeth Cowan from the Ōtorohanga Museum, we will reach out to 8 individuals that will most benefit from this opportunity, or who have a strong connection to taonga in the museum. People or groups will be 'shoulder tapped'. The workshop will be held in the museum itself over the weekend, so as to be as accessible as possible to as many people as possible.

The people/Ngā tāngata:

-Tell us about the key people and/or the groups involved:

-Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?

The exact individuals and/or groups to be invited to this workshop will be guided in collaboration with Elisabeth Cowan from Ōtorohanga Museum, and will target those in the community with a connection or story to various taonga within the museum. These strong connections and stories will bring the taonga to life, breathing energy and aroha into the objects so that audiences may see them in fresh ways, and understand their importance on a human level. In contemporary times, digital stories and digital content are powerful vehicles of communication and there is a real enthusiasm for them. The process of telling a story can be cathartic and empowering, and our kaupapa facilitates the upskilling of knowledge and technical abilities. Digital storytelling helps individuals

and communities amplify and celebrate their own unique voices, and there is no better place for these voices than in the Ōtorohanga Museum.

The criteria/ Ngā paearu:

You need to choose one from the three categories below that best fit your project.

Which one is it and tell us how your project will address this issue;

-access and participation in the arts

-diversity of the arts

-or young people in the arts

Access and participation in the arts. This workshop is available to anyone who has a story to tell, regardless of their technical abilities or experience in storytelling, or previous participation in the arts. All they need is a story that connects in some way to an object or taonga in the museum. Digital storytelling is a creative process, that all people are capable of, and that all people benefit from the experience of participating in.

[Redacted text block]

[Redacted text block]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

I/ we have read the declaration and agree to each section.

Yes I agree.

PROJECT DETAILS (budget)

5. The budget/Ngā pūtea		
Are you GST registered?		
Yes		
Project costs		
Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.		
Item e.g. hall hire	Detail e.g. 3 days' hire at \$100 per day	Amount e.g. \$300
Facilitator fees	x2.25 days @ \$400 per day for x3 people	2,675.00
Tech support fees	x2 days @ 250 per day for x1 person	500.00
Equipment hire	Hireage of x8 ipads, x8 headphones, camera and audio recording equipment.	1,200.00
Accommodation	1 night @ \$250	250
Total Costs \$4,625.00		
Project Income		
Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.		
Income e.g. ticket sales	Detail e.g. 250 tickets at \$15 per ticket	Amount e.g. \$3,750
Total Income \$		
Costs less income	<i>This is the maximum amount you can request from CCS</i>	\$4625
Amount you are requesting from the Creative Communities Scheme		\$4,625



"There is no greater agony than bearing an untold story inside you."

-Maya Angelou

Many, if not all of us, have rich stories to tell, but little opportunity for these stories to be captured and shared. Telling a story can be healing, while hearing stories allows us to connect with one another on a deeply personal level.

He Tauawhi ki te Koniahi is the name gifted to by Professor Tom Roa, and speaks to this deeply human need and joy of cuddling up to the fire, and telling stories. This dedicated digital storytelling initiative was first established in 2023 with the generous support of The Ministry of Culture and Heritage's Regeneration Fund. This funding supported a year-long project of 20 digital storytelling wānanga, ultimately capturing 120 stories from marae and te ao Māori spaces across the Waikato.

To hear more on this project please [follow this link](#) to listen to an interview with Jesse Mulligan on RNZ.

Digital storytelling captures our stories for all time with digital technologies, and the powerful short films become taonga for ourselves, our friends, whānau, communities and generations to come. Our digital storytelling method is a fun and meaningful way to break down barriers around technology, build both digital confidence and skills, and elevate hauora. Our main facilitator Sasha McLaren trained in this powerful storytelling method at the [Storycenter](#) (Berkeley, California, US) in 2010, and brings many years of experience in this mahi.

Digital stories are traditionally short (usually between 1-3 minutes) and compelling - not just because they are videos, but because they are *personal* stories, told by people with their own unique voices, in their own words.

We want to take storytelling to Waikato people, in their own communities where they feel comfortable, to teach them new skills, and empower them to begin to tell the stories they hold close to their hearts, and capture them for all time with digital tools.

Standard workshops

A workshop occurs over a 2 day period. In each workshop we help 8 people find the story they want to tell, script it, voice record it, and then illustrate it with basic editing skills. Participants will learn scripting, storyboarding, basic editing, group work and problem solving if they choose to.

However, not all people want to learn these skills, for some, the process of finding and voicing a story is enough. In this instance, we support these people by editing for them, while they remain in the driver's seat by talking through what they want.

No knowledge of any of these skills beforehand are necessary, we support people through each of these steps. All people need is a desire and commitment to tell a story. Our workshops are inclusive, accessible, welcoming, culturally safe and respectful.

Our team includes skilled storytellers, camera operators and video editors. We can work with stories told in either English or Te Reo Māori.

Intellectual Property

We want people to feel safe and assured and know that their stories are their own.

Every storyteller owns their IP, their story and all their files.

Every person will receive all their files to take home on a USB - or people can transfer their files directly from the He Tauawhi ki te Kaoniahi ipads to their own devices. We do not keep any files UNLESS someone asks us to archive their files/story on our backup storage system, or people have given us permission to show their story to others as an example.

A prerequisite for the digital storytelling workshop in conjunction with Ōtorohanga Museum however, will be that people are willing for their story to be held and shared within the museum space.

Some recent feedback from workshops

"I enjoyed the whole process. The freedom to create with the assistance. I liked how the help was there if needed but not constantly shadowed. Amazing facilitation".

"Amazing facilitators! Makes it a comfortable space, trusting and accepting"

"I liked that whānau got to share stories, and put them in a movie. I liked being in a safe, controlled space to open up to uncomfortable spaces, thinking and experience".

"It's cool. It's a good feeling. We're doing something that's enjoyable".

"Without this wānanga, I don't believe we would ever have got those stories. I've told our people here that we should do this again now that we know what it's like, we should bring in more of the whānau".

"It was something new, very well executed, seemed perfectly planned out. Teaching explained things well, so easy to understand. Very friendly and supportive."

"Thank you for helping guide us in the storytelling process. Putting emotion into words is hard and you ALL made the process very easy and safe."

"I loved being able to express myself in a digital format"

Who we are - the team



Sasha McLaren

I was born in the Waikato, and mostly raised here (except for a stint in Australia and Wellington). I now live just outside Kirikiriroa in the countryside, where the sky is bigger and brighter. Ko kōtirana whakapaparanga mai. My ancestral roots are in the Balquhidder region of the Scottish lowlands. I am passionate about storytelling as a powerful force to connect us as humans, break down barriers, and build compassion and understanding. In 2010 I trained to be a digital storytelling facilitator at the StoryCenter in San Francisco, building on the knowledge gained from studying an MA in filmmaking. Outside of this beautiful mahi, I am a dedicated yogi, creative dabbler, and mama to Charlie and Walter.



Fabrice Coquet

Fabrice is a talented and experienced cinematographer and technical whizz hailing from Mauritius, a tiny rock next to Africa in the Indian Ocean. While not creating beautiful mahi for Nimbus and He Tauawhi ki te Koniahī, Fabrice is loving exploring Aotearoa, especially on foot through the bush.



Leon Hemara

He uri tenei o Ngaati Maniapoto, Ngaati Urunumia, Ngaati Te Kanawa ki Te Tai Hauauru ko Leon Hemara tooku ingoa.

I am a paapaa to Taaniko and a husband to Kayla and we live in Ōtorohanga where I grew up.

I studied film and television at south seas film school in Taamaki Makaurau in 2018 also studied at Whitireia Radio and broadcast school and have Worked in the film and broadcast industry for 5 years and have been a Dj and a drummer for over 18 years.

My passion is mahi involving kaupapa Māori including working with iwi and hapū. Practicing tikanga Māori and being involved at my various pā is very important to me. I'm a lover of all thing's music, a social media expert and professional tutu.

Sasha McLaren
Nimbus Multimedia Limited

[REDACTED]

[REDACTED]

[REDACTED]

Via email: [REDACTED]

31 May 2024

To Whom it May Concern,

Manatū Taonga - funding relationship with Sasha McLaren

In May 2023, Sasha McLaren successfully applied for funding on behalf of Nimbus Multimedia Limited from the Cultural Sector Regeneration Fund administered by Manatū Taonga Ministry for Culture and Heritage.

The grant of up to \$214,088 was to support building the capacity of Waikato Māori communities to capture and amplify their own stories, through access to tools, skills and improved digital literacy. These outcomes were delivered through digital storytelling workshops for Māori communities across the Waikato, and the training and support of local facilitators to continue this mahi.

The activity supported by the grant is ongoing and anticipated to be completed by the end of June 2024. The project team has met the milestones set out by the Funding Agreement.

Ngā Mihi,



Joe Fowler, Deputy Secretary Te Hua Delivery & Investment
Manatū Taonga, Ministry for Culture and Heritage

APPLICANT; TOI MAORI O TOKOPIKO

Are you applying as an individual or group?

Group

Full name of applicant:

Toi Maori o Tokopiko

Contact person (for a group):

Shonteil Tamainu

Street address:

[REDACTED]

Suburb:

Hauturu, Oparau

Town/ City:

Kawhia

Email:

[REDACTED]

Telephone (daytime):

[Redacted]

Name on bank account:

[Redacted]

Bank account number:

-please double check the numbers are correct

[Redacted]

Ethnicity of applicant/group:

(you can select multiple options)

Māori

Would you like to speak in support of your application at the CCS assessment committee meeting?

- you would have around ten minutes to present and answer any questions from the panel.

No

How did you hear about this funding round being open for your application?

Social media

Project name:

“Toi Maori o Tokopiko”

Brief summary of the project:

We, the hapū of Ngāti Kiriwai and the people of Tokopiko, are committed to revitalizing the traditional art of tukutuku within our rohe. Our aim is to learn and preserve this craft for future generations, ensuring it is passed on to our tamariki. We deeply value the opportunity to learn and create tukutuku in its most traditional form.

Where will it happen?

-Venue

-Area or town where your project will take place;

Venue: The Ōpārau Hall Address: 33 Rotoiti Road, Ōpārau 3885, New Zealand

Start date of your project;

- remember it cannot begin before May 2024

14/02/2025

End date of your project

- you have until June 2025 to complete

16/02/2025

Number of active participants:

- eg; Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate?

please estimate if not sure.

We can comfortably accommodate 25 active participants.

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; if you are staging a show or an exhibition, how many people are you likely to get through the door?

we will not be staging our work maybe photographs for social media.

Funding criteria (select one option):

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities.

Artform or cultural arts practice that best describes your project

(select one option):

Ngā toi Māori

**Which activity best describes your project:
(select one option)**

workshop/ wananga

Cultural tradition of your project;

(select one option):

Māori

The project idea/Te kaupapa: What do you want to do?

-Describe your project in more detail.

-Remember to include, who, what, where, how and why.

As Tokopiko, our goal is to learn and preserve the traditional Māori art of tukutuku, with our venue holding deep connections to us as the hapū of Ngāti Kiriwai. We have twenty-five participants eager to learn how to create, restore, maintain, and pass on these valuable skills.

Our whānau is committed to acquiring this knowledge so they can share it with their own families and the wider community, ensuring this precious taonga is never lost. We are fortunate to have Doris Dawson, a kaiako from within our rohe, who has graciously agreed to guide us. Doris will teach us about Māori patterns and designs, project and time management, the technical skills involved in ngā mahi ā te whare pora—mahi tukutuku, working with various fibres like Keakea, as well as the history, tikanga, and cultural practices related to toi.

Based in Ōparau, we have arranged the project around her location to make it convenient for her to share her expertise with us.

What is the total cost of your project? (\$NZD)

- you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.

\$ 2,090.70

What is the amount of funds that are you applying to us for ?

(\$NZD) \$ 2,090.70

The process/Te whakatutuki: How will the project happen?

*-describe the timelines and the plan of how you will actually carry out the work.
-what are all the components and elements of your project that you will take into consideration?*

The timeline for this project includes a whānau weekend wānanga from Friday, 14 February, to Sunday, 16 February 2025. After consulting with our kaiako, Doris Dawson, she recommended a fully immersive wānanga approach, as it aligns with Māori mātauranga, tikanga, and our whānau aspirations. This approach also accommodates the needs of our whānau members who have other commitments, such as work, sports, study, children or caring for sick elders.

The people/Ngā tāngata:

*-Tell us about the key people and/or the groups involved:
-Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?*

The key people involved in this project are Doris Dawson, our kaiako, and her two-support staff. We, the group of Tokopiko, are eager to learn and revitalize this tradition to share with our whānau and the wider community. We hope this project will inspire our whānau to engage in future learning opportunities.

The criteria/ Ngā paearu:

You need to choose one from the three categories below that best fit your project. Which one is it and tell us how your project will address this issue;

- access and participation in the arts
- diversity of the arts
- or young people in the arts

Access and Participation in the Arts

[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted]

[Redacted]

I/ we have read the declaration and agree to each section.

Yes I agree.

The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered?	Yes	<input type="checkbox"/>	Do NOT include GST in your budget
	No	<input checked="" type="checkbox"/>	Include GST in your budget
		<input type="checkbox"/>	

Project costs	Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Hall hire (Oparau)	3 day hire at \$100.00 per Day	\$300.00
Kaiako (Teacher)	3 day fee (\$166.66) per Day	\$500.00
Tukutuku Half round Batons (Bunnings)	125 units at \$5.20 per unit	\$650.00
Easles + Dyes (online purchase)	25 units at \$4.00 per unit Teri dyes- 5 x 500 ml units at \$18.00 each plus \$10.00(postage)	\$200.00

Tools (Bunnings)	8 x 3 pk (Snips) at \$22.98 25 units (Scissors) at \$5.00 each 25 x (craft knives) at \$2.50 each	\$370.70
Book + Pens (warehouse Stationary)	Paper Mate Pens 12 pk - 3 units at \$10.00 per box 2 mm Quad refill 10 units at \$4.00 per Book	\$70.00
Total Costs		\$2,090.70
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income <i>eg</i> ticket sales	<i>Detail eg 250 tickets at \$15 per ticket</i>	<i>Amount eg</i> \$3,750
Total Income	Cogs	\$3,500.00
Costs less income	This is the maximum amount you can request from CCS	\$2,090.70
Amount you are requesting from the Creative Communities Scheme		

Project – Timeline Friday 14 2025 – Sunday 16 2025					
	Task List	Assigned Roles	Resources	Key Milestones	Progress Tracking
Before:	Tokopiko meeting	Committee	Venue Zoom Committee members Whanau		minutes
	Advertise to whanau Book kaiako (search) Book venue (quote)	Treasurer - Shon	Email Phone call, zoom		Facebook page, word of mouth, meetings
Friday 14 February 2025	Powhiri Karakia House rules History Morning tea activity 1 Lunch Activity 2 Karakia	Kaiako – Doris Dawson 25 participants	Venue Materials/tools Wood Paper Pens keakea Dyes	On the day: Prepare, complete, review activity 1 Prepare, complete, review activity 2	Quiz Kahoot Finished product Discussion
Saturday 15 February 2025	Karakia House rules History Morning tea activity 3 Lunch Activity 4 Karakia	Kaiako – Doris Dawson 25 participants	Venue Materials/tools Wood Paper Pens keakea Dyes	On the day: Prepare, complete, review activity 3 Prepare, complete, review activity 4	Quiz Kahoot Finished product Discussion
Sunday 16 February 2025	Karakia House rules History Morning tea activity 5 Lunch Closing karakia	Kaiako – Doris Dawson 25 participants	Venue Materials/tools Wood Paper Pens keakea Dyes	On the day: Prepare, complete, review activity 5	Quiz Kahoot Finished product Discussion

Toi Maori O Tokopiko

Online Quotes :



Half Round Dowels(tukutuku) price per 2.4m

Easles (online Temu) \$3.65 but i rounded up to the Nearest dollar mark as the price tends to fluctuate.

Snips, Craft knives,scissors and pens, books and Dyes

warehouse stationery

I'm looking for...

I'm looking for...

For you: Exercise Books & Pads School Supplies

Home / School Supplies / Exercise Books & Pads / Refill Pads

WS Pad Refill 14K8 2mm Quad 30 Leaf Punched Blue \$4.00



Paper Mate InkJoy 100RT Ballpoint Pens Black Black 12 Pack \$10.00



Be the first to write a review

\$4.00

ADD TO CART

warehousestationery.co.nz

Qty: - 1 +

\$10.00

ADD TO CART

warehousestationery.co.nz



Menu

Dyes for Flax (Harakeke)

PHORMALAN DYES are effective easy-to-use liquid dyes for flax, raffia, and other similar fibres. Just put flax in water, heat to the boil and add dye and watch. Rinse, enjoy.



Phormalan Flax Dyes

		Size	Price
F1	Black		
F2	Blue	250ml [®]	\$12.00
F5	Golden Yellow	500ml	\$18.00
F10	Red	1Litre	\$28.00
F11	Tansuoka	2Litre	\$45.00
F14	Yellow		
F15	Magenta		
F16	Bright Yellow		
F12	Bright Green F14a3 - F11a1		
F18	Mod Red F10x12 - F14x1		
F17	Orange F16a5 - F5x12		
F13	Peacock Blue F13a1 - F11a5		
F3	Forest Green F10a1 - F1a5 - F2a3		
F6	Maroon F10a8 - F1a2 - F2a1		
F7	Mid Brown F10a7 - F1a2 - F2a3		
F8	Mint Green F1a7 - F2a1		
F9	Purple F10a1 - F2a1		
F19	Soft Green F10a30 - F2a1		
F20	Minori's Mistake F15a5 - F11a1		

Prices include GST.
[®] colour shade 20litres or 1 kilo.

Beginners Guides and Chemicals

Beginners Guide to Dyeing Cotton, Wool and Silk. Introduction to theory, Methods for Hot and for Cold Dyeing. Microwave dyeing. Dye usage charts.	\$3
Cotton Base Solution Contains Urea, Soda Ash and Leonil KS-C. Used to presoak cotton when using cold dyeing method.	500ml-\$10 1L - \$17 2L - \$22 4L - \$42
Wool & Silk Base Solution Contains detergent, acetic acid and urea. Used to presoak animal fibre when using cold dyeing method.	
Glaubers Salts (Sodium Sulphate) Slows down fixation of dye onto wool to assist in the development of an even colour. Also used to improve dye solubility and force dye out and into cotton fabric.	100g - \$5 200g - \$7 500g - \$19 1kg - \$17
Soda Ash (Sodium Carbonate) Fixes dye onto cotton fabric by raising the pH above 7.	
Urea Swells fibre to assist dye penetration when cold dyeing.	
30% Acetic Acid Fixes dye onto wool and other animal fibres by reducing pH below 7. NB Freightling Acid can be expensive. We have some depots around the country that hold stock.	250ml-\$7 500ml-\$10 1L-\$17
Lyogen MF Slows down fixation of Acid Dyes for Wools and Silks. To assist in the development of an even colour.	100ml-\$7 250ml-\$12
Lyogen FN Slows down fixation of Fibre Reactive Dyes for Wools and Silks. To assist in the development of an even colour.	100ml-\$7 250ml-\$12
Leonil KS-C Assists wetting of fibre or fabric for cold dye applications.	100ml-\$7 250ml-\$12
Inerol XND Used for scouring fibre and fabric before dyeing and for washing out unfixed dye after dyeing.	100ml-\$7 250ml-\$12



Retail Dyes for
Cotton, Linen, Tencel,
Rayon,
Harakeke (Flax), Muka,
Silk, Wool and other
Animal Fibre.

www.teri-dyes.co.nz

teri.dyes@xtra.co.nz

4:38



Scotch™ Multi-Purpose Scissors

★★★★★ 5 (2)

I/N: 0088212

3M



Compare



Feedback X



\$4.98

Add to Cart

bunnings.co.nz

Craftright 18mm Snap Off Knife

★★★★★ 4.3 (8)

I/N: 5760321

CRAFTRIGHT



Compare



\$2.50

4:36



Craftright Aviation Snip Set 3pc

★★★★★ 5 (2)

I/N: 6010282



Compare



Feedback X



\$22.98

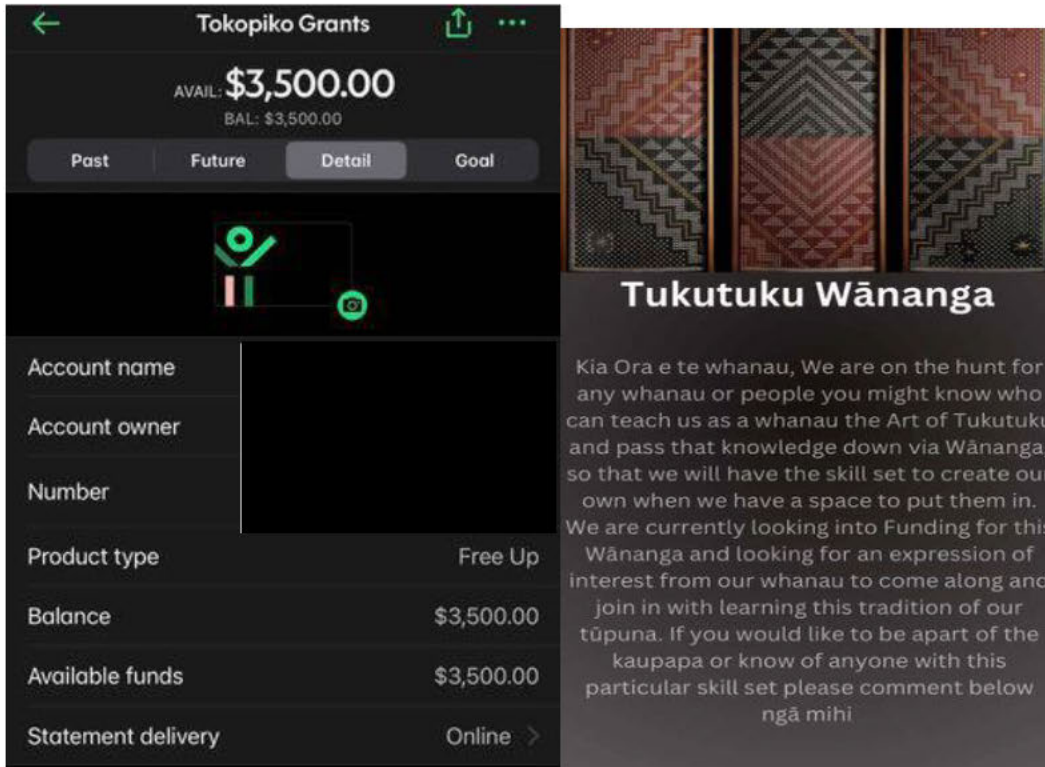
Add to Cart

bunnings.co.nz

Toi Maori O Tokopiko Bank statement:

(left picture) We don't currently have Paper bank statement but I have an online screen shot, with proof of bank account. We currently have \$3,500 in the account for other Wananga and hui, Food and advertisement, will pay our Food/kai bill for the weekend with what we have left.

(Right picture) is a face book post I posted 2 weeks ago encouraging whanau to attend and if we had any in the whanau who had the expertise to teach us, one person came forward and gave me Doris Dawsons (Facebook) and I called on messenger to ask if she was available. And 25 people expressed interest.



APPLICANT- TURITEA MARAE

Are you applying as an individual or group?

Group

Full name of applicant:

TURITEA MARAE

Contact person (for a group):

JUANITA MORGAN

Street address:

[REDACTED]

Suburb:

Honikiwi, Otorohanga

Town/ City:

Otorohanga

Email:

[REDACTED]

Telephone (daytime):

[Redacted]

Name on bank account:

-please double check it is the most appropriate account, as this is where your funds will be paid.

[Redacted]

Bank account number:

-please double check the numbers are correct

[Redacted]

GST number:

[Redacted]

Ethnicity of applicant/group:

(you can select multiple options)

Māori

Would you like to speak in support of your application at the CCS assessment committee meeting?

- you would have around ten minutes to present and answer any questions from the panel.

No

How did you hear about this funding round being open for your application?

Council website

Project name:

"Te Oho Toi Māori"

Brief summary of the project:

Te Oho Toi Māori initiative "Maori Art Awakening Initiative" Building capability and capacity in māhi toi for the Turitea Marae community.

Where will it happen?

-Venue

-Area or town where your project will take place;

Local Marae as the venue or the Tuatara Room in Otorohanga

Start date of your project;

tbc December 2024

End date of your project

November 2025

Number of active participants:

- eg; Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate? please estimate if not sure.

People involved in running and attending the workshop will approximately be 7 people with approximately up to 20 participants that could be comfortably accommodated

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; if you are staging a show or an exhibition, how many people are you likely to get through the door?

on the last day there will be showing of the artwork created by participants that can be attended by family and friends. Expected numbers are at least 2 people per participant, therefore up to 40 viewers or audience members

Funding criteria (select one option):

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities.

Artform or cultural arts practice that best describes your project

Ngā toi Māori

Which activity best describes your project:

workshop/ wananga

Cultural tradition of your project;

Māori

The project idea/Te kaupapa: What do you want to do?

-Describe your project in more detail.

-Remember to include, who, what, where, how and why.

Te Oho Toi Māori is a Kaupapa Māori initiative run for and by whānau of Turitea Marae and our surrounding marae/hapu/iwi. The purpose of Te Oho Toi Māori is to build capacity and capability and ignite the revitalisation of Māori arts within our region and for future generations. The overall objective is to identify and nurture those with the necessary skills to adorn our whare when our wharenui is built.

Participants will sign up for wānanga from October/November 2024 into 2025 and create mahi toi. The items made will be proudly displayed in an exhibition to celebrate the participants work and show their progression in the mahi toi space which may influence

others to participate in future kaupapa. The Location will be in the Otorohanga district at a local venue/marae with suitable facilities to accommodate, and will include a combination of mahi toi arts such as Raranga, kākahu iti, Tukutuku and Te Mahi Peita workshops.

What is the total cost of your project? (\$NZD)

- you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.

\$ 6,300

What is the amount of funds that are you applying to us for ? (\$NZD)

\$ 5,000

The process/Te whakatutuki: How will the project happen?

-describe the timelines and the plan of how you will actually carry out the work.

-what are all the components and elements of your project that you will take into consideration?

The workshop/wananga's will be completed between tbc Dec 2024 – Nov 2025 with 2 facilitators per wananga and a kaiawhina/ringawera in a support/admin role. The workshops will take place at a local marae or venue within the Otorohanga district at a cost. Timeline: The facilitator/s will mihi on their origins in this space, and their experiences and their journey in embracing Ngā Toi Māori of their choice. Participants will explore their inspirations into Mahi Toi and provide written feedback at the end of the wananga by filling out a handout. Each participant will create artwork in each of the workshops, learning different areas of mahi toi, and showcase them at the end of the workshop/wananga.

The people/Ngā tāngata:

-Tell us about the key people and/or the groups involved:

-Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?

The key people for this Kaupapa are members of Turitea Marae, as well as local artists. People involved in running the workshop will be approximately 7 people (6 artists/facilitators, 1 kaiawhina/ringawera/organiser) all committed to making this project a success. The artists selected are committed to their craft and enjoy teaching others

their Toi Māori. The audience of this project will be keen and enthusiastic to learn the craft and provide future generations with the means to acquire local knowledge. There will be up to 20 participants/taura, but expect more to be involved as our initiative grows. We have a core support group who are always available to aid and assist when needed. The project will be open to all ages who are eager to learn ngā mahi toi, and the different arts available. The organiser will coordinate the project from start to finish and as a dedicated kaiawhina/ringawera during the workshop/wananga.

The criteria/ Ngā paearu:

You need to choose one from the three categories below that best fit your project. Which one is it and tell us how your project will address this issue;

-access and participation in the arts

-diversity of the arts

-or young people in the arts

Our initiative has a focus on **access and participation in the arts**, driven by our passion, to provide capacity building and access for all and encourage participation in the Māori arts. The initiative is targeted at people of all ages who would be able to show their abilities during the scheduled workshops and for future projects. We will provide a safe, supportive learning environment, where any student at any level of study can feel comfortable. The taura will get to work with and learn from dedicated artists, and learn to communicate through their art. They will learn more about themselves, and why they feel passionate about the arts.

[Redacted content]

I/ we have read the declaration and agree to each section.

Yes I agree.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered?

Yes

Do NOT include GST in your budget

No

Include GST in your budget

Project costs		Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Venue hire	3 separate wananga hire at \$300	\$900
Arts Resources	Materials for arts activities/programmes	\$2,500
Artist fees	Artists/facilitator fee	\$1,600
Personnel / Administrative costs	Kaiawhina/ringawera/Admin	\$900
Promotion and publicity of arts activities	Advertising – Newspaper	\$150
	Printing of posters	\$100
	Printing of Sign for the workshop – A4 sign	\$150
Total Costs		\$6300
Project Income		Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
Donations (unconfirmed)	Koha	\$300
Other fundraising/contributions (unconfirmed)	Turitea Marae Contribution	\$1000
Total Income		\$1300
Costs less income	This is the maximum amount you can request from CCS	\$5000
Amount you are requesting from the Creative Communities Scheme		\$5000

CREATIVE COMMUNITIES R1 2024/2025	Project Name	Project Summary	Funding Criteria	Artform/ Cultural Tradition	Where will it happen?	How long and when will it happen?	Previously successful in this Creative Fund?	What will the funds actually pay for?	Total Cost of Project \$	Requested funding \$	*Committee Draft Amount to Fund* \$	*Committee total initial score out of 20* NB; this score acts as a starting point for discussions, it is not binding and can change at the meeting as committee meeting unfolds	*Committee Input* Referring to the full applications please mark between 1 and 4 The Idea (mark 1 is Low , 4 -High)	*Committee Input* The Process (mark 1 Low - 4 -High)	*Committee Input* The People (mark 1 Low - 4 -High)	*Committee Input* How strongly the project aligns to the Funding Criteria (see column D) either; 1.Access and Participation, 2.Diversity, 3.Young People (mark 1 Low - 4 -High)	*Committee Input* The Budget (mark 1 Low - 4 -High)
Anita Schurmann	"AOK Print Workshop"	Creation/ Workshops; Twice monthly printmaking workshops	Access and Participation	Visual Arts/ Other, European	Oparau Hall	Twice a month (tbc) between Feb 2025 till Nov 2025 14 days total	New applicant	14 days hall hire at \$100 per day, papers, inks, printing plates, print mediums	\$2,928.70	\$2,420.00							
Anna Crighton	"Cartoon Workshop"	Creation/ Workshops; Cartooning and storytelling workshop for children at three rural schools	Access and Participation	Visual Arts/ Other	Kāwhia, Hauturu and Ngutunui schools	February-April 2025	Yes, \$1394 R2, 2022/23 for cartoon workshop.	Whiteboard hire, paper, materials	\$2,926.81	\$2,926.81							
Janaya Waitere	"Ka mua Ka Muri" "Walking backwards into the future".	Presentation/ Exhibition; Group exhibition of the weaving collective "Te A, O Whatu" work. Live demonstrations in a three day weaving skills expo.	Access and Participation	Nga toi Maori/ Maori	The Kiwi House, Tuatara Room, Otorohanga	June 2025, eight days	Yes, \$5000, R2 2023/24 for weaving workshop	Printing, marketing, venue hire, curator and artist fees, video, materials, opening night kai	\$10,493.52	\$5,113.52							
Julia Iiti Prendergast	"Okiokinga"	Presentation/ Exhibition; Exhibition inspired by Kāwhia, held in Kāwhia	Access and Participation	Nga toi Maori, Māori	Kāwhia	late November 2024 tbc Exhibition open for 7 days	New applicant	Venue hire, kaumatua accommodation, lighting, printing, cables, artist fee	\$5,200.00	\$2,749.41							
Kathleen Cederman	"Pottery Taster Workshop"	Creation/ Workshop; Pottery and clay for beginners	Access and Participation	Craft/Object Art, European	Otorohanga Museum	February 2025 for three sessions (tbc with Museum)	New applicant	Materials, Firing fees, clay, brushes, tutor fees, travel, glazes	\$1,744.00	\$1,744.00							
Otorohanga Museum	"Otorohanga Museum Creative Hub"	Creation/Workshop and Presentation/Exhibition; Creative Kids Club and Photography exhibition and artistic career commemoration	Access and Participation	Craft/Object Art, Other	Otorohanga Museum	December 2024 till November 2025 (tbc)	New applicant to this fund	Materials, admin, tutor fee, printing, ads, catering, artist fee	\$2,644.00	\$2,644.00							
He Tauawhi ki te Koniahi	"Otorohanga History Digital storytelling Workshop"	Workshop/ Wananga; Digital Story telling workshop inspired by the stories of historical objects	Access and Participation	Multi Art form (inc film), European	Otorohanga	April 2025, two days	New applicant	Tutor fees, equipment hire, hotel	\$4,625.00	\$4,625.00							
Toi Maori o Tokopiko	"Toi Maori o Tokopiko"	Workshop/ Wananga; TukuTuku skills , fibres, tikanga, history, cultural practices	Access and Participation	Nga toi Maori, Māori	Oparau Hall	February 2025, two days	New applicant	Hall hire at \$100 per day, tutor fees, materials, tools, paper, wood, pens, kai, easels, snips, knives, dyes	\$2,090.70	\$2,090.70							
Turitea Marae	"Te Oho Toi Māori"	Workshop/ Wananga and Presentation/ Exhibition; Artwork creation and a final show	Access and Participation	Nga toi Maori, Māori	Local Marae, and The Kiwi House, Tuatara Room, Otorohanga	December 2024- Nov 2025 (tbc)	New applicant to this fund	Venue Hire, artist fee, admin, marketing, printing sign,s gdesign	\$6,300.00	\$5,000.00							
TOTAL FUNDS AVAILABLE across twelve months /R1 and R2									\$20,986	\$29,313.44							

Creative Communities Scheme

Funding for local arts
Te tono pūtea mō ngā
manahau a te iwi kainga

A purple diagonal banner containing the text 'Administrators guide 2019-2022' in white sans-serif font.

**Administrators
guide
2019-2022**

This guide is designed to support local administrators of the Creative Communities Scheme (CCS)

FRONT COVER

Mixed ability circus
workshop.

Photo by : Circability.

The guide covers all aspects of administering the scheme

- calling for and receiving applications
- giving advice to applicants
- eligibility requirements
- key funding criteria
- setting up and managing your assessment committee
- processes for assessing applications and making decisions
- reporting to Creative New Zealand.

As a CCS administrator you are required, under the CCS Agreement between Creative New Zealand and your Territorial Authority, to comply with these guidelines. Therefore you need to familiarise yourself with the contents of this guide. You should use it as an ongoing reference when you're administering the scheme.

This is an updated version of the Administrators Guide. It replaces all previous versions.

An Assessors Guide is also available – it explains the purpose and procedures of the scheme as they relate to the role of the scheme's assessors (members of assessment committees). Administrators should make sure that all members of their assessment committee are given a copy of the Assessors Guide.

Other information and resources

This guide, the Assessors Guide, other templates, resources and information on reporting are all available on the Creative Communities Online Hub at <http://ccs.creativenz.govt.nz>

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1. Introduction to the Creative Communities Scheme

The purpose of the scheme

The Creative Communities Scheme (CCS) provides funding to communities so New Zealanders can be involved in local arts activities.

The scheme supports a wide range of arts¹ projects under the following art forms: craft/object arts, dance, inter-arts, literature, Māori Arts, multi-artform (including film), music, Pacific Arts, theatre and visual arts.

About Creative New Zealand and our partnership with local councils

Creative New Zealand, which is a Crown entity, works with local city and district councils to deliver the Creative Communities Scheme.

Creative New Zealand is New Zealand's national agency for developing the arts. We encourage, support and promote the arts in New Zealand for the benefit of all New Zealanders. Our programmes support participation in the arts, not just by professional artists, but by all New Zealanders.

The Creative Communities Scheme is one of the ways we fund a broad range of arts projects in local communities. The Arts Council of New Zealand Toi Aotearoa Act 2014 allows us to allocate funding to other organisations so that they can administer grants in support of arts projects - this includes local councils that have agreed to become community arts providers. We have a written agreement with your local council to administer CCS.

Some councils, in turn, contract a third party to distribute these funds to local arts projects. You can find out more about this on page 6 of this Guide.

For more information about the Creative Communities Scheme

Please contact Creative New Zealand's Creative Communities staff if you want to discuss any aspect of the scheme.

Email: ccsadmin@creativenz.govt.nz

Phone: 0800 273 284

Support under other Creative New Zealand funding programmes

If the scale or significance of a proposed arts project goes beyond the local level, the project may be a better fit for one of Creative New Zealand's other funding programmes.

Information about the other funding opportunities we provide is available on our website:

www.creativenz.govt.nz

How Creative New Zealand supports local CCS administrators

We provide local administrators of the Creative Communities Scheme with the following support:

- Guides – As well as this Administrators Guide, we provide a guide for your assessors explaining the role and responsibilities of assessors under the scheme (Assessors Guide).
- Promotional material – We provide pamphlets in te reo Māori, English, key Pacific Island languages and some other languages to help promote the Creative Communities Scheme in communities. Hard copies of the English and te reo Māori booklets are available on request. Posters are also available in a range of sizes.

¹ See Glossary for definition of arts and detail of what can be supported under each artform.

- Application form and guide – We provide an application form and a guide for applicants to use when filling out an application form (Creative Communities Scheme Application Guide).
- Meetings and workshops – We can facilitate meetings or workshops for CCS administrators and/or assessors, in person or via Zoom. These help administrators and assessors develop the knowledge and skills they need to deliver the scheme locally.
- Advice – Creative New Zealand staff are available to answer any questions you may have about assessing applications or about administering and delivering the scheme generally. We can also run phone training sessions for new administrators on request.
- CCS Updates – Creative New Zealand sends you quarterly updates with important dates and information.
- Other resources – We also provide other resources you can use for running workshops and promoting the scheme.

All guides, forms and resources are available to view or download at the Creative Communities Scheme Online Hub at <http://ccs.creativenz.govt.nz>

2. Administering the Creative Communities Scheme locally: requirements for local councils

The following table gives you an overview of the CCS administrator role and responsibilities.

Establish the assessment committee		
Understand the role of the assessment committee	Ensure the make-up of the assessment committee meets CCS requirements	Call for nominations and manage selection process
✓		
Promote CCS		
Select the funding round dates	Promote CCS and advertise funding rounds	Load the CCS Application Form and Application Guide onto your website
✓		
Advise applicants and receive applications		
Provide advice to applicants	Receive applications	
✓		
Manage the assessment process		
Distribute applications for assessment	Run the assessment meeting	Manage conflicts of interest and record meetings
✓		
Advise successful and unsuccessful applicants		
Send out letters	Make payments to successful applicants	Receive project completion reports
✓		
Report to Creative New Zealand		
Report on funding round	Complete your Annual Evaluation Report	

Options for managing the assessment process

Local councils have three options for managing the administration of the Creative Communities Scheme:

- **Doing it “in-house”** – The council can administer the scheme itself.
- **Using a third party** – The council can contract a community arts council or other suitably qualified organisation (called “third parties” in this guide) to administer the scheme.
- **Mixed approach** – The council can administer part of the scheme itself and contract a third party to administer other parts of it.

The agreement signed by your local council with Creative New Zealand will say which option has been agreed to (it’s a good idea to keep a copy of that agreement with this Administrators Guide for quick reference).

Changing your administration option

Local councils can decide to change the administration option that’s set out in the CCS agreement with Creative New Zealand. However, you’ll need to write to us about this first, stating the changes you want to make. The new option will then need to be agreed to in an amended version of your agreement.

Funding for the Creative Communities Scheme

A breakdown of each council’s CCS allocation

We will notify you of your annual allocation in August of each year.

The total allocation received by each local council consists of:

- a base grant of \$15,000

- an allocation of \$0.60 per head of population in the relevant area
- a GST component.

Your council’s CCS agreement allows for these amounts to change during the year, but Creative New Zealand will notify you in writing before any changes take place.

CCS payments to local councils:

When and how

Each local council receives two six-monthly payments, in August and February, to fund the Creative Communities Scheme in their area.

These payments will be credited to your council automatically – you don’t have to apply or take any other specific steps to get them. Creative New Zealand will notify you by email when each payment is made.

Dealing with GST

CCS payments to councils include GST

Payments to councils under the Creative Communities Scheme include GST paid on top of the allocated amount, as noted above.

Successful applicants who are GST-registered will receive GST in addition to the amount that they’ve been granted.

Any GST that is not passed on to GST-registered applicants should be dealt with according to the council’s (or third party’s) usual GST obligations.

GST in applicants’ budget figures

If an applicant is GST-registered, they must provide a budget that is GST-exclusive.

If an applicant isn’t GST-registered, their budget should include GST.

GST in third-party agreements

If the scheme operates under a third party that isn’t GST-registered, the third party and the local council need to make arrangements so that successful

applicants who are GST-registered can receive the GST component of their grant.

Administrators should make sure that all agreements with third parties are consistent with and comply with the GST requirements explained above.

No guarantees against loss

Funding is not available under the Creative Communities Scheme to provide arts projects with guarantees against loss – that is, security against arts events not meeting budgeted ticket sales.

When funds must be spent

All funds received by local councils under the Creative Communities Scheme should be allocated to applicants in the financial year (1 July to 30 June) in which the council received the funds.

Creative New Zealand asks that no funding allocations are made before councils are advised of their annual allocation and receive the funds.

Councils are expected to commit all their CCS funds by the end of the financial year (1 July to 30 June) in which they receive the funds. However, we allow councils to roll-over up to 15% of the annual CCS allocation to the next financial year. All rolled-over funds must be allocated within the first funding round of the new financial year.

Spending more than your allocation

If you allocate more funds to CCS applicants than you've received from Creative New Zealand, your council will need to cover this overspend. You can't use the next year's allocation to cover it.

Funding rounds and timing of grants

Number and dates of funding rounds each year

Each local council must make sure that there are at least two and not more than four CCS funding rounds each year. This includes any funding rounds administered by third parties.

As an exception, Creative New Zealand may allow councils in areas with very small CCS allocations to hold just a single round in each year. This needs to be agreed to in writing.

It is up to your council to determine the closing dates of the funding rounds, however no funding round should be later than 15 May to allow for all reports to be submitted to Creative New Zealand by 20 June. If you select a closing date between 1 May and 15 May you need to be confident that you will be able to submit your report by 20 June.

We recommend that the closing dates are spread evenly across the year.

You may wish to align your closing dates with neighbouring councils if there is a significant overlap of arts activity and audiences.

Timing of grants to successful applicants

You should pay out each CCS grant as soon as possible after the decision on the application has been made.

Reporting by local councils to Creative New Zealand

Telling Creative New Zealand how you've spent CCS funds is an important part of the management of the scheme.

As a Crown entity, Creative New Zealand is audited annually and CCS is included in that audit. From time to time, individual councils may be contacted as part of our audit.

It is your responsibility to ensure that all relevant information is up-to-date and is provided to Creative New Zealand.

Details on the information you need to provide and how to report to Creative New Zealand can be found in section 8 at page 23.

Reporting by third parties

When a third party is responsible for assessing applications but not for administering the scheme, Creative New Zealand recommends that they provide

the council with relevant reporting information for you to then report on to Creative New Zealand.

However, if the council has completely devolved the management of the scheme to a third party, the third party may, according to its agreement with the council, be responsible for reporting directly to Creative New Zealand.

Annual Evaluation Report

You need to complete an Annual Evaluation Report at the end of each financial year. This includes additional evaluative information to help us develop and improve the Creative Communities Scheme.

Creative New Zealand will send you a link when it is time to complete this report.

Record-keeping by local councils

All councils are subject to the Public Records Act 2005. CCS records should be kept according to your council's Retention and Disposal Schedule. You will need to discuss this with your council's information manager.

The records that will need to be considered will include:

- applications and related correspondence
- Project Completion Reports
- minutes of assessment meetings
- financial records.

Third parties administering the scheme should lodge all documents with their local council.

Administrative costs

Creative New Zealand expects local councils to meet any costs they incur in administering the scheme. This includes (but is not limited to):

- staffing costs, photocopying and other administrative costs
- costs associated with convening the assessment

committee, eg catering, reimbursement of travel costs and/or fees

- in-house promotion costs, eg placing CCS information on the council website or on council noticeboards

Third parties in the Creative Communities Scheme

Third parties' accountability to local council

When a third party is sub-contracted to undertake all or part of the administration of the scheme, they're contractually accountable to the local council, not to Creative New Zealand.

Agreements with third parties

Local councils must enter into a formal written agreement with any third party they work with to deliver the Creative Communities Scheme. A copy of the agreement must be filed with Creative New Zealand.

Consistency with council's agreement with Creative New Zealand

Any agreement with a third party must be consistent with the terms and conditions of the agreement between Creative New Zealand and the council, eg on the duration of the agreement, or the make-up of the assessment committee.

What the agreement should cover

You should make sure the agreement addresses the following issues:

- Third party's responsibilities:
 - a detailed description of the responsibilities the council is devolving to the third party under the agreement
- Amount of funding and number of funding rounds
 - the amount of annual funding available to the

third party (including a clause that states that this amount may be varied)

- how many funding rounds there will be

➤ Administration

- methods for recording applications and funding activity
- procedures for paying grants (including details for managing GST)
- the level and type of administrative support that the council will provide

➤ Assessors

- the make-up of any third-party assessment committee (this will need to meet CCS requirements: see section 6 at page 15 of this guide)

➤ Promotional activities

- how the third party will promote the scheme

➤ Accountability and reviews

- accountability procedures for the third party
- how the third party's role will be reviewed

➤ Duration and termination

- the length of the agreement (we recommend that it not go beyond the length of the council's agreement with Creative New Zealand)
- events that will bring the agreement to an end (we recommend the agreement state that it can be suspended or terminated if the council's agreement with Creative New Zealand is suspended or terminated).

Administrative costs of third parties

Creative New Zealand expects local councils to meet any costs incurred in administering the scheme. Councils should provide third parties with a reasonable level of support, which should reflect the extent of the third party's role and responsibilities.

Co-operating with other councils

Co-operation and joint support

Assessment committees may co-operate and jointly support projects that take place in adjacent local authority areas. This may be achieved through administrators liaising informally with other administrators and committees.

However, if your council would like to establish formal processes for co-operation and joint support, or would like to operate a joint assessment committee, this must be agreed in writing with Creative New Zealand.

Whether your process is formal or informal it is recommended that you consider and agree the following with the administrator (and relevant management) of the adjacent council. Once you have discussed this we recommend you share the outcome of these discussions with your assessment committees.

Key considerations for co-operation and joint support:

- The principles and considerations behind recommending that applicants submit applications to both committees, eg:
 - shared audiences
 - projects that sit across both boundaries
 - the funding/infrastructure available in each district for different types of projects
 - impacts for applicants
 - timing of closing dates
 - proportions of requests
 - implications of one committee funding and another not.
- Under what circumstances you will or won't recommend that applicants submit to both committees
- How you will convey this advice to applicants
- How you will ensure your advice is consistent
- How you will keep each other in the loop.

3. Promoting the Creative Communities Scheme

Funding to promote the scheme

Each district or city council is responsible for promoting the scheme in their particular area, and between 5 and 10% of the council's annual CCS allocation should be used for promotion costs. This funding for promotion cannot be used to cover administration costs.

Developing a promotion plan

Promoting the scheme well is key to the success of CCS.

Planning is the first step, and it's good practice for assessment committees to set aside time to develop a simple promotion plan. The plan should be a work-in-progress that's discussed and reviewed regularly. We suggest that you do this at the end of each assessment meeting.

To develop a plan targeted to your own community it may help to start by addressing the following questions. We've included some tips to help boost your promotional activities.

A sample CCS promotion plan can be found on the CCS Administrators Hub

Who needs to hear about the scheme?

Brainstorm ideas, using your knowledge about your community. Look at past applications to help identify particular groups or communities who haven't been applying and may need to be targeted.

In thinking about who you need to reach and how to reach them, consider these specific questions:

- > Who is driving arts activities locally?
- > What's new on the local arts scene?

- > How can we encourage applications from a wide range of groups in our community?
- > How will we reach young people?

Are there any groups in our community that are hard to reach?

Some groups are particularly hard to get to. For them, word-of-mouth may be best. In many cases you'll need to find a connection with the group to help you access it. Cultural associations, meeting places, schools and social media may be useful starting points. Build on the relationships you already have, eg other council staff, community development agencies or youth workers will be able to provide insights to save you time.

A hard copy brochure about the scheme is available in both English and te reo Māori. PDF versions in English, te reo and other languages can be downloaded from the Creative Communities Scheme [Online Hub](#).

Where do our groups and communities find information?

Consider the following options for connecting with your community:

- > **Community specific media** - many communities have their own radio stations (eg iwi radio stations), newspapers and social media channels. Make sure you identify and use these avenues for reaching all of your community.
- > **Social media** - Does your council have a Facebook page? If so, start "liking" and commenting on community groups' Facebook pages, particularly if they have an arts focus. Post new developments on the council's page, such as calls for CCS applications, announcements of grants, and interesting activities by previous recipients of CCS grants. Colourful images are a good way to attract attention to your post. But keep your posts short and snappy. You can also pay to boost your posts on Facebook – this is a cost-effective way of targeting specific pages, interest groups and friends of your Facebook audience.

- **Sharing** - Send information to arts and community organisations and local funding databases, so they can include it in their direct mailers, e-newsletters, websites and social media postings.
- **Networking** - Ask people you already know to connect you with the right groups.
- **Noticeboards and community venues** - Ask libraries, community centres and marae to distribute your CCS brochures and put up posters publicising the scheme.
- **Community newspapers** - Get to know a reporter at your local community paper who has an interest in arts or social issues. While a media release is a good way to sell your news, inviting a local reporter to cover an event or talk to an artist with a new project can be even better. If you decide to advertise in a local paper, ask them whether they will include some editorial space in the paper as well.
- **Events** - Participating in existing community events can create good opportunities for promoting the scheme, but you can also explore options like holding showcase events for the community, or public talks or seminars. The opening of a new venue, for example, may be an excellent opportunity for these kinds of activities. Creative New Zealand asks that successful applicants acknowledge the assistance of the scheme verbally at event openings, performances and so on.

Is there a story to be told?

Audiences will often engage with a story that illustrates the benefits of the scheme. Look for success stories from past recipients, and consider inviting them to share their stories at seminars and events or through social media.

Using the CCS logo in your promotional activities

You should use the CCS logo widely to increase awareness of the Creative Communities Scheme, eg on council websites and community noticeboards and in newspaper advertisements.

All successful applicants are expected to use the CCS logo in publicity for their project, and should follow the guidelines for using it. Successful applicants should also acknowledge the assistance of the scheme verbally at event openings, performances and so on.

The logo and guidelines for use can be downloaded from the Creative New Zealand website, at:

www.creativenz.govt.nz/about-creative-new-zealand/logos

4. Eligibility requirements and funding criteria

To be successful, applicants for funding under the Creative Communities Scheme must:

- meet a number of eligibility requirements before their application can be considered by the CCS assessors (the local CCS administrator will check that the application meets these requirements before passing it on to the assessors)
- show that the proposed project meets one or more of the scheme's three funding criteria (access and participation; diversity; young people). When deciding whether to fund the proposal, the assessors will look carefully at whether and to what extent the proposal meets the selected criterion.

Eligibility requirements for CCS

Before an application can be considered by an assessment committee, the CCS administrator must check that it meets all of the eligibility requirements.

- **The applicant**
 - if the applicant is an individual they must be a New Zealand citizen or permanent resident; if the application is from a group or organisation, they must be based in New Zealand
 - if the applicant has already received funding from CCS for another project, they must have completed a satisfactory Project Completion Report for the other project before they can make another application, unless the other project is still in progress.
- **The application form**
 - the application must be on the standard application form provided by Creative New Zealand for the scheme

- the declaration must be signed.

- **The proposed project or proposal**

- must have an arts² focus
- must have identified one of the three funding criteria (see below)
- must take place within the city or district where the application is made³
- must not have begun before any CCS funding is approved⁴
- must not already have been funded through Creative New Zealand's other funding programmes
- must be scheduled to be completed within 12 months after funding is approved.

The process the administrator should follow to check eligibility and deal with ineligible applications is explained in section 7, page 19.

Funding criteria for CCS

There are three funding criteria under the Creative Communities Scheme:

- Access and participation
- Diversity
- Young people.

These are explained on the next page.

One of the greatest strengths of CCS is that these funding criteria, allow assessment committees to make decisions that take into account the local context. Committees are encouraged to apply the funding

² See Glossary for artform definitions

³ See Section 2, page 7 regarding joint support of projects within neighbouring districts

⁴ Note that some aspects of a project may have already started but an applicant can request support for activity which has not already taken place, eg a community musical: rehearsals may have already started but the group may request support for the presentation costs, eg venue hire that have not already been incurred

criteria according to the arts needs within their own local council's area.

The funding criteria are stated in the application form and all applicants are required to identify the one criterion that their project best relates to. Many projects may relate to more than one, but Creative New Zealand asks that administrators identify and record the most relevant funding criterion for each project.

Access and participation

The project will create opportunities for local communities to engage with and participate in local arts activities, eg:

- performances by community choirs, hip-hop groups, theatre companies or poets
- workshops on printmaking, writing or dancing
- exhibitions by local craft groups promoting weaving, pottery or carving
- festivals featuring local artists
- creation of a film or public artwork by a community
- development of new tukutuku, whakairo or kōwhaiwhai for a local marae
- artist residencies involving local artists or communities
- seminars for the development of local artists.

Diversity

The project will support the diverse arts and cultural traditions of local communities, enriching and promoting their uniqueness and cultural diversity, eg:

- workshops, rehearsals, performances, festivals or exhibitions in Māori or Pasifika heritage or contemporary artforms
- workshops, rehearsals, performances, festivals or exhibitions by local migrant communities
- arts projects that bring together groups from a range of different communities

- workshops, rehearsals, performances, festivals or exhibitions by groups with experience of disability or mental illness.

Young people

The project will enable and encourage young people (under 18) to engage with and actively participate in the arts, eg:

- a group of young people working with an artist to create a mural or street art
- a group of young people creating a film about an issue that's important to them
- publication of a collection of writings by young people
- music workshops for young people
- an exhibition of visual art work by young people.

Costs that can be funded

The types of costs that can be funded include:

- materials for arts activities or programmes
- venue or equipment hire
- personnel and administrative costs for short-term projects
- promotion and publicity of arts activities.

Projects that can't be funded

Types of projects that can't be funded under the Creative Communities Scheme include:

- **Projects without an arts focus, eg:**
 - puzzles, upholstery, magic, model-making, commercial design, commercial fashion design, fitness-based dance (such as aerobics or gymnastics), and martial arts (such as tai chi or karate).
- **Film festivals presenting films made outside the local area**

➤ **Fundraising activities eg:**

- benefit concerts to raise funds to buy a capital item or to pay for another activity.

➤ **Projects within the scope of other sectors or organisations, eg:**

- arts projects in schools or other educational institutions that are the core business of that institution or are normally funded through curriculum or operating budgets (see section below: CCS and schools)
- projects that mainly deliver outcomes for other sectors, eg health, heritage or the environment.

➤ **Council projects** – which are any projects developed and run by a council or its subsidiary. The latter includes council controlled organisations (CCOs), libraries, art galleries, museums, performing arts venues, economic development agencies and/or bodies that are 50% or more controlled by a council or group of councils.

This criteria does not prevent a local arts group from applying for a project that will use facilities owned and/or operated by a council or its subsidiary. However, an application can only be for the direct project costs of the applicant such as:

- materials for arts activities or programmes
- venue and equipment hire (including council owned or council controlled venues)
- personnel and administrative costs for short-term projects
- promotion and publicity of arts activities.

This criteria does not prevent a council or council subsidiary from applying to Creative New Zealand for funding via our other funding programmes or initiatives.

A body, eg trust or foundation which has been established to deliver outcomes for a council or its subsidiary is not eligible to apply.

➤ **Facilities, eg:**

- projects to develop galleries, marae, theatres and other venues - including the costs of fixed items, whiteware, floor coverings, furnishings, gallery and theatre lights, stage curtains or building restoration.

CCS funding is available for new artworks as part of marae projects such as tukutuku, whakairo, whāriki and kōwhaiwhai – however, applications for funding for marae facilities or restoration projects should be made to the Lottery Marae Heritage and Facilities fund, which is administered by the Lottery Grants Board.

Specific costs that can't be funded

- ongoing administration and service costs (such as salaries) that aren't related to a specific project
- travel for individuals or groups to attend events, presentations or shows outside the local area
- buying capital items or equipment, such as cameras, computers, instruments, costumes, lights or uniforms
- the costs of running fundraising activities
- entry fees for competitions, contests and exams
- prize money, awards and judges' fees for competitions
- payment of royalties
- the paying off of accumulated debt or debt servicing
- buying existing artworks for collections held by, for example, councils, museums, galleries, community groups or individuals.

Where any of the above costs are included in a CCS application, the applicant will need to be able to cover these costs from project income other than CCS funding, eg ticket sales or fundraising.

Creative Communities Scheme and schools

Every school has its own curriculum and teaching programme aligned to the National Curriculum. All state and integrated schools are obliged to deliver the National Curriculum and all are obliged to have trained and registered teachers that deliver that curriculum. Each school decides what they want to focus on and establishes an annual curriculum and teaching programme that identifies the learning outcomes and the activity to deliver the programme.

CCS cannot fund arts activity which is the responsibility of teachers (including itinerant staff) to deliver. This is arts activity already delivered by teachers as defined in a school's annual curriculum and teaching programme.

What schools activity can CCS support?

In addition to the activities identified in the curriculum and teaching programme, a school may undertake additional activity to complement and enhance their teaching programme. This activity is often referred to as co-curricular or extra-curricular activity. This activity may be eligible for support via CCS as long as it fits other CCS criteria. This might include performances or workshops by visiting artists taking place inside or outside the school, school productions (as long as they are not a primary vehicle for delivery of the school's curriculum and teaching programme) or community-based arts and cultural activities.

How can you tell if the activity is part of the curriculum and teaching programme?

Applicants need to supply a letter from the school principal verifying that *the activity or project is not part of the school's curriculum and teaching programme, has not been identified by teachers as an activity they would offer students themselves and is not primarily a vehicle for assessment*. If an applicant has not supplied this letter an administrator can request this or an assessment committee could allocate funding but make it conditional upon receipt of this letter.

Test examples for school projects:

Workshops by visiting artists taking place within the school: Yes, as long as this is not part of the curriculum and teaching programme, clearly complements what teachers can offer, and the artists are not replacing the role of the teacher.

School productions: Yes, in some instances, but not if the production is intended to deliver an aspect/s of the school's curriculum and teaching programme and is primarily a vehicle for assessment.

Participation by students in a local performing arts competition: Yes, as long as this is not part of the curriculum and teaching programme, clearly complements what teachers can offer and any additional tutors are not replacing the role of the teacher. Eligible costs might include transport to and from the event, materials for the making of costumes or tutor fees.

NB: Other CCS funding criteria and exclusions also apply to school projects.

Other eligibility information and FAQs

You can find additional information about eligible and ineligible costs and projects under the FAQs on the CCS Online Hub <http://ccs.creativenz.govt.nz>.

5. Advising applicants and receiving applications

Giving advice and information to prospective applicants

A key part of the CCS administrator's role is providing applicants and prospective applicants with information and advice.

Most of the information applicants need is included in the CCS Application Guide. The CCS Application Guide is available in PDF format on the CCS Administrators Hub.

You should post the CCS Application Guide on your website, along with the CCS Application Form, and send it out to any applicants who ask for it.

If you can't find the answer to a question in either this CCS Application Guide or **the CCS Online Hub**, please contact Creative New Zealand's CCS staff for help: ccsadmin@creativenz.govt.nz.

The application form

All applicants must use the standard application form.

You can find a copy of the CCS Application Form on the CCS **Online Hub**.

You will need to adapt the CCS Application Form, eg inserting your logo, contact details, closing dates – **before** you post it on your website. You will find a guide on how to adapt your CCS Application Form on the CCS **Online Hub**.

Once you have made the adaptations you will need to load the CCS Application Form and the CCS Application Guide onto your website. If your council provides for CCS applications to be made online, you'll need to take care that each question from the standard

application form is also included in your online application form.

Acknowledging applications

Administrators must contact applicants to acknowledge their application as soon as possible after the application has been received.

A sample acknowledgement letter/email is provided on the CCS **Online Hub**.

6. Assessment committees: their functions and make-up

Role of assessment committees

Assessment committees are at the heart of the success of the Creative Communities Scheme. Their main role is assessing applications and allocating funding, in line with any specific local priorities that have been set by your council.

The assessors (the members of the assessment committee) should collectively have a broad knowledge of the arts activity in your local area.

Other functions of committee members include:

- discussing and making recommendations for promoting the scheme locally
- receiving reports on funded projects and discussing completed projects
- attending performances, exhibitions and other events funded by the Creative Communities Scheme
- attending meetings organised by Creative New Zealand
- contributing to the Annual Evaluation Report to Creative New Zealand
- electing new community representatives to the committee after a public nomination process (see page 16).

Membership and make-up of assessment committees

Council committee, sub-committee or community committee?

The CCS assessment committee can be established as a committee of council, a sub-committee or a

community committee. When considering which type of committee will best suit the circumstances of your council we recommend that you consult with your chief executive.

Decisions made by this committee do not need to be approved or confirmed by your council.

Whatever form the committee takes, it must meet the following guidelines for membership and decision-making.

Size of the committee

There is no specific requirement for the number of members an assessment committee must have. However, Creative New Zealand strongly recommends there be at least seven, and not more than 11 members. A committee of nine members works well; having an odd number also assists with voting.

Who sits on the committee

Each assessment committee consists of –

Representation from local councils and community arts councils

- Local councils may appoint up to two representatives to the assessment committee. These may be elected councillors or community board members with an arts and culture focus or knowledge. Elected councillors and local board members must not make up more than half of an assessment committee.
- Each community arts council in the local area has the right to have a representative on the assessment committee. Community arts councils are organisations that have been formally gazetted under the Arts Council of New Zealand Tei Aotearoa Act 2014 or previous versions of this Act.

Community representatives

Community representatives on the assessment committee must be familiar with the range and diversity of local arts activities. Ideally membership of

the committee should also reflect the make-up of the local community, eg young people, recent migrants, Asian residents, and local Māori and Pasifika peoples.

At least one member must be of Māori descent and have local knowledge of Māori arts activity. It is recommended that CCS administrators consult with local iwi regarding Māori appointments.

Youth councils, ethnic councils or other community groups do not have an automatic right to be represented on the committee, but they may nominate community representatives for election.

Community representatives can't include elected council members or community board members.

If council staff wish to stand as community representatives they must be there independently of their role in council.

Community representatives must be elected in a public and open way by the existing assessment committee after a public nomination process. Options for doing this include –

- calling for written nominations through newspapers, community noticeboards, direct mail-outs and websites with representatives being elected by the committee from these nominees
- convening a public meeting where nominations are received from the floor with community representatives then being elected by the committee.

However, if there's a limited response to a call for nominations or a public election process or the committee lacks specific knowledge, the committee (via the CCS administrator) may approach individuals directly and invite them to become members.

Having past members mentor new members can be a great way to support new or younger members as they join the committee.

Term of membership

Community representatives may be appointed or elected for a specified term of up to three years and can serve a maximum of two consecutive terms.

This term limitation does not apply to council or community arts council representatives.

It's a good idea to have a combination of new and experienced members. To keep this balance we recommend that committee members be replaced over time.

Chairperson

Each year the assessment committee should elect a chairperson.

A person may serve a maximum of three consecutive years as chair.

Management of committee meetings

To be able to make the best funding decisions, committee members must be free to discuss all aspects of an application. For this reason we recommend that assessment committees consider applications in accordance with the public excluded provisions of the Local Government Official Information and Meetings Act 1987, or, if they are a community committee, in private.

Individual councils are responsible for ensuring that meetings of the assessment committees operate in accordance with the relevant council standing orders, including the taking of minutes.

Dealing with conflicts of interest

To maintain the assessment committee's integrity and to guarantee that its decision-making is transparent and impartial, conflicts of interest must be declared and handled appropriately.

Three types of conflict of interest can arise - direct, indirect, and perceived.

These are explained below, along with the procedures that must be followed when these conflicts arise. All members of the committee are responsible for making sure these procedures are followed.

Direct conflicts of interest

A direct conflict of interest can occur if a committee member applies for funding under the Creative Communities Scheme, or is part of a group that applies and stands to benefit financially or materially from a successful application. In this situation the committee member concerned:

- must declare the conflict of interest as soon as he or she becomes aware of it
- must not assess the application
- must not take part in the decision-making process for that application, and
- must leave the room while the committee is assessing the application.

Alternatively, the committee member or the applicant group can withdraw the application.

A direct conflict of interest can also arise when an assessment committee is operated by a third party such as a community arts council, and the third party applies for funding through the Creative Communities Scheme. Third parties must not be involved in any part of assessment or decision-making process for their applications.

Indirect conflicts of interest

An indirect conflict of interest can occur when someone other than the committee member applies but the committee member would benefit financially or otherwise if the application were granted. In these situations the committee member:

- must declare the conflict of interest as soon as he or she becomes aware of it
- must not assess the application

- must not take part in the decision-making process for that application, and
- must leave the room while the committee is assessing the application.

Alternatively, the applicant can withdraw the application.

Perceived conflicts of interest

There is potential for a perceived conflict of interest when a CCS application is made by a family member, friend or associate of a committee member, or by an organisation associated with the committee member. Exactly how this should be dealt with will depend on the particular situation and particular relationship, as explained below.

Immediate family, and governance or commercial relationships

Committee members must declare a conflict of interest if:

- an application is from an immediate family member, or
- the committee member is involved in the governance of an organisation that has applied, or
- the committee member has a commercial relationship with the applicant.

In these cases, as well as declaring the conflict, the committee member must not assess the application and must leave the room while the committee is assessing it.

An “immediate” family member means a parent, spouse, civil union partner, de facto partner, brother or sister, or child (this includes acknowledged “foster” or “whāngai” siblings or children).

Other relationships

Perceived conflicts of interest may also arise when there is an application from:

- friends
- relatives that aren't immediate family, or
- people and organisations with whom the committee member is associated.

In these cases the committee member must declare the conflict, but should use their discretion in deciding whether they should participate in the assessment and decision-making process.

Recording conflicts of interest

All conflicts of interest must be noted at the **start** of the assessment committee meeting that will be considering the relevant application.

The conflict, and the member's absence during the relevant discussions, must be recorded in the minutes of the meeting.

7. The assessment process

Introduction: Stages of the assessment process

When an application for funding under the Creative Communities Scheme has been received and acknowledged by the local CCS administrator, the application passes through the following stages:

1. **Checking eligibility (Administrator)** – the CCS administrator checks that the application is eligible to be considered by the assessment committee.
2. **Distributing applications to assessors (Administrator)** – the CCS administrator distributes all the eligible applications to the individual assessors.
3. **Applying the Assessment Scale (Individual assessors)** – the assessors mark each application against the Assessment Scale, using the Application Marking Sheet to record a mark out of 20. They then return these marks to the administrator.
4. **Creating a ranked list (Administrator)** – the CCS administrator collates the assessors' marks and creates a ranked list of all applications, from the highest marked to the lowest.
5. **Prioritising applications and allocating funding (Assessment committee)** – the assessment committee meets to discuss the applications and decide which should have priority for funding.
6. **Notifying the applicants (Administrator)** – the CCS administrator notifies each applicant in writing of the assessment committee's decision about their application.

Each of those six stages of the assessment process is explained in more detail here:

Stage 1. Checking applications for eligibility (Administrator)

When an application has been received, your role as CCS administrator includes checking that the application meets the eligibility requirements under the scheme (see page section 4 at page 10 for these requirements).

If an application is ineligible, you should not send it to the assessment committee. However, you should send a list of ineligible applications to the committee so that the committee can note them.

If an application is ineligible because all the necessary information hasn't been provided, eg the budget section is incomplete, you can ask the applicant for more information so the assessment committee can consider the application in this round.

If you're in any doubt about whether the application meets the eligibility requirements, you should discuss this with a Creative New Zealand staff member or send the application to the assessment committee to be assessed.

Stage 2. Distributing applications to assessors (Administrator)

Each application should be assessed by all the assessors. However, if this isn't possible because there is a large number of applications, each application must be marked by **at least three members** of the committee who have relevant experience and knowledge of the particular artform.

You should send the applications out with either a printed or electronic version of the Assessment Scale and the Application Marking Sheet (available on the CCS Online Hub <http://ccs.creativenz.govt.nz>) for your assessors to complete.

Stage 3. Applying the Assessment Scale (Individual assessors)

Assessors must mark applications using the Assessment Scale. This ensures that the assessment process is consistent and objective. The Assessment Scale is included as Appendix 2 of this guide.

Giving each application a mark against the same scale and same set of questions allows applications to be ranked in priority before the assessment committee meets, and provides a starting point for discussion.

Assessors should complete the Application marking Sheet and return this to the Administrator.

Stage 4. Creating a ranked list (Administrator)

Once all the assessors have returned their Application Marking Sheets to you, you should average the marks (total marks for each application divided by the number of assessors who provided marks for that application) and produce a ranked list for the assessors to discuss at the meeting.

The ranked list should include, for each application:

- the name of the applicant
- the name of the project
- the amount requested
- the criterion that the applicant has selected.

Stage 5. Prioritising applications and allocating funding (Committee)

The assessment committee meets to decide which applications should have priority for funding. The committee focuses its discussion on:

- what level of support there is among committee members for those applications that scored highly on the Assessment Scale (a total mark between 16 and 20)

- which “middle ground” applications (a mark between 11 and 15) should be given priority
- strategic funding decisions and local funding priorities that may see applications given priority even though they haven't scored as highly as others.

It's appropriate to support a project if the application is eligible and meets the funding criteria and the assessment committee believes the project should have a high priority.

Grants can be made as general contributions to a project or they can be tagged to a specific aspect of the project.

If an application has stated that the applicant is also asking for funding from other sources, the committee will need to consider how likely it is that the applicant will get that other funding and therefore whether the project will be viable.

Declined applications

If the committee decides to decline an application they will need to identify the reason for the decline. These are:

- The application is ineligible
- The application is incomplete
- The project is a low priority for funding

Taking a strategic approach to funding decisions

Usually there's pressure on CCS funds and it's not possible to fund all of the creative projects taking place in our communities. Assessment committees will need to take a strategic approach to funding and make decisions that represent the best use of the funds available. It's preferable that the best applications are given adequate support to ensure they have a good chance of success, rather than spreading funding too thinly over a larger number of applications.

Funding decisions should also be made from a district or city-wide perspective. Rather than considering individual projects in isolation, it's important that assessors are aware of the arts environment in the city or district as a whole and that they aim to fund projects in a way that develops and enhances the arts throughout the local area.

Specific factors for the committee to consider

When deciding whether a proposed project should be a priority for funding, the committee should consider and discuss the following questions:

- Is there evidence of demand from the community?
- Will the project provide increased, sustained or long-term benefits for the community?
- Will the project contribute to supporting the local arts priorities identified by the local council?
- Is there potential for the project to develop?
- Has the project received CCS support previously and, if so, has the project developed in any significant way?
- Given that priority should be given to strong projects that are likely to be successful, is the proposed level of funding support adequate to ensure that the project will succeed?
- What does the arts environment look like in the local area, and where is support needed? How will the project contribute to the development of the arts within the district or city?

Deciding the appropriate level of funding for an application

Assessment committees should award the amount and type of assistance that they agree is appropriate, regardless of the amount the applicant has asked for. If the committee decides to grant less than the amount asked for, it must be confident that this won't risk making the project unviable.

Local councils or assessment committees must not set an upper limit on how much funding applicants can ask for. However, it's good practice to manage applicants' expectations, and applicants can be given information about the range of funding amounts that have been granted in the past.

Councils and assessment committees also must not specify the level of an applicant's minimum contribution to a project (whether personal or through other funding sources) as a requirement for eligibility under the scheme.

Timing of grant payments

Once a committee has awarded a grant, this should be paid out as soon as possible.

Stage 6. Notifying applicants of the committee's decision and establishing an agreement (*Administrator*)

Notifying successful applicants

All successful applicants must be notified in writing that their application has been granted.

A "Sample letter for successful applicants" is provided on the CCS **Online** Hub. This template letter allows you to insert the applicant's details, the name of the project, the amount the applicant has been awarded, and any specific conditions of the grant, eg if the funds are tagged to certain items or specific aspects of the project.

The letter restates the conditions of funding under the Creative Communities Scheme and reminds the applicant that, by making the application, they've agreed to these conditions.

You also need to include a Project Completion Report form, which can be downloaded from the CCS **Online** Hub. Projects must be completed within 12 months after funding is approved, and the Project Completion Report is due back within **two months** after the project is completed.

Funding agreements

When applicants complete their application form they sign a declaration stating that if they're successful, they will:

- complete the project as described in their application, or seek written approval from the CCS Administrator for any significant changes to a project
- complete the project within a year of the funding being approved
- complete and return a Project Completion Report form within two months of the project being completed
- return any funds that they haven't spent
- keep a record of and receipts for all project expenditure
- participate, if required, in any funding audit of their organisation or project carried out by the local council
- contact the CCS administrator to notify them of any public event or presentation that is funded by the scheme
- acknowledge CCS funding at event openings, presentations or performances
- use the CCS logo in all publicity for their project, such as posters, flyers and e-newsletters, and follow the guidelines for using the logo. The logo and guidelines can be downloaded from:
www.creativenz.govt.nz/about-creative-new-zealand/logos

This declaration will be adequate as a funding agreement and the applicant is reminded of this in the letter advising that they have been successful. However, your council may want to establish an additional funding agreement with successful

applicants, in order to be consistent with your other funding processes. If you do so, the terms of the grant need to be consistent with the requirements set out above.

Notifying unsuccessful applicants

All unsuccessful applicants should be notified in writing that their application hasn't been granted. A sample letter for unsuccessful applicants is provided on the CCS **Online Hub**.

If an application is underdeveloped, the assessment committee may decide to indicate to the applicant that they can submit a reworked proposal in a future funding round.

8. Reporting to Creative New Zealand

Creative Communities Scheme Online Hub

You can find information on how to report to Creative New Zealand in the Creative Communities Scheme **Online Hub**.

You will be asked to provide the following:

1. Contact details (on-going):
 - (a) Up-to-date names and contact details of council staff involved in administering the scheme
2. Upcoming funding rounds (at the end of the previous financial year):
 - (a) Your closing dates for funding rounds for the upcoming financial year
 - (b) Details of any local priorities
3. Applications and assessment committee decisions (within **8 weeks** of your closing dates or by 20 June of each year – which ever is the earliest):
 - (a) Details of all applications received
 - (b) Details of assessment committee decisions
 - (c) Number of project completion reports received since the last funding round
4. Annual evaluation report (June each year)
 - (a) Evaluative information on the running of the scheme and our service to you.

Appendix 1. Glossary (explanation of words and phrases)

Arts activities

Craft/Object art: includes traditional and contemporary applied arts practices of all the peoples of Aotearoa/ New Zealand, including Māori and Pasifika peoples and the diverse cultures of people living in Aotearoa/ New Zealand today. Genres include, but are not limited to, ceramics, furniture, glass, jewellery, object making, studio-based design, raranga, tāniko, tapa making, textiles, tivaevae, typography, weaving and woodwork.

For projects involving a design component, artists can apply for funding to develop and/or make new work and for the public presentation of the work, but not for the commercial manufacture or production of a work.

Dance: includes forms of dance that clearly have an arts and cultural focus (as opposed to aerobics, fitness or martial arts) eg kapa haka, tango, traditional Highland dancing, hip-hop, classical Indian dance, Pacific dance, ballet, tap and jazz.

Inter-arts: Inter-arts projects integrate artforms of any cultural tradition, combining them to create a new and distinct work. The result of this integration is a hybrid or fusion of artforms outside of Creative New Zealand's existing artform categories.

Literature: includes both fiction and non-fiction

- 'Fiction' includes, but isn't limited to, novels, novellas, short stories, poetry, children's fiction, young adult fiction, graphic novels, illustrated picture books, and speculative fiction such as fantasy fiction, science fiction, detective fiction, and historical fiction.

- 'Non-fiction' includes, but isn't limited to, autobiography, biography, essays, social commentary, literary criticism, reviews, analytical prose, non-fiction written for children, young adult non-fiction, and writing about the physical and natural sciences.

Literary activities may include poetry readings,, local storytelling, writers' and readers' events, and creative writing workshops. Creative New Zealand does NOT consider the following to be literature: instruction manuals, guide books, phrase books, and do-it-yourself and how-to books (including travel guides, gardening books, and recipe books); bibliographies, dictionaries, encyclopedias and professional reference works; newsletters; hymn books; and publisher catalogues.

Māori arts: arts activities that can be regarded as strong expressions of Māori identity. They include the following types of arts practice, which can also form the focus of workshops, wānanga and festivals:

- heritage te reo-based artforms, eg whaikōrero, haka, karanga and whakapapa recitation, waiata mōteatea, pao and kōrero paki
- heritage material artforms, eg toi whakairo (carving), tukutuku (wall decoration), kōwhaiwhai (painted rafters), and ngā mahi a te whare pora (weaving, textiles and basketry)
- customary performance arts such taonga puoro, karetao (puppetry), ngā tākaro (string games)
- contemporary Māori arts activities that draw on traditional heritage artforms, fusing them with other elements to create innovative expressions of Māori cultural identity, eg theatre and contemporary dance productions, creative writing, songwriting, and photography.

Multi-artform (including film): projects that combine or feature two or more artforms, eg a youth project that combines music and visual arts, or a festival that features dance, music and theatre. Film: includes

animation, dance film, documentary film, experimental film, feature film, short film, and moving-image art projects. Film festivals presenting work created outside your local area are not eligible for support via CCS.

Music: includes all music genres, eg classical and contemporary music; popular and rock music; rap and hip-hop; orchestral and choral music; brass bands; opera; jazz; 'world' music; and traditional and contemporary Māori and Pacific Island music.

Pacific arts: arts activities that identify with the unique cultural perspectives of individual Pacific nations (such as Samoa, the Cook Islands, Fiji, Tonga, Niue, Tokelau and Tuvalu) as represented by New Zealand's Pasifika communities. Pacific arts activities can include the following types of arts practice, which can also form the focus of workshops, fono and festivals:

- heritage language-based artforms that relate to specific cultural traditions, eg storytelling, chanting and oral history
- heritage material artforms, eg woodcarving, weaving, tivaevae and tapa-making
- traditional dance, theatre and music performance eg Samoan siva (dance) and Cook Island drumming.
- contemporary Pacific arts activities that draw on traditional heritage artforms, fusing them with other elements to create innovative expressions of Pasifika cultural identities, eg theatre and contemporary dance productions, music, creative writing, songwriting and photography.

Theatre: includes all theatre genres, eg comedy, drama, physical theatre, street theatre, musical theatre, pantomime, circus, clowning, puppetry, mask, and theatre by, with and for children.

Visual arts: includes customary and contemporary practices of all the peoples of Aotearoa/New Zealand, including Māori and Pasifika peoples and the diverse cultures of people living in Aotearoa/New Zealand today, eg drawing, painting, installation, kōwhaiwhai, photography, printmaking, sculpture, tā moko, and typography.

General terms

Arts: all forms of creative and interpretative expression (from the Arts Council of New Zealand Toi Aotearoa Act 2014, section 4).

Artform: one of various forms of arts practice.

Community: a community may be based around a place, a cultural tradition, or commonly held interests or experiences.

Ethnicity: an ethnic group is made up of people who have some or all of the following characteristics:

- a common proper name
- one or more elements of common culture, which may include religion, customs or language
- a unique community of interests, feelings and actions
- a shared sense of common origins or ancestry
- a common geographic origin.

Genre: a category of artistic, musical or literary composition characterised by a particular style, form or content; a kind or type of work.

Heritage arts: artistic expressions and forms reflecting a particular cultural tradition or traditions that continue to be celebrated and practised by New Zealand artists and practitioners, and that are appreciated and supported by New Zealand communities.

Masterclasses: classes, workshops, seminars or other training offered by experienced and respected artists and practitioners (see also Wānanga).

Project: A self-contained activity that is time bound with an identifiable start and end date.

Territorial authority: a district or city council.

Wānanga: a Māori term for a forum or workshop.

Appendix 2. Assessment scale

How the Assessment Scale works

On the basis of the information provided in each application for Creative Communities Scheme funding, the members of the assessment committee give a mark from 1 to 4 for each of the five assessment areas set out below. The individual marks for each assessment area will provide a total score out of 20. These are then averaged and a ranked list is created listing the applications with the highest scores at the top.

The five assessment areas

Area 1 The idea / Te kaupapa

What is it the applicant wants to do?

Give a mark based on your assessment of how strong and well-developed the idea behind the proposed project is.

-
- 4 The idea / kaupapa is extremely strong and well-developed.

 - 3 The idea / kaupapa is generally strong and has merit.

 - 2 The idea / kaupapa is under-developed.

 - 1 The idea / kaupapa is not developed

Area 2 The process/Te whakatutuki?

How will the applicant carry out the project, and where and when?

Give a mark based on your assessment of the process (creative and/or practical), planning and timeline put forward for the project in the application.

-
- 4 The process, planning and timeline are extremely well-conceived and convincing.

 - 3 The process, planning and timeline are mostly well-conceived and credible.

 - 2 Some aspects of the process, planning or timeline are well-conceived.

 - 1 The process, planning and timeline are poorly conceived and not convincing, and/or key elements of the process, planning and timeline are incomplete.

Area 3 The people/Ngā tāngata

Who is involved?

Give a mark based on your assessment of the relevant experience of the individual or group and their ability to deliver the project.

-
- 4 The ability and experience of the individual or group involved in the delivery of the project is exceptional.

 - 3 The ability and experience of the individual or group involved in the delivery of the project is strong.

 - 2 The ability and experience of the individual or group involved in the delivery of the project is below average or unproven.

 - 1 The ability and experience of the individual or group involved in the delivery of the project is unknown or not credible.

Area 4 The criteria/Ngā paearu

How will the project deliver to the selected criterion?

Give a mark based on how well the proposed project will deliver to the selected criterion.

-
- 4 The project has the potential to deliver exceptional results under the selected criterion.
-
- 3 The project has the potential to deliver strong results under the selected criterion.
-
- 2 The project has the potential to deliver limited results under the selected criterion.
-
- 1 The project has the potential to deliver minimal or no results under the selected criterion.
-

Area 5 The budget/ Ngā pūtea

How much will the project cost?

Give a mark based on your assessment of how strong the proposed project's financial information is and how reliable its budget is.

-
- 4 The financial information, including the budget, is realistic, complete and accurate.
-
- 3 The financial information, including the budget, is mostly complete, realistic and accurate.
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- 2 The financial information, including the budget, is incomplete and only partly realistic and accurate.
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- 1 The financial information, including the budget, is unrealistic and/or incomplete and/or inaccurate.
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Information only reports

Ngā pūrongo mōhiohio anake

There are no reports.

Public excluded

Take matatapu

There are no reports.

Closing prayer/reflection/words of wisdom

Karakia/huritao/whakataukī

The Chairperson will invite a Member to provide the closing words and/or prayer/karakia.

Meeting closure

Katinga o te hui

The Chairperson will declare the meeting closed.

Workshops

Hui awheawhe

There are no scheduled workshops.