TE KAUNIHERA Ā-ROHE O
ŌTOROHANGA
DISTRICT COUNCIL

Creative Communities Scheme Committee

Open Agenda

Date: Thursday, 16 September 2026

Time: 6.00pm

Location: Council Chambers, 17 Maniapoto Street, Ōtorohanga

Meeting type: Ordinary

Public access: Open to the public

Livestream and recording: Livestreamed and recorded on YouTube

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 Wednesday, 16 September 2026 commencing at 6.00pm.

Tanya Winter, Chief Executive 31 August 2026

Open Agenda

Committee membership

Chairperson	Elle Freestone
Committee Member	Kiana Ormsby
Committee Member	Richard Scott
Committee Member	Jasmine Teei
Te Whare o Waiwaiā Representative	Mellissa Gage
Grants and Awards Committee Representative	Jo Butcher
Grants and Awards Committee Representative	Tayla Barclay

Disclaimer

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

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There are no reports.		

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There are no reports.		

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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

Apologies — Ngā hōnea

A Committee Member who does not have a 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 Committee Members apology constitutes a grant of ''leave of absence' for that specific meeting(s).

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

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 Creative Communities Scheme Committee accept the late item _____ due to _____ to be heard _____.*

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 05 May 2026.

TE KAUNIHERA Ā-ROHE O
ŌTOROHANGA
DISTRICT COUNCIL

Open Minutes

CREATIVE COMMUNITIES SCHEME COMMITTEE

5 May 2026

Creative Communities Scheme Committee

Open Minutes of an ordinary meeting of the Creative Communities Scheme Committee held in Waikōwhitiwhiti (Council Chambers), Ōtorohanga District Council, 17 Maniapoto Street, Ōtorohanga on Tuesday, 5 May 2026 commencing at 6.00pm.

Tanya Winter, Chief Executive 18 May 2026

Committee attendance

Chairperson		Attended
Committee Member	Elle Freestone	Attended via Zoom
Committee Member	Kiana Ormsby	No apology lodged
Committee Member	Richard Scott	Attended
Committee Member	Jasmine Teei	Attended via Zoom
Te Whare o Waiwaiā Representative	Mellissa Gage	No apology lodged
Grants and Awards Committee Representative	Jo Butcher	Apology
Grants and Awards Committee Representative	Tayla Barclay	Attended

ŌDC senior staff in attendance

Group Manager Strategy & Community	Nardia Gower	On leave
Group Manager Business Enablement	Graham Bunn	Attended

Chairperson's Certification

These minutes of the meeting of the Creative Communities Scheme Committee held on 22 April 2026 are confirmed as a true and correct record of the proceedings of that meeting.

_____Chairperson _____Date:

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Public excluded	Take matatapu	Page #
There are no reports.		

Closing formalities	Nga tikanga whakakapi	Page #
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Meeting closure		6

Commencement of meeting Te tīmatanga o te hui

Acting Chairperson Graham Bunn declared the meeting open at 6.23pm.

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

Mr Bunn provided the opening karakia.

Apologies Ngā hōnea

Resolved CC1: That the Creative Communities Scheme Committee receive and accept the apology from Councillor Jo Butcher for non-attendance.

Board Member Scott | Councillor Barclay

Election of a Chairperson

Jasmine Teei nominated Elle Freestone as Chairperson, seconded by Richard Scott. There being no further nominations, Elle Freestone was elected unopposed.

As Chairperson Freestone was attending via Zoom, Mr Bunn continued to Chair the meeting on her behalf.

Late items Ngā take tōmuri

There were no late items.

Declaration of a conflict of interest Te whakapuakanga pānga taharua

There were no declarations made.

Information reports Ngā pūrongo mōhiohio anake

Item 1: Ōtorohanga District Creative Community Grants Scheme – Accountability Reports for Round 2 of 2025/26

The Committee received the report titled CCS Accountability from Nicky Deeley, Manager Community Development and Wellbeing. Discussion focused on the status of outstanding accountability reports from previous funding rounds. It was noted that six projects remain outstanding and that staff are actively working with funding recipients to complete reporting requirements.

Resolved CC2: That the Creative Communities Committee receive the report titled 'CCS Accountability' from Nicky Deeley, Manager Community Development & Wellbeing.

Councillor Barclay | Board Member Scott

Decision reports Ngā pūrongo whakatau

Item 2: Ōtorohanga Community Grants – Consideration of Applications for Round 2 of 2025/26

The Committee considered nine applications received for Round 2 of 2025/26, noting that this was the largest funding round to date, with total funding requests exceeding the available budget. Each application was assessed against the Creative Communities Scheme criteria. Discussion included applicant location, community benefit within the district, project delivery feasibility, and value for money. Clarification was provided by staff where required, including eligibility of applicants residing outside the district where project delivery occurs within Ōtorohanga. Following deliberations, the Committee agreed funding allocations that fully utilised the available budget of $11,628.35.

Meeting Chairperson, Graham Bunn adjourned the meeting for a short break from 7.17pm to 7.22pm.

Resolved CC3: That the Creative Communities Scheme Committee **APPROVE** the applications listed below from the Ōtorohanga Creative Community Grants Fund, and disburse the funds as listed to successful applicants:

Applicant	Amount
Chantelle Cobby	$265.00
Elevate	$0.00 (deferred to a future round)
Encore	$1,175.50
Fun-Raising Chicks	$0.00 (deferred to a future round)
Keri Taylor / Arohena School	$2,161.00
Kio Kio School	$2,500.00
Ōtewā School	$2,526.85
Ōtorohanga Creative Conduit	$3,000.00
Te Huia & Rangiwherowhero Whānau Trust	$0.00

Board Member Scott | Chairperson Freestone

Public excluded

There were no public excluded reports.

Closing prayer/reflection/words of wisdom

A closing karakia was provided.

Meeting closure

The Chairperson closed the meeting at 7.45pm.

Workshops

There were no workshops.

Adoption of Minutes

That the Open Minutes of the **Creative Communities Scheme Committee** meeting held on **22 April 2026** be adopted as a true and correct record.

Moved: _____ *Seconded:* _____

Version control

Version	Status	Date	Description
1.0	Draft	22 April 2026	Initial draft prepared following the meeting
2.0	Confirmed	[insert adoption date]	Minutes adopted by the Creative Communities Scheme Committee

Declaration of a conflict of interest — Te whakapuakanga pānga taharua

Members are reminded to stand aside from decision making when a conflict arises between their role as an elected 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 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.*

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 Creative Communities Scheme Committee 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.

Item 4	Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 1 of 2026/27
To	Creative Communities Committee
From	Nicky Deeley, Manager of Community Development
Type	**DECISION REPORT**
Date	16 September 2026

1. Purpose | Te kaupapa

1.1. To decide funding allocations for Ōtorohanga Creative Communities Scheme Grants applicants in Round 1, the first of two rounds for 2026/2027.

2. Executive summary | Whakarāpopoto matua

2.1. The Creative Communities Scheme (CCS) is a partnership between Creative New Zealand (CNZ) and local authorities, aimed at increasing local participation in the arts and enhancing the diversity of arts available to communities. Ōtorohanga District Council (ŌDC) administers the CCS on behalf of CNZ with a local assessment panel responsible for making funding decisions.

2.2. This report outlines the CCS, and presents the applications received for this funding Round 1 the first of two rounds of 2026/27 for the Committee to consider.

2.3. The annual funding across both Rounds 1 and 2 of 2025/26 is $21,246.

2.4. Nine applications requesting $33,676.11 have been received for this round, which exceeds the available funds.

2.5. Copies of the applications received for this round are attached to this report as Appendix 1.

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:

Elevate	$	Fun Raising Chicks	$
Kaiewe Maori Womens Welfare League Branch	$	Ōtorohanga Creative Conduit	$

Ōtorohanga Historical Society (Museum)	$	Ōtorohanga Support House Whare Āwhina	$
Peng Wang	$	Te Huia and Rangiwherowhero Whanau Trust	$
TriggarHappy	$		

4. Context | Horopaki

4.1. The Creative Communities Scheme (CCS) is a partnership between Creative New Zealand and local authorities, supporting opportunities for New Zealanders to participate in the arts within their local communities. Each local authority has an assessment panel that represents its community, and these panels are responsible for making funding decisions.

4.2. Ōtorohanga District Council (ŌDC) administers the CCS on behalf of Creative NZ. The locally appointed assessment committee are delegated to assess and allocate funding to eligible applicants.

4.3. The CCS aims to increase local participation in the arts and expand the variety and diversity of arts available to communities. Creative New Zealand sets the funding criteria, which are available on the Council's website along with frequently asked questions to assist and encourage new applicants. The CCS Guidelines are attached as Appendix 3.

4.4. 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 annually. This is Round 1, the first of two rounds for the 2026/2027 year.

4.5. This report outlines the CCS, and presents the applications received for this funding round for the Committee's consideration.

4.6. Annual Funding for 2026/2027

4.7. The annual allocation assigned across both Rounds 1 and 2 for the Ōtorohanga District from Creative NZ for 2026/27 is $21,246.

4.8. The availability of these grants was advertised in *King Country News*, and promoted on the Council's website, Facebook page, and shared on community Facebook pages. It was also circulated via email to elected members, ŌDC staff, previous applicants, non-profits, clubs, district schools, and email networks.

5. Discussion | He kōrerorero

Application, criteria, and assessment

5.1. This meeting is focused on Round 1, the first funding round for 2026-2027. A total of $33,676.11 has been requested from 9 applicants which exceeds the available funds for the year.

5.2. Nine applications are attached to this report as Appendix 1.

5.3. In the CCS criteria it is acceptable for an applicant to apply or re-apply in 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. An applicant may also apply for support in other Council managed funds within the same round.

5.4. All applications have been assessed by the Grants Manager and all line items, tools, and materials, are eligible for funding. This deliberation meeting is for the Committee to make the final decisions.

5.5. The Committee is provided with an Assessors Scoresheet (Appendix 2) to review each application and make funding recommendations. The Committee is required to apply the CCS assessment scale, complete the indicated columns, and email the document to staff no later than 9am, Monday 14 September.

5.6. Individual assessments are not binding, and Committee members may adjust their views during deliberation. However, this initial assessment can serve as useful tool to highlight consensus among Committee members regarding specific applications.

5.7. The collated results will be presented to the Committee at the funding deliberation meeting on 16 September and is used to support discussion and make final funding decisions.

5.8. The CCS Application Guide (Appendix 3) provides a detailed explanation of the criteria and answers frequently asked questions. Assessors can refer to this guide for additional information and guidance on assessing applications.

5.9. Should Committee members have any questions about an application, or about how the funding guidelines apply, please email the Grants Administrator prior to the meeting on 16 September. This allows staff time to seek clarification from the regional CCS Administrator if needed.

5.10. The quality or style of an application should be considered separately from the merits of the proposal and the applicant's ability to deliver it. This includes applications that may have been prepared with assistance from others or through digital tools such as AI.

5.11. Partial funding requires a creative individual or group to spend further significant time seeking out other funding avenues which can also be under demand. In some instances, it may be more helpful to decline an application this round to consider funding it fully in the next round.

5.12. Any unallocated funding this round rolls on to the second and final round of the year.

5.13. Within the Assessors Scoresheet if an applicant has received funding from Council in any other capacity, and these instances are noted.

6. Strategic Considerations | Ngā whai whakaarotanga

Significance and engagement

6.1. The significance of this decision, as assessed against our policy, is low. The Committee includes not only Councillors, but also community representatives ensuring community voice when making final resolutions.

6.2. Council will use the engagement level of 'inform' to share the successful applicants and projects with the community.

Mana whenua / Māori

6.3. The CCS actively supports Māori culture and arts by funding projects that celebrate and showcase Māori heritage. The scheme encourages broad participation in various forms of creative expression, including dance, performance, visual arts, and music, while fostering community involvement.

Strategic alignment

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 with the agreement with Creative New Zealand and Council.

Financial

6.6. The annual allocation of $21,246 is assigned to the Ōtorohanga District from Creative New Zealand, meaning it is not funded through rate payments. This allocation does not cover the staff costs associated with administering the fund.

Risk analysis

6.7. The Committee should carefully consider the potential risks of spreading funding too thinly by partially funding applications. Applicants may need to seek additional funding, which could impact the completion of their projects and, in turn, affect community outcomes.

7. Appendices | Ngā āpitihanga

Number	Title
1	Applications received
2	Assessors scoresheet
3	Assessor' guide

Assessors please note;

This appendix contains redactions of personal information and
links to an applicants accompanying documents which may now be outdated.
All documentation presented is the most current version.

APPLICANT; ELEVATE

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Elevate (Otorohanga District Development Board)

Contact person (for a group):

Carolyn Christian

Street address:

Maniapoto Street

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.

Otorohanga District Development Board

Bank account number:
-please double check the numbers are correct

[redacted]

GST number:

[redacted]

Ethnicity of applicant/group:

(you can select multiple options)

New Zealand European/Pâkehâ
Mâori

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 mail-out

Project name:

Village Green Mural

Brief summary of the project:

The Village Green Mural project will commission local artist Rebecca Dowman-Ngapo to design and paint a large-scale public mural on a 39 square metre wall within the

Ôtorohanga Village Green. The artwork will celebrate Ôtorohanga's identity as the Kiwiana Capital of New Zealand through imagery inspired by native wildlife and native plants. Located in a highly visible public space, the mural will provide free and ongoing access to the visual arts for residents and visitors while enhancing an important community gathering place.

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

Village Green Maniapoto Street Ôtorohanga

Start date of your project;
- remember it cannot begin before May 2026

20/09/2026

End date of your project
- you have until May 2027 to complete

31/12/2026

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 commissioned local artist 2–3 volunteers assisting with project support Local contractors providing access equipment and site assistance Elevate Ôtorohanga District Development Board coordinating project delivery

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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?

The mural will be permanently located in one of Ôtorohanga's busiest public spaces and will be viewed daily by local residents, whânau, school groups and visitors. Although exact audience numbers cannot be measured, the artwork will remain freely accessible.

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.

The purpose of this project is to increase access to the visual arts by creating a permanent public artwork that reflects the unique identity of Ôtorohanga. The mural will be painted on an existing 39 square metre wall overlooking the Village Green. The design will incorporate the existing blue wall colours while featuring native birds, native plants and Kiwiana-inspired imagery that reflects the district's natural environment and identity.
Public art removes many of the barriers that can prevent people from participating in the arts. Unlike galleries or ticketed events, this mural will be freely accessible every day, allowing people of all ages and backgrounds to experience art as part of everyday life. By commissioning a local artist, the project will also support the local creative sector while showcasing local artistic talent in a prominent community location. Funding is sought to cover artist fees, specialist mural materials, protective graffiti coating and access equipment required to safely complete the artwork.

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)

$7,500

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

(note; please write in numerals only)

$7,500

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?

This project was originally proposed by the Kiwiana Committee in 2023. The committee first approached Ôtorohanga College, where the art teacher was enthusiastic about incorporating the mural into the school curriculum. Unfortunately, due to staffing commitments and time constraints, the college was unable to proceed. A second local artist was then approached but was unavailable to undertake the commission. An Auckland-based mural artist was subsequently engaged; however, they withdrew shortly before work was due to begin. We are now delighted that respected local artist Rebecca Dowman-Ngapo has accepted the commission. Her involvement allows the project to remain locally driven while supporting a professional artist from our own community.

The project will be delivered through the following stages: Finalise the mural design with Rebecca Dowman-Ngapo. Review the concept with Elevate Ôtorohanga District Development Board. Arrange access equipment through local contractors. Prepare the wall surface. Paint the mural over approximately five weeks, primarily on weekends. Apply a specialist graffiti protection coating to ensure the longevity of the artwork. Complete final inspections and project wrap-up. Elevate Ôtorohanga District Development Board will oversee project management, volunteer coordination, contractor liaison, health and safety requirements and communication with neighbouring businesses throughout the project.

The people/Ngâ tângata:
- 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?

Rebecca Dowman-Ngapo is a well-known and respected local artist whose work celebrates culture, community and the natural environment. Commissioning Rebecca ensures this project supports local creative practice while producing an artwork that reflects the identity of Ôtorohanga. Project Coordination Elevate Ôtorohanga District Development Board will coordinate the project, including: project management contractor engagement volunteer coordination health and safety communication with nearby businesses and stakeholders. Audience The project is intended for the entire Ôtorohanga community, including residents, whânau, schools, visitors and anyone using the Village Green and surrounding town centre. Because the mural is located in a public space, everyone will be able to enjoy the artwork free of charge.

The criteria/ Ngâ 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

This project strongly supports access and participation by creating a high-quality public artwork that is freely available to everyone. Unlike exhibitions or performances that require admission or attendance at a specific time, the mural will become a permanent feature of the town centre, allowing people to experience visual art whenever they visit the Village Green. The project encourages everyday engagement with the arts, strengthens community pride and celebrates local identity through creative expression. By employing a local professional artist, the project also contributes to the sustainability of the local arts sector while recognising and promoting artistic talent within the district.

The budget/Ngâ pûtea:
You need to cost out your projects. <u>What will the funds actually pay for?</u>
Examples of costs can include ; kinds of materials, artist fees, tools, equipment rental, venue rental etc.
You need to gather quotes to get a realistic idea of what the project will cost.

See the guideline document if you have any questions about what you can include, you can download this on the sidebar on the first page of this form.

Please upload your budget as a separate document. The template for this can also be found on the first page sidebar of this form.

[redacted]

Any other supporting documents:

[redacted]

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

Yes I agree.

QUOTE

Rebecca Dowman-Ngapo / Somewhere Art
[redacted]
Otorohanga 3900
New Zealand

Katrina Christison

Quote ref: [redacted]
Quote date: 29/06/2026
Expiry date: 01/08/2026

Description	Qty	Price	GST	Total (excl. GST)
Village Green (blue wall) Mural - Te Whenua, Te Wai, Te Ngahere (The Land, the Waters, the Forest)	39.00	$150.00	$0.00	$5,850.00
- Labour and materials for approx. 39m2 wall				
OPTIONAL - but recommended: UV protective varnish - 1 can = 11 m2 approx. coverage (so for this project 3 cans would be required = $150)	3.00	$50.00	$0.00	$150.00

Subtotal (excl GST):	$6,000.00
Total GST:	$0.00
Quote total:	**$6,000.00 NZD**

Quote comments:
Quote for Village Green mural - native, flora and fauna theme

- Start date to be decided

- Mural will be installed on weekends as discussed

- This quote does not include the cherry picker as advised

For any enquiries relating to this quote please contact Rebecca Dowman-Ngapo / Somewhere Art

Private & Confidential

11 February 2026

TO: Elevate
Otorohanga

Quotation for Village Green Mural

Cherry Picker Hire 15Mtr

X1 Week hire $1500.00 +gst
- Includes harness hire

Many thanks,
Zara Gray
PO Box 135, 3940
3 Main North Road
Otorohanga, 3900
07 873 8788
[redacted]
zara@craneworks.co.nz

Te Whenua, Te Wai, Te Ngahere
(The Land, the Waters, the Forest)

Original drawing, created using watercolour pencil over a 60% opacity photo of the wall

This mural celebrates Ōtorohanga's identity as the Kiwiana Capital of New Zealand and the biodiversity that surrounds our town. It does not showcase the country's most colourful birds or the most glamorous wildlife. There are no brilliant plumes or brightly coloured creatures here. Instead, it celebrates species that, much like the people of Ōtorohanga, are humble, resilient, unique, and quietly remarkable. Some may even describe them as unusual or ugly, yet each plays an essential role in our natural world and each deserves recognition. Together, they tell a story of survival, conservation, and the challenges they face in an ever-changing world - the delicate balance between **te whenua** (the land), **te wai** (the waters), and **te ngahere** (the forest).

At the heart of the composition stands the Huipūtea, a magnificent 300-year-old kahikatea tree. More than just a tree, Huipūtea is a significant cultural taonga (treasure) for Ngāti Maniapoto, having stood as the backdrop to a pivotal battle during the Musket Wars in 1822. It is also a symbol of resilience, having endured centuries of flooding, changing landscapes, and urban development while continuing to watch over the community.

No mural representing Ōtorohanga would be complete without our local icon, the brown kiwi. The kiwi anchors the town's identity as New Zealand's "Kiwitown", with the Kiwi House playing an essential role in putting Ōtorohanga on the map for conservation and wildlife tourism. Brown kiwi remain “conservation dependent”, with wild populations continuing to decline, making the work of the Kiwi House more important than ever. Since opening in 1971, the Kiwi House became the first facility in New Zealand to successfully display and breed brown kiwi in captivity specifically for release back into the wild. Over the decades, it has successfully bred and released more than 150 kiwi into predator-controlled habitats, making a significant contribution to the survival of this iconic species.

The Mahoenui giant wētā represents one of New Zealand's rarest insects, with a “nationally critical” population of just over 2,000 individuals. It is unique not only because it has adapted to living in introduced gorse but also because its natural habitat lies just outside of Ōtorohanga, just 20 to 60 minutes from town. The Ōtorohanga Kiwi House operates an important captive breeding programme that has helped secure the

future of this extraordinary species. Hundreds of giant wētā have been bred and transferred to predator-free sanctuaries such as Maungatautari, giving this ancient insect a fighting chance against extinction.

The longfin eel (tuna) pays tribute to the waterways that have shaped both our landscape and our history. A treasured taonga to Māori, the longfin eel is found nowhere else in the world. It is one of the largest and longest-living freshwater fish on Earth, growing to over two metres in length and living for more than 100 years. Longfin eels are vital to the health of our rivers and wetlands, feeding on smaller fish, crustaceans, and aquatic insects while also cleaning waterways by consuming dead and decaying matter. They are amazing - capable of climbing up waterfalls, wriggling across damp land, and, at the end of their long lives, they go on an extraordinary six-month migration across to tropical Pacific spawning grounds at the end of their lives. Today, the species is classified as "At Risk - Declining" due to habitat loss, barriers to migration, and overharvesting.

Radiating from behind the central subjects is a selection of native plants that reflects the rich natural heritage of the district. Harakeke acknowledges the plantings around town especially near the Giant Pūkeko sculpture on Huipūtea Drive. Kowhai, found throughout the town, provide food for tūī and signal the arrival of spring. Totara, once the most prized timber for carving waka, symbolises the waka displayed at the Ōtorohanga Museum. Together with rimu, these trees also represent the region's rich logging and sawmilling history, their timber helping to shape many of our earliest buildings and homes. Ferns evoke the lush forest floor where kiwi forage, while delicate glowworms shimmer throughout the mural, recognising Ōtorohanga as the gateway to the Waitomo caves and symbolising the forest's living light.

Ultimately, this mural is a celebration of the often-overlooked treasures that make Ōtorohanga extraordinary. It reminds us that beauty is not always bold or obvious, but can be found in resilience, in rarity, and in the quiet persistence of nature. **Te Whenua, Te Wai, Te Ngahere** reminds us that none of these elements exist in isolation. The land nourishes the forest, the forest protects the waterways, and the waterways sustain life in return. This mural is a reflection of those enduring connections and of the often-overlooked species that depend upon them. It is a tribute not only to our unique natural heritage but also to the people and organisations who continue to protect it, ensuring that these stories - and these remarkable taonga - will be passed on to future generations.

Drawing scanned an overlaid onto a photo of the wall – potential for #ŌTOROHANGA to be added either directly onto the garden wall or painted onto either corflute or an ACM panel and attached to the garden wall for photographic and town marketing purposes.

Drawing scanned an overlaid onto a further away photo of the wall – potential for #ŌTOROHANGA to be added either directly onto the garden wall or painted onto either corflute or an ACM panel and attached to the garden wall for photographic and town marketing purposes.

APPLICANT; FUN RAISING CHICKS

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Fun Raising Chicks Waikato

Contact person (for a group):

Liz Morgan

Street address:

[redacted]

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.

Fun-raising chicks Waikato

Bank account number:
-please double check the numbers are correct

[redacted]

GST number:

No Answer

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.

No

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

Word of mouth

Project name:

Otorohanga Annual Christmas Market

Brief summary of the project:

A community event for christmas time showcasing stallholders, food vendors and entertainment featuring local musicians & dance groups. Proceeds from the day are given back to local not for profit organizations such as St John's cadets, Riding for Disabled etc

---

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

Island Reserve, Orahiri Terrace, Otorohanga

Start date of your project;
- remember it cannot begin before May 2026

06/12/2026

End date of your project
- you have until May 2027 to complete

06/12/2026

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 Organisers, up to 10 extra helpers, up to 50 for music, entertainment, games, kids area etc & approx 100 stall holders (single and double sites) & food vendors

---

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?

1000

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):

Music

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

creation and presentation

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 application is specifically around the stage, entertainment section which poses quite a cost. While we are fortunate enough to have a truck for a stage as sponsorship, there are still other significant costs which factor in which we cannot afford. There are two main things:
1. PA & stage sound provided by a sound engineer which covers all things needed to run

the stage including a generator which is of a substantial size, full PA and stage backline, mixing desk and allowance for sound technicians for the day

2. We have been working on minimum koha to date with what we can afford. As a musician myself, I understand the importance of compensation for quality local musicians with travel and performance so we would like to increase the compensation amount for those performers.

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)

$5,172.25

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

(note; please write in numerals only)

$5,172.25

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?

Meetings commence in June where we will begin planning. Each member of the Fun Raising Chicks has an allocated area i.e. myself for stage and entertainment, someone else looks after advertising, someone else looks after stall holder applicants etc. Components include: stall holders, food vendors, entertainers, insurance

---

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?

Musicians including individual solo artists, duos and bands & dance groups (i.e. line dancers, kapa haka, Fijian groups and noting the Kapa Haka and Fijian groups consist of pupils from Otorohanga schools). I have included a quote for a covers band to perform

a two hour slot from lunchtime which has worked well in the past. Around September I will be putting the word out first and foremost to local musicians and groups/schools for interest and availability and will start building a line up of performers with morning slots between 9am & 11.15am before the band starts at 12pm. Audience will be market goers and supporters of performers. We have quite a tight knit group that look after each other well in Otorohanga and we are always trying to pull in new local acts to support which also showcases their talent. We endeavour to keep all performers local to Otorohanga area, subject to availability at the time.

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 & participation in the arts. Not only are we showcasing local talent for entertainment, we are also showing local art & crafts from the market stall-holders selling products which a-lot are made and handcrafted in our local district

---

The budget/Ngā pūtea:
You need to cost out your projects. <u>What will the funds actually pay for?</u>
Examples of costs can include ; kinds of materials, artist fees, tools, equipment rental, venue rental etc.
You need to gather quotes to get a realistic idea of what the project will cost.

See the guideline document if you have any questions about what you can include, you can download this on the sidebar on the first page of this form.

Please upload your budget as a separate document. The template for this can also be found on the first page sidebar of this form.

[redacted]

Any other supporting documents:

-What else do you want us to see?
-You could include artist cv/exhibition history, photos or examples of your art work, qualifications, letters of support etc

[redacted]

Any other supporting documents:

[redacted]

Any other supporting documents:

[redacted]

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

Yes I agree.

BUDGET

Band (performance, travel, gear) - $1200

Sound and stage hires $2766.25

Performer Koha $1206
(This is based on $120 per 20min slot,
6x slots between 9am & 12pm in the morning).

TOTAL $5,172.25

13th July 2026

QUOTATION Live Band Entertainment

Fun Raising Chicks Waikato
[redacted]

Event	DESCRIPTION	UNIT PRICE	TOTAL
Otorohanga Annual Christmas Market 6th December 2026	Full four-piece band performance. Includes: - Travel - Supply of backline where required (amps, stands, microphones etc) - 2 hours live music -	$1,200	$1,200

Contact name: Liz Morgan
Phone: [redacted]
Email: [redacted]

Notes:

- *PA/Sound Reinforcement is excluded from this quote*
- *A separate quotation for PA/Sound Reinforcement & Sound Engineering is covered under a separate attached quotation*
- *This quotation covers the man band performance costs only. Additional performer koha/payments for shorter morning slots are outlined separately costings on attached spreadsheet within funding application*

Your Sound and Lighting
027 305 9384 Te Kuiti

QUOTE

Fun-Raising Chicks Waikato - Otorohanga Market Day 2026

Date
3 Jan 2026

Expiry
5 Dec 2026

Quote Number
QU-0039

GST Number
[redacted]

Your Sound and Lighting Partnership
[redacted]
RD 6
Te Kuiti 3986
Waikato
NEW ZEALAND

Description	Quantity	Unit Price	Amount NZD
Electro-voice ETX 18SP subwoofer	4.00	130.00	520.00
Electro-voice ETX 35P speaker	2.00	130.00	260.00
Electro-voice ETX 12P speaker w stand & cabling	4.00	100.00	400.00
Allen and Heath QU32 digital mixing console with digital stage box including snake	1.00	150.00	150.00
Audio Technica wireless hand held	2.00	60.00	120.00
6x Drum mics, 2x guitar mics, 3x DIs including all microphone stands	1.00	140.00	140.00
Generator	1.00	120.00	120.00
2x audio technicians to set up (approx from 6am), operate and pack out (approx by 5pm) - 11 hours at $60 p/h for both audio technicians.	11.00	60.00	660.00
Yellow jacket (cable protector)	17.00	5.00	85.00
		Subtotal	2,455.00
		TOTAL GST 15%	311.25
		TOTAL NZD	**2,766.25**

APPLICANT: KAIEWE MAORI WOMENS WELFARE LEAGUE

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

Group

Full name of applicant:

Kaiewe MWWL Branch

Street address:

[redacted] Kaawhia

---

suburb:

Kaawhia

Town/ City:

Kaawhia

Email:

[redacted]

Telephone (daytime):

[redacted]

Name on bank account:

Kaiewe MWWL Branch

Bank account number:

[redacted]

Ethnicity of applicant/group: (you can select multiple options)

Maaori

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

kaao/ no

How did you hear about the Creative Communities Scheme?

Otorohanga Website

Project name:

Te Iwi Rururama Waananga

Brief description the project:

This project is to enable our rangatahi and whaanau to participate fully, sustain and preserve their tribal mana motuhake and tribal maatauranga as responsible kaitiaki and responsible tribal members within the Kaawhia Moana. Having the appropriate maatauranga Maaori sourced from within our kaumaatua will ensure these kaitiaki stand strong on their Tuurangawaewae, to maintain a link to Marae, Iwi and Hapuu and Community.

We will be holding x2 Waananga here in Kaawhia Moana learning mooteatea, waiata and putting a collective art piece together with what has been learnt. Using different art mediums such as acrylic paint and lino and wood cuts. The lino cuts also can be put onto little tote bags which the rangatahi and tamariki will enjoy participating with this form of mahi toi. We will also paint on canvas showcasing one of the mooteatea that has been learnt.

Venue and suburb or town where the project will take place:

Kawhia

Start date of project:

December 2026

End date of project:

March 2027

Number of active participants: (who are running the project)

We will have x3 Facilitators and 35 participants. X2 Waananga 70 participants

Number of viewers/audience members: (who will attend the project)

We are looking at catering for 35 - 40 participants X2 Waananga = 70

The idea/Te kaupapa: What do you want to do? – please explain in detail

To teach Mooteatea and waiata. We will also create an art piece using different art mediums telling the narratives that have been learnt over the x2 Waananga here in Kaawhia.

We will also create a video resource for the whaanau and participants, story telling what has been learnt over the two waananga. A great resource to keep for the future generations.

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 time lines is that we will begin in December 2026 and complete the project by March 2027.

This is based on Marae noho for weekend x2 waananga. Everyone will arrive on Friday and stay until Sunday.

--

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

$2493.86

The people/Ngā tāngata: Tell us about the key people and/or the groups involved:

X3 facilitators who all have the expertise on teaching mooteatea and waiata. Who also have expertise in mahi toi art teaching art forms in different techniques. The x3 facilitators are all from kaawhia and have the passion to teach rangatahi, tamariki and whanau.

The criteria/ Ngā paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity or young people: 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

Participants will learn self confidence and self image both in the physical arts and also the creative arts. The wanaanga will enhance positive and self esteem to each participant.

The budget/Ngā pūtea:
You need to cost out your projects. What will funds actually pay for?
Examples of costs can include ; kinds of materials, artist fees, equipment rental, venue rental etc.
Get quotes if you are able.

See the guideline document if you have any questions about what you can include, you can download this on the sidebar on the first page of this form.

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

SIGNED _____Mrs HInga Whiu_____

BUDGET

Materials

Resource	Cost	Total cost
X2 glue guns	$9.99 each	$19.98
X1 glue	$4.99 each	$4.99
X2 markers	$39.99 each	$79.98
X1 mod Podge	$17.99 each	$17.99
X3 Acrylic Paint Markers	$10.99 each	$32.97
X2 paint palette	$15.99 each	$31.98
X1 trifold	$25.99 each	$25.99
X2 canvas	$39.99 each	$79.98
	Total costs	$293.86

Ōtorohanga District Grants
-Budget Template

The budget/Ngā pūtea

See the Application Guide for more detail on how to complete this section.
Remember you need to gather quotes for line items.
Also, should you have any item that is $3K or above, you need to provide 2 different quotes.

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	
Item *eg; hall hire*	**Detail** *eg; 3 days' hire at $100 per day, contractor name..*	**Amount** *eg;$300*
Facilitators	X3 facilitators $200.00 each per waananga X2 waananga = $600.00	$1200.00
Materials	Canvas, paints, lino, tote bags, brushes, paper, inks. = $293.86	$293.86
Catering costs	Providing kai for noho, 35 people =$7.10 per head $250.00 per waananga X2 waananga - $500.00 Participants will help with the catering by bringing along some kai for each noho. This will be a koha towards each waananga.	$500.00
Venue costs	$250.00 per noho X2 waananga = $500.00 Koha towards Marae noho	$500.00
TOTAL		**$2493.86**

Ōtorohanga District Council | 17 Maniapoto Street, Ōtorohanga | PO Box 11, Ōtorohanga 3900 | info@otodc.govt.nz | ww.otodc.govt.nz

Is there any other information regarding your budget, or your quotes that you would like us to know?

- tell us here.

Kaiewe MWWL Branch will also be looking at in kind costs towards each waananga where our whaanau and participants and facilitators. Bringing kai, art materials, travel costs where everyone needs to travel to Kaawhia. We will also koha all the administration costs advertising the two waananga.

12:57 77

thewarehouse

Uniti Mini Glue Gun 10W Black

660+ people viewed this in the last month

24 reviews

$9.99

Or 4 payments of $2.50 with afterpay

12:59 77

thewarehouse

Acrylic Paint Marker Metallic

215+ people viewed this in the last month

1 review

$10.99

Or 4 payments of $2.75 with afterpay

12:59 77

thewarehouse

Uniti Acrylic Paint Palette and Brush Box Set

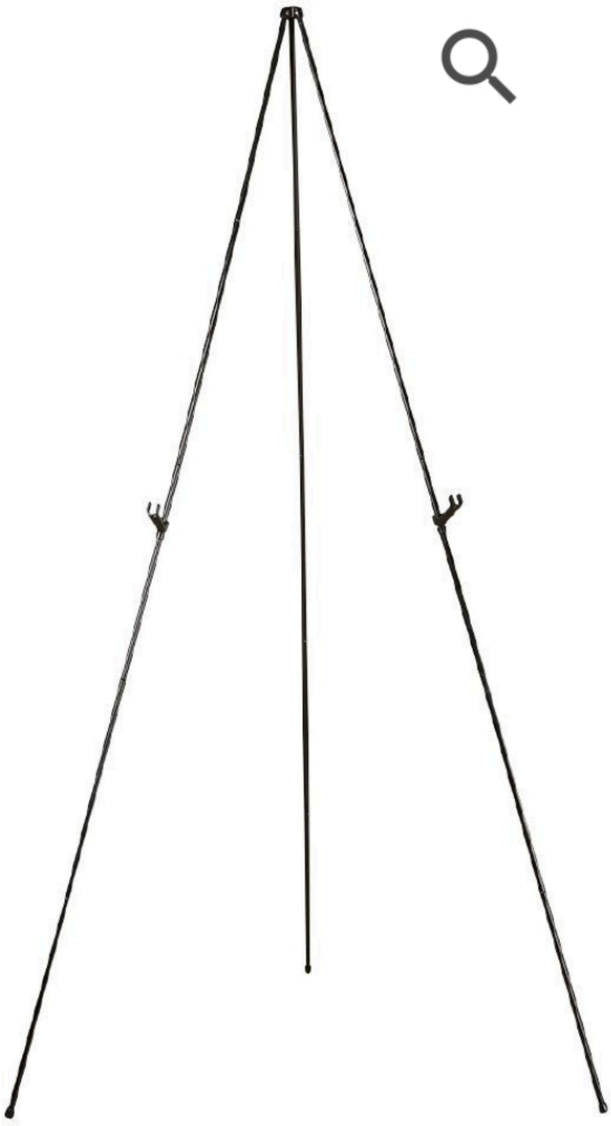
195+ people viewed this in the last month

11 reviews

$15.99

Or 4 payments of $4.00 with afterpay

1:00 76



thewarehouse

Uniti Trifold Display Easel Black

345+ people viewed this in the last month

1 review

$25.99

Or 4 payments of $6.50 with afterpay

1:02 76

BUY 1 GET 1 FREE

thewarehouse

Uniti Plat Canvas 30 Inch x 30 Inch 380gsm

Be the first to review

$39.99

Qty 1 − +

ADD TO CART

APPLICANT; ŌTOROHANGA CREATIVE CONDUIT

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Rebecca Ngapo for Ôtorohanga Creative Conduit

Contact person (for a group):

Rebecca Ngapo

Street address:

[redacted]

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.

Rebecca Ngapo

Bank account number:
-please double check the numbers are correct

[redacted]

Ethnicity of applicant/group:

(you can select multiple options)

New Zealand European/Pâkehâ

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 mail-out

Project name:

Adult and Kids Workshops - Subsidy

Brief summary of the project:

To deliver a Christmas themed adult workshop, a series of subsidised creative kid's workshops for the Oct 2026 and April 2027 school holidays and another 2 subsidised adult workshops for late 2026 early 2027. More experienced tutors are expensive as you more pay for their knowledge and years honing their craft but this results in a more

quality creative experience for the community can risk excluding members of the community due to the high workshop price, this project plans on using CCS funding to subsidise such workshops for the community especially those for school aged participants. Majority of the kids workshops are to be run by OCC organiser Rebecca Ngâpô with additional kids and adult speciality workshops run by other tutors in our region and beyond.

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

Ôtorohanga Museum, 15 Kakamutu Road, Ôtorohanga

Start date of your project;

10/12/2026

End date of your project

26/04/2027

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.

12-15 participants per workshop for the visual art school holiday workshops, 6-8 workshops planned, 8-30 spaces are available in the kids drama workshops, with 10-15 spots available in the Christmas workshop and other adult workshops

---

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?

Parents who come to pick up kids, 15

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)

workshop/ wananga

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.

The project idea is to run an adults Christmas workshop, subsidise other adult workshops for end of 2026/start of 2027 and subsidize the October 2026 & April 2027 School holiday workshops. The vision of this project is to provide more quality creative opportunities for the community to engage with without cost being a barrier to inclusion. I have had kids tell me how much they love arts and crafts, how happy it makes them, how surprised a shy child was to find out how much fun a drama workshop was, I have watched many an excited child rush up to their caregiver and excitedly show them the artworks they have just created or talk about their challenges when creating and how they got through them. I've witnessed adults who have not picked up a pastel or a paintbrush since high school - or ever, leaving a workshop with a smile and a sense of accomplishment.

To me this is proof that creativity is so important in our community for mental health, problem solving and social wellbeing. The children's subsidized workshops are normally filled to capacity and beyond while the adult workshops sometimes barely hit the minimum numbers required to run and while I have people express how much they would love to come they "just cannot afford it right now". So for this project I am planning on delivering a new series of subsidised creative workshops for the whole community starting with at least one subsidised Christmas workshop for adults on the 12th December with Iona Van Der Pasch from Moss & Co.

If I receive the funding I would also like to run a Christmas clay workshop with Te Awamutu clay tutor Alison Lowe or offer a watercolour class as well. The project plans on using CCS funding to subsidise these workshops for the community and even offer sponsored spots. The kid's school holiday workshops will run October 2026 offering 2 visual arts workshops run by Rebecca Ngâpô, 2 drama workshops run by Teva Marx from Tovah's Tutoring Company and potentially a 2 part clay workshop by Alison Lowe. In April holidays 2027 I am proposing 4 visual art workshops and 2 drama workshops. When I started running the OCC initially kids workshops were about $30-35 per child to cover the venue/material costs, these workshops were barely filled and some did not run, however when I dropped the price to $10 with funding I found I had too many on the waitlist so currently I run the visual art workshops for $15 per child per workshop. This means I have full workshops and low waiting lists that sometimes depending on the workshop means I can squeeze one or 2 more children in.

The drama ones run for $20-25 for 2 hours however I would like to lower the costs to $10-15 as these workshops are not material dependant and more children can participate. The children's clay workshops run for about $40-60 - I would still like to lower this cost to $20-30 to make it more inclusive as larger families can be excluded at this price. Having full workshops means more social interactions with other kids and members of the community, it creates networking opportunities between artists and artists and artists and the community, it encourages more high quality tutors to come to our district as they can be assured participant numbers, it continues to build on our local art scene, raising the skill and knowledge base. In the past I've had the opportunity to bring a high quality tutor to Ôtorohanga for a series of painting classes however the class costs were too high and the classes did not go ahead.

If this opportunity were to come up again I would like to be able to offer reduced class costs and even a sponsored spot to increase engagement. As the creative coordinator for the OCC it takes time to find tutors, gather information, create the marketing and advertising materials, promote, communications, organising the spaces etc. I pay myself a flat monthly fee of $300 for this roll, missing a month if there is little engagement or no workshops. I am finding now more and more tutors want to be paid per person, so this means there is very little chance of the workshop creating a profit to cover administration costs, to continue covering venue costs and subsidising future workshops as it has been so far. I want to continue providing these opportunities for our community as I know they are valued but as a fellow creative I also realise the value of being paid for our time and efforts especially when it takes you away from other potential income.

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)

$5,620

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

(note; please write in numerals only)

$3,300

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?

Workshops are planned out by the tutor, I am provided with costings, timings and information needed to organise the advertising/marketing info and booking platform. Workshops are advertised through social media, school newsletters etc at least 4 weeks prior. Bookings are made online via the OCC Humanitix booking platform and all confirmations, reminders and general correspondence is handled by Rebecca Ngâpô. Funds paid for the workshop are held by Humanitix until the workshop have been completed, payments are then processed and paid into the OCC account and tutors provide an invoice and are paid within the week following the workshop.

All workshops are managed by myself, Rebecca Ngâpô. I am responsible for setting up and cleaning up/packing down a workshop to ensure the space is left as it was found. A time is arranged to open and close the workshop space for the tutor to allow tutor set up and all participant information needed is passed on to the tutor. Usually I stay until the start of the workshop to follow up with missing participants and to make sure the space is fully functional and tutor has all that they need. Workshop doors are usually opened for participants 15-30 min prior to a workshop starting time so people can come in and get situated. The Christmas workshop will be a wreath making workshop with Iona Van Der Parsh from Moss & Co. It will run 12th December for 3-4 hours. We are currently in the planning stages. School holiday visual art workshops for kids run 2.5 hours per session.
The AM sessions start at 9:30 and run until 12pm. PM Workshops run from 12:30 to 3pm. Often students will sign up for the whole day and bring lunch while other students just do either am or pm workshops. All students are signed in at the start and out at the end with parent current contacts and photo permissions on the sign in forms. Once the workshop starts there are introductions/H &S. Depending on the type of workshop there can be a skill based component like using the materials, or a knowledge component like learning about the colour wheel or a particular artist. Then there are usually 1-2 projects that are worked on using the learnt skills/knowledge resulting in 1-2 take home artworks ranging through a variety of mediums like painting, print, sculpting, upcycling etc. The

drama workshops usually run for 2 hours often from 10-12pm. Ages for the kids workshops usually range from 5-14 years. Some workshops, ie clay, run once a week over a couple to several weeks, or twice a week for one week - for about 2-3 hours a session. This allows time for items to dry/set etc and allows for more in depth projects to be created. Behind the scenes I do regular updates, marketing and workshop promotion, manage email admin and correspondence on average working 10-20 hours a month depending on the time of year and how close to school holidays.

The people/Ngâ tângata:
- 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 OCC and Kids workshops will be organised and run by, Rebecca Ngapo. An Ôtorohanga based visual artist specializing in watercolour. Rebecca has a background in fashion design, primary teaching and camp directing and she has run several workshops for adults and teaches art classes to home schooled students. She is also the Lead Organiser for the bi-annual ArtBeat Music and Arts Festival.

Teva Marx from Tovah's Tutoring Company Ltd in Te Awamutu. A Wintec Media Arts student with a passion for the stage, Teva has experience in various community theatre productions, including 'Night Night Space Knight' and 'A Midsummer Night's Dream' at the Te Awamutu Little Theatre. Since October 2025, she has brought her performance and stage craft experience to Tovah's Tutoring's Drama Club as a drama tutor and has run 4 drama workshop with the OCC this year.

Alison Lowe is a semi retired mental health nurse and an academic staff member at Wintec based in Te Awamutu. Alison has a small studio space on her property where she creates her pottery pieces and runs small workshops or lessons. She has a large functional kiln along with a mini kiln and a raku kiln. Engaged in ceramics/pottery for about 6 to 7 years, Alison has been slowly building up her expertise and attending learning opportunities from NZ and overseas clay experts and artists. She has also travelled to Tasmania to attend the tri-annual ceramics conference and acquired new ideas and skills from that experience. Alison has taught a number or workshops previously with the OCC for both adults and children

Iona Van Der Parsh is the owner and operator of Moss & Co she has been a florist for 21 years starting as a junior florist in Te Kuiti. She lives rurally in her family home near Otorohanga. The established gardens are perfect for growing flowers and foliage for Moss & Co, with more ground suitable for development of a small flower farm to aid the business. She previously ran a successful Christmas workshop in 2024.

If I receive the funding I will reach out to other tutors I know in our region and beyond and set up additional subsidised workshops for 2026/2027. Workshops will be advertised on the OCC Facebook & Instagram pages, through email lists from previous workshop participants, school newsletters and Elevate. Participants also have an opportunity to follow the OCC host page on the Humanitix booking platform which notifies followers when a new workshop is put up.

The criteria/ Ngâ 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

By subsidising workshops we are opening up greater participation and access to arts for our community especially for those children who are not sport inclined and for those adults who may be on a benefit or low income.

The budget/Ngâ pûtea:
You need to cost out your projects. <u>What will the funds actually pay for?</u>
Examples of costs can include ; kinds of materials, artist fees, tools, equipment rental, venue rental etc.
You need to gather quotes to get a realistic idea of what the project will cost.

See the guideline document if you have any questions about what you can include, you can download this on the sidebar on the first page of this form.

Please upload your budget as a separate document. The template for this can also be found on the first page sidebar of this form.

[redacted]

Any other supporting documents:

-What else do you want us to see?
-You could include artist cv/exhibition history, photos or examples of your art work, qualifications, letters of support etc

[redacted]

[redacted]

[redacted]

[redacted]

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

Yes I agree.

REBECCA DOWMAN-NGAPO

Artist, creative, lifelong learner

I have lived in Ōtorohanga for 10 years and during that time have integrated into the local art community in Ōtorohanga, Te Awamutu and Hamilton. I am constantly connecting with a diverse range of community members through my art exhibitions, local volunteering, markets, teaching art classes and attending courses. As an artist and teacher I have excellent communication and organisation skills, and am continually upskilling and learning as you can see from my Education list below.

Please also see my Artist Profile attached for an overview of my work.

WORK HISTORY

2017 – Present	Watercolour Artist and Art Tutor
2024	Lead Organiser ArtBeat Otorohanga Music and Arts Festival, Ōtorohanga
March 2024 – Present	Creative Coordinator Ōtorohanga Museum
March 2024 – Present	Creative Coordinator Ōtorohanga Creative Conduit
March – July 2023	Gallery Manager Waipa Creative Conduit with Enrich+, Te Awamutu
July 2016 – Mar 2017	Soft Materials Technology Teacher Y7/8 Pirongia School, Pirongia
Feb 2013 – Dec 2016	Primary School Teacher Y1/2/3/4 Sunnyvale Primary School, Henderson
Feb 2010 – Dec 2013	Primary School Teacher Y2/3 Kelvin Road School, Papakura
April 2008 – Oct 2008	Assistant Camp Director Camp Sun N' Fun, Williamstown, New Jersey, USA
June 2007 – Oct 2007	Camp Counsellor Camp Sun N' Fun, Williamstown, New Jersey, USA
Feb 2005 – May 2007	Sales and Support/Administration Manager Canterbury Teamwear Specialists, Porirua
Feb 2004 – Feb 2005	Pattern Drafter/Designer/On Road Rep Academy Apparel, Palmerston North

EDUCATION

Aug 2022 – Sept 2023	Digital Boost Program, Ōtorohanga To grow online profile and presence, boost digital skills
July 2022 – June 2023	The Artistry Huddle, Te Awamutu Developing critical art skills and deepening my practice
Feb – March 2022	Rebel Business School Aotearoa, Ōtorohanga Small business skills including marketing
May 2021 – Feb 2022	Elevate Program with Creative Waikato, Hamilton Developed creative practice skills through workshops and 1:1 mentoring
2010	Graduate Diploma of Teaching: (Primary School Teaching), Waikato University
2003	Bachelor of Fashion: Wanganui Universal College of Learning
2000	Certificate in Fashion and Beauty - Level 3: Palmerston North Universal College of Learning
1999	Bachelor of Arts, Psychology (1 year): Massey University – Palmerston North

CONTACT

Phone: [redacted]
Website: www.somewhereart.co.nz
Facebook: somewhere.nz
Instagram: rebecca.dowman.ngapo_art

Referee details available on request, thank you.

REBECCA DOWMAN-NGAPO

Rebecca Dowman-Ngapo is a Taranaki born (b.1981, Hawera, NZ), Waikato based artist specialising in watercolour. Primarily self-taught, Rebecca's work is indicative of contemporary New Zealand culture, reflecting aspects of daily life with a child; drawing inspiration from local people/places visited, family narratives and moments in time.

CONTACT

Phone: [redacted]
Email: [redacted]
Website: www.somewhereart.co.nz
Facebook: somewhere.nz
Instagram: rebecca.dowman.ngapo_art

EDUCATION

2010 Graduate Diploma of Teaching: (Primary School Teaching), Waikato University

2003 Bachelor of Fashion: Wanganui Universal College of Learning

2000 Certificate in Fashion and Beauty Level 3: Palmerston North Universal College of Learning

TEACHING

2023 – present **Tutor:** Home-school Art Classes, Ōtorohanga
Planning and teaching classes based on student needs, aligned with NZ Curriculum

2023 – present **Tutor:** School Holiday Art Workshops, Ōtorohanga
Planning and teaching a range of art workshops for children aged 5-15 years old

2022 **Tutor:** The Business Collective Paint & Sip classes, Ōtorohanga
Planned and taught workshops including skills and two painting projects per session

2021 **Tutor:** Studio Two, Rosebank Art Centre, Te Awamutu

2021 **Guest Speaker:** Ōtorohanga Lyceum Club, Ōtorohanga

2021 **Guest Speaker:** Te Kuiti Under 60's Group, Te Kuiti

2019 **Weekend Watercolour Workshops:** Platform, Kihikihi

AWARDS

2021 **2nd Place:** Watercolour New Zealand Online Summer Watercolour Competition
Summer Son

2020 **Finalist:** Adams Portraiture Award
Making Magic, Taming Dragons

2019 **People's Choice Award:** Watercolour New Zealand Online Competition
Golden Slumbers

2018 **People's Choice Award:** Watercolour New Zealand Online Competition
Toni's Fur Babies

2012 **Winner:** Best Use of Recycled Materials, Restyle Wearable Arts, Hamilton
Something Borrowed, Something Blue Top

2012 **Highly Commended:** Avant Garbage, Restyle Wearable Arts, Hamilton
Something Borrowed, Something Blue Top

EXHIBITIONS

Solo Exhibitions

2025 *Vividly Mundane:* Katikati

2020 *Portrait of June, Lady Hillary:* Welcome Swallow Gallery, Hamilton

2020 *The Rebecca Dowman-Ngapo Collection:* Welcome Swallow Gallery, Hamilton

2019 *Noun: A Collection of People, Places and Things:* Welcome Swallow Gallery, Hamilton

2018 *While She Was Sleeping:* Studio Two, Te Awamutu

Group Exhibitions

2026 *The Art of Hamilton Gardens:* Welcome Swallow

2025 *Design is Everything:* Welcome Swallow

2025 *Winter Collection:* Welcome swallow

2024 *Street Stories:* Welcome Swallow Gallery, Hamilton

2023 *The Five Studies:* Welcome Swallow Gallery, Hamilton

2023 *Structure and Place:* Welcome Swallow Gallery, Hamilton

2023 *Winter Collection:* Welcome Swallow Gallery, Hamilton

2023 *The Waikato Watercolourists III Exhibition:* Welcome Swallow Gallery, Hamilton

2022 *Our Times:* Welcome Swallow Gallery, Hamilton

2022 *The Waikato Watercolourists II:* Welcome Swallow Gallery, Hamilton

2021 *Winter Bright:* Welcome Swallow Gallery, Hamilton

2021 *Joy of Humanity: People & Place:* Welcome Swallow Gallery, Hamilton

2020 *The Waikato Watercolourists:* Welcome Swallow Gallery, Hamilton

2020 *A Welcome Swallow Gallery Exhibition:* Welcome Swallow Gallery, Hamilton

2019 *Celebration:* Welcome Swallow Gallery, Hamilton

2019 *Taking Flight:* Burchell Pavilion, Te Awamutu

Collections

2021 *Portrait of June, Lady Hillary:* Sir Hillary Archive, Auckland Museum, Auckland

Ōtorohanga District Creative Communities Fund
Project Details- The Budget

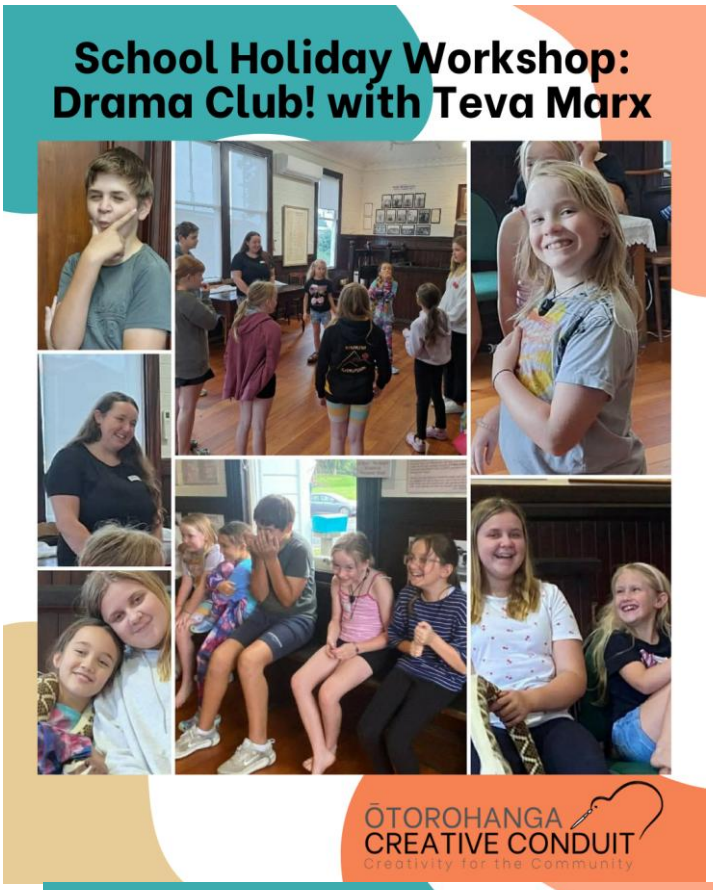
The budget/Ngā pūtea

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	X	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	Ōtorohanga Museum – $50 a day/ $25 for half day workshops	400
Tutor/material costs	For the planned 11 kids workshops and the planned Adults Christmas workshop plus additional adults or child's workshop	4320
Admin	For October, December 2026, April 2027 for organizing tutors, marketing, advertising, social media, communications, venue set up/clean up	900
Total Costs		5620
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	For planned workshops 72 kids tickets at $15, 44@ $20, 12 adults @ $30	$2320
Costs less income	This is the maximum amount you can request from CCS	3300
Amount you are requesting from the Creative Communities Scheme		**$3300**

Some school holiday Workshop Pics



School Holiday Workshop: Printed Fish Mobile

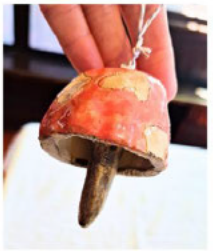
ŌTOROHANGA CREATIVE CONDUIT
Creativity for the Community

School Holiday Workshop: Robot Prints

ŌTOROHANGA CREATIVE CONDUIT
Creativity for the Community

School Holiday Workshop: Drama Club - Learn to be a Director with Tovah O'Neill

ŌTOROHANGA CREATIVE CONDUIT
Creativity for the Community



ŌTOROHANGA CREATIVE CONDUIT
Creativity for the Community

School Holiday Workshop Clay Bells with Alison Lowe

SCHOOL HOLIDAY WORKSHOP

UpCycle School: Plastic Bottle Rocket Edition

ŌTOROHANGA CREATIVE CONDUIT

SCHOOL HOLIDAY WORKSHOP

Galaxy ArtWorks

SCHOOL HOLIDAY WORKSHOP

Clay Bells with Alison Part 2

ŌTOROHANGA CREATIVE CONDUIT

SCHOOL HOLIDAY WORKSHOP

Drama Club with Tovah

ŌTOROHANGA CREATIVE CONDUIT

APPLICANT; ŌTOROHANGA MUSEUM

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Ōtorohanga Historical Society Inc.

Contact person (for a group):

Elisabeth Cowan

Street address:

15 Kakamutu Road

Town/ City:

Ōtorohanga 3900

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.

Ōtorohanga Historical Society Inc.

Bank account number:
-please double check the numbers are correct

[redacted]

[redacted]

[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?

Word of mouth

Project name:

Heritage & Community Promotional Video

Brief summary of the project:

A 3-minute video showing the connection between historic Ōtorohanga photos from the 1887 - 1960s and current locations ("Then & Now" transitions using historic photographs matched with current drone footage of the same locations).

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

Ōtorohanga township

Start date of your project;
- remember it cannot begin before May 2026

01/10/2026

End date of your project
- you have until May 2027 to complete

31/12/2026

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.

Professional local videographer, Leon Hemara - Content To Media Ltd 51 Main North Road Otorohanga 3900

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?

The video will be continually available for all visitors on the museum's large format TV screen. It could also be shared with the Elevate Information Centre..

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)

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.

The museum frequently posts historical photos of the Ōtorohanga township on its Facebook page. These consistently attract great interest with people sharing memories of the past and wanting to know where historic buildings were originally. A video that connects our town's past & present appeals to all age groups and visitors - local and national. Increasing numbers of school groups are especially interested in our

community's history. We believe this could be a rich source of information for all visitors.

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)

$5,175

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

(note; please write in numerals only)

$3,000

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?

Professional videographer, Leon Hemara, will be supplied with historic photos of Ōtorohanga and descriptions of significant historical sites.

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?

Leon Hemara will liaise with Ōtorohanga Museum Director, Liz Cowan for all relevant information regarding the historic photos.

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

Diversity of the arts. The video of Ōtorohanga "Then & Now" will appeal to all age groups and showcase the use of local videography & film to connect past and present in a meaningful and very visible way. We believe it will be of special interest to visiting school groups.

The budget/Ngā pūtea:
You need to cost out your projects. <u>What will the funds actually pay for?</u>
Examples of costs can include ; kinds of materials, artist fees, tools, equipment rental, venue rental etc.
You need to gather quotes to get a realistic idea of what the project will cost.

See the guideline document if you have any questions about what you can include, you can download this on the sidebar on the first page of this form.

Please upload your budget as a separate document. The template for this can also be found on the first page sidebar of this form.

[redacted]

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

Yes I agree.

QUOTE

Otorohanga Museum

Date
7 Jul 2026

Quote Number
[redacted]

Reference
INV-0092

GST Number
[redacted]

Content To Media Ltd
[redacted]
Otorohanga 3900

Project: Heritage & Community Promotional Video

Duration: Approximately 3 minutes
Investment: $4,500 + GST

Scope of Work
- Pre-production planning and creative development
- On-location interview filming
- Professional drone cinematography and aerial landscape footage
- Capture of township and surrounding landscape imagery
- Creation of "Then & Now" transitions using historic photographs matched with current drone footage
- Professional editing and story assembly
- Motion graphics and titles (if required)
- Colour grading and image enhancement
- Audio balancing and mastering
- Delivery of one completed 3-minute video in high-resolution digital format

Description	Quantity	Unit Price	Amount NZD
This pricing reflects our standard production rate of $1,000 per produced minute, with consideration given to the specialist skills required for: - Licensed and experienced drone operation - Advanced editing techniques - Historical photo integration and transition effects - Professional colour grading and finishing Total Investment: $4,500 + GST	1.00	4,500.00	4,500.00

Subtotal	4,500.00
TOTAL GST 15%	675.00
TOTAL NZD	**5,175.00**

APPLICANT; ŌTOROHANGA SUPPORT HOUSE

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Ōtorohanga Support House Whare Āwhina Trust

Contact person (for a group):

Shelley Wilson

Street address:

120 Maniapoto Street

Suburb:

Otorohanga, Otorohanga

Town/ City:

Ōtorohanga

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.

Otorohanga Support House Whare Awhina Trust

Bank account number:
-please double check the numbers are correct

[redacted]

GST number:

[redacted]

Ethnicity of applicant/group:

(you can select multiple options)

Other (please specify) - Our organisation works with people from all ethnicities.

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:

35-Year Commemorative Māori Carving – Ōtorohanga Support House Whare Awhina Trust

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Brief summary of the project:

Ōtorohanga Support House Whare Awhina Trust is seeking funding to commission a Māori carving that will commemorate 35 years of serving individuals and whānau across the Ōtorohanga and Waitomo districts. Since 1991, our organisation has provided essential social services including counselling, family support, foodbank assistance, budgeting guidance, parenting programmes, and housing support. This carving will honour our history, acknowledge the people who have shaped our journey, and symbolise our commitment to supporting community wellbeing into the future.

The carving will be created by a local Māori artist Daniel Ormsby and his team of students and displayed permanently within our Support House. This ensures it becomes a lasting taonga for our community a visual representation of manaakitanga, resilience, and connection. The artwork will reflect the values that guide our work and the cultural identity of the region, strengthening the sense of belonging for all who enter our space.

The project will take place in Ōtorohanga, with the carving unveiled at our 35-year celebration event in November 2026. The unveiling will be attended by past and present clients, community partners, local schools, whānau, and supporters. This moment will acknowledge the collective effort that has sustained our organisation and highlight the importance of community support services. Funding is sought to cover the cost of commissioning the carving, materials, artist time, and installation. Supporting this project ensures that our community has a meaningful, culturally grounded symbol of the work we do and the people we serve. The carving will stand as a reminder of our shared history and our ongoing commitment to uplifting whānau across the Ōtorohanga and Waitomo area.

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

The project will take place in Ōtorohanga, with the Māori carving created by a local artist and permanently installed at Ōtorohanga Support House Whare Awhina Trust. The carving will be unveiled at our 35-year celebration event held in Ōtorohanga.

Start date of your project;
- remember it cannot begin before May 2026

12/10/2026

End date of your project
- you have until May 2027 to complete

21/11/2026

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.

7

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 are expecting 100 - 150 people for our 35 Year Celebration

---

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 and presentation

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.

Te Kaupapa – The Project Idea We want to create a commemorative carving for OSHWA's 35-Year Celebration, led by local Māori artist and educator Daniel Ormsby and supported by his students. The carving will be designed and created through Daniel's project-based learning programme, where students participate in kaupapa development, design, karakia, carving, finishing, and installation. The project will take place at Daniel's workshop and at OSHWA in Otorohanga. Once completed, the carving will be unveiled at a community celebration attended by clients, whānau, supporters, local leaders, stakeholders, and funders. This project will strengthen cultural identity, increase access to Māori arts, and give students hands-on learning in traditional and contemporary carving practices. It also creates a meaningful taonga that honours OSHWA's long service to the community and celebrates connection, wellbeing, and shared achievement.

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)

$3050.00

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

(note; please write in numerals only)

$3050.00

Please note; we do not have quotes for timber and materials from shops as Dan (the artist) holds all these items in stock in his studio as part of his teaching practice. His letter acts as a quote for the entire project.

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?

Te Whakatutuki – The Process Timeline & Plan: The project will run over several weeks. Under the guidance of local Māori artist and educator Daniel Ormsby, students will begin with kaupapa development and conceptual design, followed by carving, shaping, and finishing the artwork. Once completed, the carving will be installed at OSHWA and formally unveiled during the 35 Year Celebration event. Components & Considerations: Key elements include kaupapa and design development, karakia, material preparation, carving and fabrication, tool use and maintenance, finishing and installation, and the unveiling ceremony. The project also includes coordination with OSHWA staff, involvement of students and community participants, and planning for the celebration event where the artwork will be presented to the wider community.

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?

Ngā Tāngata – Lead Artist: Daniel Ormsby is a traditional and contemporary Māori artist and educator. He runs weekly classes and monthly wānanga focused on artistic, cultural, and personal development. Artists Involved: Daniel's students will support the carving project through project based learning, gaining experience in kaupapa development, design, karakia, fabrication, tool use, finishing, installation, and unveiling. Audience: Past and present OSHWA clients, whānau, supporters, community members, local leaders, stakeholders, and funders. Support Crew: OSHWA staff, volunteers, and local college students assisting with the celebration event. Community Involvement: Students contribute labour as part of their learning, making the artwork a shared community achievement. The wider community will be involved through the celebration event and the unveiling of the carving, creating a sense of pride, connection, and collective ownership.

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 Our project supports Access and Participation in the Arts by involving community members directly in the creation of a significant public artwork. Under the guidance of Māori artist and educator Daniel Ormsby, students and community participants engage in kaupapa development, design, carving, and installation, giving them hands-on access to traditional and contemporary Māori arts. The project provides an open, inclusive learning environment where people of different ages and backgrounds can participate, observe, and contribute. The final carving will be unveiled at a community celebration attended by clients, whānau, supporters, local leaders, and the wider public, ensuring broad access to the arts and strengthening cultural connection within the Otorohanga/Kawhia/Waitomo region.

The budget/Ngā pūtea:
You need to cost out your projects. <u>What will the funds actually pay for?</u>
Examples of costs can include ; kinds of materials, artist fees, tools, equipment rental, venue rental etc.
You need to gather quotes to get a realistic idea of what the project will cost.

See the guideline document if you have any questions about what you can include, you can download this on the sidebar on the first page of this form.

Please upload your budget as a separate document. The template for this can also be found on the first page sidebar of this form.

[redacted]

Any other supporting documents:

-What else do you want us to see?
-You could include artist cv/exhibition history, photos or examples of your art work, qualifications, letters of support etc

[redacted]

Any other supporting documents:

[redacted]

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

Yes I agree.

ARTIST STATEMENT AND QUOTE

Kiaora. My name is Daniel Ormsby.
I am a traditional and contemporary maori artist and educator. I facilitate and teach weekly classes and monthly wananga for community and artists that cover artistic , cultural and personal development.

A major component of classes are project based learning. This allows students to be involved in a real life artistic experience where the entire process of an artpiece is demonstrated. This includes Kaupapa or meaning/purpose. Conceptual design. Concept development, Karakia, fabrication and creation, quality and standard, tool and medium selection and maintenance. Installation and unveiling of artpiece.

The advantages of this type of learning is enormous and artpieces take on a shared communal sense of prestige that is shared by individuals families. Proceeds from these artworks cover costs of tools, and allow myself to continue delivering art programme at affordable price. Students pay for tuition through labour invested in artworks.

The proposed artwork is to commemorate 35 years of Otorohanga support house. The chosen location for artpiece is behind reception space. It is intended to upscale and fabricate Otorohanga support houses logo. This is a pre existing design that can be confidently cut out, sculpted and carved by a group of students under supervision.

The creation of artwork would be undertaken at the Red Shed in Waitomo by a maximum of 7 aspiring artists who reside locally or whakapapa to the Otorohanga district. Ages range from 25 to 50 yrs old.

Project would require students to participate and demonstrate capability in the following creative and technical processes.

-Scaling and enlarging images

-Designing appropriate cultural design to enhance and express meaning

-projecting and tracing -bandsaw and jigsaw capability

-sculpting shape and surface with chisels -creating 3d pattern with chisels

-preparing and painting carved surfaces with appropriate mediums

-installation -presentation of kaupapa / meaning

MATERIALS / DESIGN

There are plenty of surfaces to add whakarei or carving embellishments to enhance the design, add further depth of meaning and further embed and align the support houses identity with its clientele.

Painted mdf and plywood is the material envisioned as it is affordable. Ready to fabricate and create upon. Easy to fix to walls and easy to repair if necessary. It also allows for colour application which would greatly enhance space.

Size would be approx 2metres wide by 1.5 meters high.

MATERIALS

X2 sheets mdf 2400mm x 1200mm x 18mm = $160.50

X1 plywood 2400mm x 1200mm x 14mm = $57.90

946 ml black gesso primer = $105
X5 1 litre acrylic paints / mitre 10 = $250

× 5 paintbrushes 63mm = $83.40

Clear polyurethane = $42.22

Fixings/ screws $40

Jigsaw blades x 5 = $37.49

Total = $776.51

TIME / LABOUR

32 Hours estimate Rate $60 per hour = $1920

Transportation and attachment in location. = $ 350

Estimated total = $3046.51

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	x	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*
Carving Timber	Materials & Art Supplies	
Finishing oils, stains, sealants	Materials & Art Supplies	
Sandpaper, adhesives, protective coatings	Materials & Art Supplies	
		$ 780.00
Lead artist: Daniel Ormsby (design, kaupapa development, teaching, supervision, carving, installation) est 32 hours	Artist Fees	$1920.00
Transport and installation		$350.00
Total Costs		$3050.00
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 *eg ticket sales*	**Detail** *eg 250 tickets at $15 per ticket*	**Amount** *eg $3,750*
Total Income		
Costs less income	This is the maximum amount you can request from CCS	$3050.00
Amount you are requesting from the Creative Communities Scheme		$3050.00

Westpac

Client Services
Level 2SS
16 Takutai Square
Auckland

Your account details

Date: 12 March 2026

A: Account number [redacted] Non Profit Org

B: Account name Otorohanga Support House Whare

C: Account address
Otorohanga Support House Whare Awhina Trust
120 Maniapoto Street
Otorohanga 3900

Certified true copy of a document presented to me as an original

Signed .....

Date 16th MARCH 2026

William Lewis Veale, JP
#24200
Te Kuiti
Justice of the Peace for New Zealand

JUSTICE OF THE PEACE FOR NEW ZEALAND J.P.

Your list of accounts may include products offered by both Westpac New Zealand Limited and Westpac Banking Corporation ABN 33 007 457 14, incorporated in Australia (New Zealand division).

APPLICANT; PENG WANG

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Peng Wang

Contact person (for a group):

Peng Wang

Street address:

[redacted]

Town/ City:

Auckland

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.

Peng Wang

Bank account number:
-please double check the numbers are correct

[redacted]

Ethnicity of applicant/group:

(you can select multiple options)

Asian

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?

Creative NZ website

Project name:

Dragon Beard Candy Making Workshop

Brief summary of the project:

This project aims to bring a unique Dragon Beard Candy workshop to the Ôtorohanga community, offering participants the opportunity to experience a traditional Chinese cultural art form that has been passed down for thousands of years. Often described as an edible sugar art, Dragon Beard Candy combines craftsmanship, creativity, patience,

and skill, transforming simple ingredients into thousands of delicate strands by hand. Through this 2 hours interactive workshop, up to 30 participants will learn about the history and artistic significance of this traditional craft, watch live demonstrations, and craft their own Dragon Beard Candy. The workshop will be open to people of all ages, including young people, and no previous artistic or cultural experience will be required. The workshop requires no electricity or high heat, creating a safe and inclusive environment for all ages. We aim to create a welcoming and inclusive environment where disabled participants and people of all abilities feel comfortable, supported, and able to fully engage in the creative experience. Our goal is to make cultural arts accessible, engaging, and enjoyable for people from diverse backgrounds. By sharing this living tradition in a community setting, we hope to spark curiosity, celebrate cultural diversity, and create meaningful connections through creativity, storytelling, and hands-on artistic expression.

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

Girl Guide Hall 13 Kakamutu Street, Ôtorohanga

Start date of your project;
- remember it cannot begin before May 2026

25/10/2026

End date of your project
- you have until May 2027 to complete

25/10/2026

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.

30

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?

30

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)

workshop/ wananga

Cultural tradition of your project;

(select one option):

Asian

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.

Dragon Beard Candy is more than a traditional sweet—it is a cultural art form that carries generations of craftsmanship, creativity, and cultural knowledge. Passed down through thousands of years, it is a unique artistic practice that transforms simple ingredients into thousands of delicate strands through skill, patience, and creativity. Through this project, I hope to share this traditional art form with the Ôtorohanga community and create a welcoming space where people can explore, create, and connect through a shared cultural experience.

Who – Creating an Inclusive Space for Community Participation This workshop is open to the wider Ôtorohanga community and welcomes people of all ages, backgrounds, and abilities. Children, young people, adults, older residents, families, and individuals are all encouraged to participate. No previous artistic, cultural, or craft experience is required. The workshop will be designed to be inclusive, disability-friendly, and accessible, ensuring participants feel comfortable taking part regardless of their experience or confidence level.

What – Experiencing a Traditional Folk Art Through Hands-on Creation The project will deliver a 2-hour interactive Dragon Beard Candy cultural arts workshop for up to 30 participants. The workshop will begin with an introduction to the history, artistic significance, and cultural heritage of Dragon Beard Candy, including its place within Chinese traditional folk arts and intangible cultural heritage. Participants will then watch a live demonstration showcasing the artistic techniques, craftsmanship, and creative process involved in producing Dragon Beard Candy before creating their own work through a guided hands-on experience.

Where – Bringing Cultural Arts into a Community Setting The workshop is planned to be held at the Girl Guide Hall in Ôtorohanga in Oct. As a familiar and accessible community venue, it provides a welcoming environment where local residents can come together to experience a form of cultural art that may be unfamiliar to them.

How – Sharing Traditional Knowledge Through Demonstration and Practice Participants will each receive their own materials and will be guided throughout the creative process, with individual support available as they learn the traditional techniques.

Why – Connecting People Through Art, Culture, and Creativity As a fifth-generation practitioner of this family tradition, which has been passed down for more than 200 years, I see this work as more than teaching a technique. I believe art becomes most meaningful when people are able to participate in it directly. Dragon Beard Candy is a highly visual and accessible art form that combines creativity, craftsmanship, movement, and storytelling. Because it does not rely on language skills, artistic training, or previous experience, it provides an inclusive way for people to engage with both art and culture through making and creating. This project aims to broaden access to diverse cultural arts experiences within the Ôtorohanga community while creating opportunities for genuine cultural exchange. Through the shared experience of learning and creating together, participants are encouraged to explore a different cultural tradition, appreciate the artistry behind it, and connect with others in a meaningful way.

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)

$2,350

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

(note; please write in numerals only)

$1,350

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?

Project Timeline: 20 Sep 2026 (5 weeks before the workshop): Contact Girl Guide Hall to confirm availability, booking requirements, and any venue guidelines. Secure the venue and ensure all compliance and safety requirements are understood. 04 Oct 2026 (3 weeks before the workshop): Begin marketing and outreach, including designing digital and printed posters. Promote the workshop through social media channels and local community networks, and (where permitted) community noticeboards and local channels to reach a wider audience. Open registrations and manage bookings. 18 Oct 2026 (1 weeks before the workshop): Confirm participant numbers. 22 Oct 2026 (3 days before the workshop): Review logistics. Confirm all ingredients and materials required for the workshop are well prepared. 24 Oct 2026 (1 day before the workshop): Reconfirm bookings and participant attendance. 25 Oct 2026 (workshop day): Deliver the Dragon Beard Candy workshop in a community setting, ensuring a safe, inclusive, and welcoming environment for all participants. 1 Nov 2026 (within 7 days after the workshop): Complete reporting, including activity reflection, pictures, and basic outcomes aligned with community engagement goals.

The people/Ngâ tângata:
- 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?

Artist / Facilitator: I will lead the workshop as the artist and cultural facilitator, responsible for the cultural storytelling, live demonstration, and hands-on teaching of the Dragon Beard Candy making process.

Project Coordinator (Jessie): Jessie will support project coordination, including promotion, participant registration, communication, and on-the-day check-in, photography (with consent), and post-event documentation.

Volunteer Support: A volunteer will assist on the day with basic logistics and help ensure the workshop runs smoothly, supporting participant flow and general coordination.
Audience: The workshop is open to the wider Ôtorohanga community, welcoming people of all ages, backgrounds, and abilities. Participants will take an active role in the workshop by learning, creating, and completing their own Dragon Beard Candy artwork.

The criteria/ Ngâ 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

This project aligns with the Access and Participation in the Arts criteria as it is designed to make cultural arts experiences more accessible, inclusive, and hands-on for the Ôtorohanga community. The workshop removes common barriers to arts participation by providing a welcoming environment where no previous artistic experience is required. People of all ages, backgrounds, and abilities are encouraged to take part, including those who may not normally engage in structured arts activities. Rather than focusing on passive observation, the workshop prioritises active participation. Every attendee will have the opportunity to engage directly in the creative process by learning and producing their own Dragon Beard Candy artwork through guided hands-on practice. By bringing a traditional folk art into a local community setting, the project increases access to diverse cultural arts experiences and creates opportunities for people to explore creativity in a simple, approachable, and enjoyable way. It encourages participation through making, learning, and shared experience, helping to strengthen confidence, connection, and engagement with the arts.

The budget/Ngâ pûtea:
You need to cost out your projects. <u>What will the funds actually pay for?</u>
Examples of costs can include ; kinds of materials, artist fees, tools, equipment rental, venue rental etc.
You need to gather quotes to get a realistic idea of what the project will cost.

See the guideline document if you have any questions about what you can include, you can download this on the sidebar on the first page of this form.

Please upload your budget as a separate document. The template for this can also be found on the first page sidebar of this form.

[redacted]

Any other supporting documents:

-What else do you want us to see?
-You could include artist cv/exhibition history, photos or examples of your art work, qualifications, letters of support etc

[redacted]

Any other supporting documents:

See link below for video

[redacted]

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/bd92002a7868da5a1a2046b6bdbe13ca324f6131/original/1780577663/2a3b660a06309fd33fa5280efa17fae0_Dragon%20Beard%20Candy%20Workshop%20Video.mp4?1780577663

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

Yes I agree.

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	N	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	Venue Hire – Girl Guide Hall at $150 per day	$150
Materials Fee	Materials and consumable supplies required for participants to create their own Dragon Beard Candy artwork during the workshop. Calculated at $40 per participant × 30 participants.	$1200
Teaching Fee	Includes facilitation fees for one lead artist and one assistant facilitator, including workshop preparation, delivery, participant support, and associated teaching resources and equipment.	$600
Marketing Fee	Includes design and preparation of promotional materials, community outreach and social media promotion, event photography, and post-event photo and video editing.	$300
Participant Engagement and Volunteer Appreciation	Small appreciation items used to encourage participation during workshop activities and a thank-you gift for the volunteer supporting the event.	$100
Total Costs		$
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*
Applicant In-kind Contribution – Teaching Fee	Includes facilitation fees for one lead artist and one assistant facilitator, including workshop preparation, delivery, participant support, and associated	$600

	teaching resources and equipment.	
Applicant In-kind Contribution – Marketing Fee	Includes design and preparation of promotional materials, community outreach and social media promotion, event photography, and post-event photo and video editing.	$300
Applicant In-kind Contribution – Participant Engagement and Volunteer Appreciation	Small appreciation items used to encourage participation during workshop activities and a thank-you gift for the volunteer supporting the event.	$100
Total Income		$1000
Costs less income	This is the maximum amount you can request from CCS	$1350
Amount you are requesting from the Creative Communities Scheme		**$2350**

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
N/A	N/A	N/A	N/A

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)
N/A	N/A	N/A	N/A

Other financial information

Groups or organisations must provide a copy of their latest financial statement. This can be a copy of the audited accounts, an income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you should include your reserves statement or policy

APR, 2026

Dragon Beard Candy Workshop Programme

Connecting Communities Through Hands-on Art & Cultural Experience

WORKSHOP FACILITATOR:

Peng Wang (Jason)

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Participant Outcomes

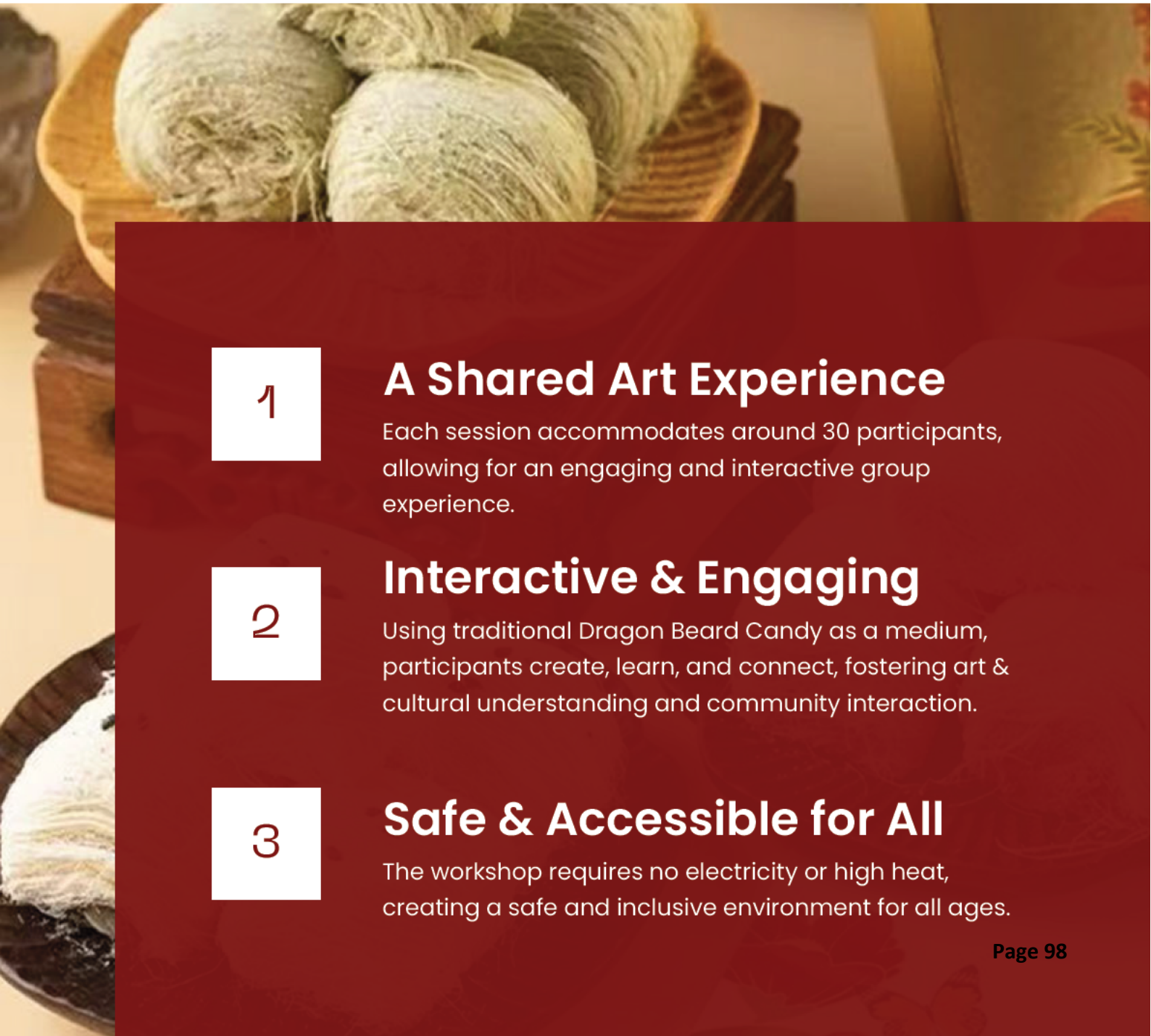
About the Facilitator

Delivery Capability

Contact

Project Overview

This project is a 2-hour interactive workshop designed to bring communities together through a unique hands-on art & cultural experience, combining storytelling, live demonstration, and active participation.



1

A Shared Art Experience

Each session accommodates around 30 participants, allowing for an engaging and interactive group experience.

2

Interactive & Engaging

Using traditional Dragon Beard Candy as a medium, participants create, learn, and connect, fostering art & cultural understanding and community interaction.

3

Safe & Accessible for All

The workshop requires no electricity or high heat, creating a safe and inclusive environment for all ages.

About
Dragon Beard Candy

Dragon Beard Candy is a traditional Chinese handmade confection with a history of over 1000 years.

Known for its delicate, thread-like texture, Dragon Beard Candy represents a unique form of traditional sugar art. The process of transforming a simple sugar cube into thousands of fine strands is both visually captivating and culturally significant.

In this workshop, Dragon Beard Candy is not only presented as a traditional craft, but also used as a bridge for storytelling, participation, and cultural exchange.

Why This Project Matters

In diverse communities, there is a growing need for activities that are both engaging and inclusive.

This workshop responds to this need by combining sugar art, cultural heritage, hands-on participation, and social interaction.

By shifting from passive observation to active involvement, participants are encouraged to connect not only with the craft, but also with each other.

Workshop Structure

Introduction (15mins)

Dragon Beard Candy cultural introduction (video/PPT on history & heritage)

Live Performance (15min)

Real- time candy pulling and shaping demonstration with culturally- rich narration.

Participants Interactive (80min)

Participants try safe and simplified candy stretching techniques under supervision.

Reflection & Take Photos (10min)

A short wrap-up for applicants to ask questions and share what stood out to them, taking photos.

Participant Outcomes

This combination of art, cultural, making, learning, and interacting ensures the workshop is both meaningful and enjoyable.

Participants Will

- ✓ Gain hands-on experience in a traditional craft
- ✓ Develop appreciation for cultural heritage and storytelling
- ✓ Take home their own handmade Dragon Beard Candy
- ✓ Enjoy a memorable and engaging shared experience

About the Facilitator

The workshop is led by Peng Wang (Jason), a 5th-generation inheritor of Dragon Beard Candy, continuing a family tradition of over 200 years.

He is committed to sharing this traditional craft with the wider community, and has actively participated in workshops and cultural sessions across schools, libraries, and community spaces, helping make traditional culture more accessible while creating meaningful opportunities for people to connect through shared experiences.

Delivery Capability

We have prior experience delivering cultural demonstrations and workshops in events, schools and libraries, engaging a wide range of participants.

The workshop format is flexible and can be adapted to different venues such as community centres, libraries, and local events.

Delivery Capability

We have successfully delivered community workshops in partnership with government-funded initiatives, demonstrating our capability to engage diverse audiences and manage art and cultural programmes effectively.

Contact

We welcome opportunities to collaborate with local councils, community organisations, and partners to deliver this workshop across different communities.

This programme can be tailored to suit specific community needs and settings.

Peng Wang

[redacted]

[redacted]

Thanks.

APPLICANT; TE HUIA & RANGIWHEROWHERO WHANAU TRUST

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Te Huia & Rangiwherowhero Whanau Trust

Contact person (for a group):

Cadence Kaumoana

Street address:

[redacted]

Suburb:

Puketotara, Pirongia

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.

Te Huia & Rangiwherowhero Whanau Trust

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?

Word of mouth

Project name:

Whakapapa Through Toi – Rangatahi Mural Project

Brief summary of the project:

Whakapapa Through Toi is a rangatahi-led mural project that will bring together young people from across the Ōtorohanga District to explore, express and celebrate the stories of Te Huia and Rangiwherowhero through contemporary visual art. The project will be delivered over a series of structured workshops facilitated by a local artist. Rangatahi will participate in design sessions where they learn drawing, composition and mural techniques while engaging with whānau and kaumātua to understand the stories and significance of their whenua. Participants will collaboratively design and create a 2400mm × 1200mm outdoor mural panel. The finished artwork will be installed on Trust land and unveiled at a small community gathering. The mural will remain on display as a visible and lasting creative expression of local identity.

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

308 Ngutunui Road, Puketotara Pirongia/Te Awamutu/Otorohanga

Start date of your project;
- remember it cannot begin before May 2026

25/06/2026

End date of your project
- you have until May 2027 to complete

20/12/2026

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.

22

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 estimate 60-80 community and whānau will attend the event to unveil the mural

---

Funding criteria (select one option):

Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts.

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.

Whakapapa Through Toi – Rangatahi Mural Project Te Huia and Rangiwherowhero Whānau Trust proposes to deliver a rangatahi-led mural project within the Ōtorohanga District. The project will bring together 12–15 young people aged 12–18 to explore and express local stories of Te Huia and Rangiwherowhero through contemporary visual art. Other whānau who want to attend will also be open to participating. We anticipate 20-35 people in total will be involved. The project will take place over four facilitated workshops held in a creative space within the district. A whānau member who is a practising artist and teacher will guide participants through design development, composition techniques and mural painting skills. Rangatahi will engage with whānau to gather stories and historical narratives that will inform the mural's imagery and themes. Following the design phase, participants will collaboratively create a 2400mm × 1200mm exterior mural panel using high-quality materials. The completed artwork will be installed on Trust land at 308 Ngutunui Road, where it will remain on public display. The project will conclude with a small community unveiling event. This project aims to enable young people to actively participate in the arts, develop practical creative skills and strengthen their connection to local identity and whakapapa. It also supports the visibility of Māori artistic expression within the district. By combining skill transfer, youth participation and community storytelling, the project creates a clear start and finish, produces a lasting public artwork, and contributes to a vibrant creative culture within Ōtorohanga. Here is a link to our artist:
https://www.facebook.com/TeWanangaoAotearoa/videos/1401065641219685/
https://www.twoa.ac.nz/hononga-stay-connected/news-events/2020/03/11/trinitys-roots-in-music

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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)

7500

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

(note; please write in numerals only)

4450

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 Process / Te Whakatinana The Whakapapa Through Toi project will begin during the Matariki period, starting on the weekend of 25 June 2026, and conclude on Sunday 20 December 2026, with a community celebration event on 19 December and formal unveiling on 20 December. The project will be delivered through a structured series of wānanga spaced across this period, allowing time for reflection, design refinement and quality completion.

Wānanga 1 – Matariki Launch (Weekend of 25 June 2026)
The project will open with a Matariki gathering introducing the kaupapa. Rangatahi will explore the stories of Te Huia and Rangiwherowhero and reflect on whakapapa, identity and place. The artist will guide initial drawing exercises and introduce mural concepts. Health and safety processes will be confirmed and participants registered.

Wānanga 2 – Design Development (July 2026)
Participants will develop design ideas through guided creative exercises. Imagery and symbolism will be refined collectively. Whānau input will be incorporated to ensure cultural integrity and shared ownership of the final design.

Wānanga 3 – Final Design and Panel Preparation (August 2026)
The final mural concept will be agreed upon. The 2400mm × 1200mm exterior-grade panel will be primed and prepared. Participants will transfer the approved design onto the board under supervision.

Wānanga 4 & 5 – Mural Creation (September–November 2026)
Two practical painting sessions will be held. Rangatahi will collaboratively complete the mural under artist guidance, learning layering techniques, colour balance and finishing skills. A protective sealant will be applied to ensure durability for long-term outdoor display.
Wānanga 6 – Installation and Celebration (19–20 December 2026)
The mural will be installed on Trust land at 308 Ngutunui Road. A community event will be held on 19 December to celebrate the participants and acknowledge contributors. The formal unveiling will take place on 20 December 2026, marking the completion of the project.

Evaluation / Te Arotake The success of the project will be measured through: Participation of 12–15 rangatahi Completion of a high-quality public mural Participant feedback through short written reflections and verbal discussion Observed growth in creative skill and confidence Attendance numbers at the December celebration and unveiling Ongoing community engagement with the mural over time The Trust will document the project through photographs and brief written summaries. A short

accountability report will outline outcomes, participation and lessons learned. The project has a defined start point at Matariki and a clear completion in December. It produces a tangible artwork and strengthens cultural identity and creative confidence within the Ōtorohanga District.

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 People / Ngā Tāngata
This project is led by Te Huia and Rangiwherowhero Whānau Trust, with oversight provided by Trustees and whānau representatives connected to our whenua at 308 Ngutunui Road.

The Artist A locally based artist with experience facilitating youth workshops will guide the creative process. Their role is to support rangatahi in developing design skills, translating ideas into a cohesive mural, and ensuring technical quality and durability of the final artwork. The artist acts as facilitator rather than sole creator, ensuring the mural reflects collective voices.

Participants The primary participants will be 12–15 rangatahi from whānau connected to the Trust and wider Ōtorohanga community. Priority will be given to young people who may not otherwise have access to structured arts opportunities. Participants will be actively involved in concept development, design, painting and presentation.

Audience The immediate audience will be whānau and community members attending the unveiling in December. The wider audience includes visitors to the Trust whenua, local residents and community groups who will view the mural over time. The mural will remain publicly visible and accessible, providing ongoing community benefit. Support Crew Trust members and whānau volunteers will support: Participant supervision Installation of the mural panel Event coordination for the unveiling Documentation through photography This ensures strong community ownership and intergenerational involvement. Community Involvement Whānau will be invited to contribute stories, symbolism and feedback during the design phase. The unveiling event will bring together rangatahi, kaumātua, families and local community members to celebrate completion. The project strengthens local artistic participation, builds youth capability and reinforces community connection to whakapapa and place.

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

The Criteria / Ngā Paearu Selected category: Young People in the Arts This project primarily addresses young people in the arts. Whakapapa Through Toi is designed to enable rangatahi (aged under 18) to actively participate in a structured creative project from concept through to public presentation. The project removes common barriers to arts participation by providing: Free access to workshops Professional artist facilitation Materials and venue support A safe, supervised creative environment Many of the rangatahi involved have limited access to formal arts programmes outside of school settings. This project creates an opportunity for them to build skills in drawing, design, collaborative planning and large-scale mural painting in a culturally grounded context. The mural process places young people at the centre of decision-making. They contribute ideas, develop imagery, and physically create the final artwork. The artist acts as facilitator rather than sole creator, ensuring that youth voice remains central. The project also strengthens confidence, teamwork and cultural identity through storytelling connected to Te Huia and Rangiwherowhero. The public unveiling reinforces that their work has value and visibility within the community. By focusing on rangatahi capability-building, creative skill transfer and public presentation, this project directly supports increased youth participation and long-term engagement in the arts within the Ōtorohanga District.

The budget/Ngā pūtea:
You need to cost out your projects. <u>What will the funds actually pay for?</u>
Examples of costs can include ; kinds of materials, artist fees, tools, equipment rental, venue rental etc.
You need to gather quotes to get a realistic idea of what the project will cost.

See the guideline document if you have any questions about what you can include, you can download this on the sidebar on the first page of this form.

Please upload your budget as a separate document. The template for this can also be found on the first page sidebar of this form.

[redacted]

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

Yes I agree.

Whakapapa Through Toi – Rangatahi Mural Project

Total Project Budget: $7,500

A. Creative Communities Fund – Amount Requested: $4,450

Category	Description	Amount (NZD)
Artist Facilitation	Workshop delivery, design development and supervision	$1,100
Venue Hire	Art space hire for 4 w■nanga	$400
Materials	Paints, primer, sealant, brushes and design materials	$1,600
Panel & Installation	Exterior-grade board, posts, cement and fixings	$550
Event & Promotion	Unveiling event materials and signage	$800
	Subtotal – Grant Request	$4,450

B. Te Huia and Rangiwherowhero Wh■nau Trust Contribution (Cash + In-Kind): $3,050

Category	Description	Amount (NZD)
Artist Contribution	Remaining facilitation and preparation costs	$1,400
Project Coordination	Administration and delivery oversight	$800
Installation Support	Labour and supervision during panel installation	$250
Kai & Travel (per w■nanga)	$150 per w■nanga x 4 sessions	$600
	Subtotal – Trust Contribution	$3,050

APPLICANT; TRIGGAR HAPPY

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Regan Neil Tucker (Triggar Happy)

Street address:

[redacted] Otorohanga

Suburb:

Otorohanga, 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.

Raging Bull Records Limited

Bank account number:
-please double check the numbers are correct

[redacted]

GST 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?

Local paper ad

Project name:

Triggar Happy - Music Video for the Song “873”

Brief summary of the project:

Plan, film and edit a professional music video for the song ‘873’ by award winning Otorohanga based singer/songwriter Triggar Happy, filming in the Otorohanga township and at well known and iconic landmarks, buildings and locations and including local people. The song ‘873’ was written by Triggar based on the landline area code phone number ‘873’ for the Otorohanga district. The lyrics reflect his passion for Otorohanga’s culture, people, spirit and geography. This video will then be available on all major streaming platforms with the song and will showcase the town and it’s people in a positive way to a worldwide audience.

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

In various locations throughout the Otorohanga town and district. Ideas include; the Village Green and main street of Otorohanga, the War Memorial, the train station, the Otorohanga College, The Kiwi House, the kiwi sculptures, the Waipa River etc.

Start date of your project;
- remember it cannot begin before May 2026

19/10/2026

End date of your project
- you have until May 2027 to complete

19/03/2027

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.

5, Triggar Happy, Videographer, Editor, Manager, Producer

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?

Triggar Happy has a large social medial following; being 10,300 followers on Instagram with over 477,000 views in the last 30 days and 76,000 interactions. One video has had over 790,000 views, another over 335,000 views, another over 210,000. He has over

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Funding criteria (select one option):

Diversity: Support the diverse artistic cultural traditions of local communities

---

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)

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.

Between 19/10/26 and 19/03/27 the singer/songer writer Triggar Happy (dressed in his trademark outfit including cowboy hat, sunglasses and jeans) will be filmed by a videographer singing and dancing to his song '873' which was written by Triggar about the Otorohanga district.

Locations will include the Otorohanga Village Green and carvings, the Otorohanga War Memorial, the train station, the Otorohanga College, The Kiwi House, the kiwi sculptures, the Waipa River, and other such well known local landmarks. Local people will be included (with their agreement) as background and support to showcase our diverse culture and heritage and include farmers, locals, and if funding is given Triggar would like to liase with the Otorohanga College to do a presentation on how you can succeed at your dreams including in the music industry if you don't give up and include (with agreement of those involved) some video content of singing with a group of college students. This would be at a date and time agreed with the college and participants and be outside of exam and study time.

Various times of the day will be covered for example dawn, dusk, day and various lighting. Filming will be over multiple days. Triggar will himself be donating his time and singing to the project. Once edited, the music video will be available on all major streaming platforms with the song and will showcase the town and it's people in a positive way to a worldwide audience. Triggar Happy is the 'stage name' for Regan Tucker, a very successful farmer and singer/songwriter who attended Otorohanga Primary School and Otorohanga College and who was raised on a dairy farm out Sircombe Road, Otorohanga. Triggar has two #1 albums, (Talk is Cheap and Love, Loyalty Respect – both reaching #1 in the Aotearoa NZ Music Charts in 2024-2025). Recently Triggar has been in the Aotearoa Music charts in the top 20 with his single Sundown. Sundown is also currently being played daily by iHeartCountry and his single 'Zombies' is being played daily on The Rock FM. Also, local radio station Cruise FM is playing his single Country Boy daily. Regan is very proud to be from Otorohanga and would like to showcase Otorohanga and the people and diversity of cultures in a positive way to the rest of the music community and the world. Triggar Happy has a manager 'Diaz Grimm' and Silver Scrolls winner - Producer 'Noema Te Hau III' who will have some artistic and professional input into the project but this cost will be absorbed by Triggar, who will be the overall project manager.

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)

3360

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

(note; please write in numerals only)

3360

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?

Between 19/10/26 and 19/03/27 the singer/songer writer Triggar Happy will be filmed by a videographer singing and dancing to his song '873' which was written by Triggar about the Otorohanga district. Locations will include the Otorohanga Village Green and carvings, the Otorohanga War Memorial, the train station, the Otorohanga College, The Kiwi House, the kiwi sculptures, the Waipa River, and other such well-known local landmarks. Local people will be included (with their agreement) as background and support to showcase our diverse culture and heritage and include farmers, locals, and if funding is given Triggar would like to liase with the Otorohanga College to do a presentation on how you can succeed at your dreams including in the music industry if you don't give up and include (with agreement of those involved) some video content of singing with a group of college students. This would be at a date and time agreed with the college and participants and be outside of exam and study time.

If the Otorohanga Council would like to discuss ideas and filming locations with Triggar, Triggar would be keen to do this. Various times of the day will be covered for example dawn, dusk, day and various lighting. Filming will be somewhat weather dependent but appropriate days will be chosen from the above time period. Filming will be over multiple days. Triggar will himself be donating his time and singing to the project. The song '873' has already by professionally recorded in a world class recording studio in Auckland (Big Fan, Morningside, Auckland). The song was produced by Silver Scrolls winner Noema Te Hau III. This top level recording (available already on Spotify https://open.spotify.com/track/4TKSQNoqHQtkUYnkadUgEg and itunes etc will be used as the audio for the video, giving it worldclass sound. The costs to Triggar to record the song '873' was in the thousands.

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?

Triggar Happy is the 'stage name' for Regan Tucker, a very successful farmer and singer/songwriter who attended Otorohanga Primary School and Otorohanga College

and who was raised on a dairy farm out Sircombe Road, Otorohanga. Regan started singing as 'Triggar Happy' around 3 years ago. Triggar Happy has two #1 albums, (Talk is Cheap and Love, Loyalty Respect – both reaching #1 in the Aotearoa NZ Music Charts in 2024-2025). Recently Triggar has been in the Aotearoa Music charts in the top 20 with his single Sundown. Sundown is also currently being played daily by iHeartCountry and his single 'Zombies' is being played daily on The Rock FM. Also, local radio station Cruise FM is playing his single Country Boy daily. Regan is very proud to be from Otorohanga and would like to showcase Otorohanga and the people in a positive way to the rest of the music community and the world. Triggar Happy has a manager 'Diaz Grimm' and Silver Scrolls winner - Producer 'Noema Te Hau III' who will have some artistic and professional input into the project but this cost will be absorbed by Triggar, who will be the overall project manager. The actual videographer and editor used will be decided once funding is determined and will be based on availability and budget allocated.

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

Diversity of the arts: The music video planned to go with Triggar Happy's song '873' will uniquely address and showcase the diversity of the arts. From the original lyrics in the song '873' which includes: "In the 8-7-3, we dance to our own tune, Where the sun sets low, and the stars touch the moon. With a heart full of pride and a dream in our hands, We ride like the wind, cross these freedom lands. Grew up quick, yeah, we learned from the fall, Tough as nails, we stand fair and tall. Country sound blended with those hip-hop dreams, From the dust on my boots to the big city schemes. Write it down, stand up, got that fire inside". This talks about dance, tunes, dreams, writing lyrics, hip-hop, dusty boots to the big city. It is open to interpretation but in many ways is saying how someone from the Otorohanga district with a strong spirit can do whatever they dream of doing. The music video will show local carvings, memorials, dance, various cultures, (maori and European), and how we all support and encourage eachother and are from the same place – Otorohanga. People of various ages will also be shown, from children to the elderly, and Triggar is a prime example of how age doesn't matter so much in the arts, he is now 50 and is living his dream singing and performing and songwriting better than ever. By planning to involve students and Otorohanga College in this project Triggar also hopes to encourage future generations to follow their dreams and not to give up and to give encouragement especially in the arts.

The budget/Ngā pūtea:
You need to cost out your projects. <u>What will the funds actually pay for?</u>
Examples of costs can include ; kinds of materials, artist fees, tools, equipment rental, venue rental etc.
You need to gather quotes to get a realistic idea of what the project will cost.

See the guideline document if you have any questions about what you can include, you can download this on the sidebar on the first page of this form.

Please upload your budget as a separate document. The template for this can also be found on the first page sidebar of this form.

[redacted]

Any other supporting documents:

-What else do you want us to see?
-You could include artist cv/exhibition history, photos or examples of your art work, qualifications, letters of support etc

[redacted]

Any other supporting documents:

[redacted]

Any other supporting documents:

[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: Triggar Happy – Music Video - 873

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*
Professional Videographer	5 days x 8hrs/day @$60/hr	$2,400
Professional editing of music video	2 days x 8 hrs/day @ $60/hr	$960
Total Costs		$3360
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		**$3360**

MITCH ALISON

Filmmaker

P [redacted] **E** [redacted] **W** mitchalison.com **L** NZ +AU

Date: July 30, 2026
Valid Until: August 31, 2026
Prepared For: Regan Neil Tucker (Triggar Happy)
Raging Bull Records Limited
itstriggarhappy@gmail.com
Project Name: Triggar Happy - Music Video for the Song “873”
Project Location: Ōtorohanga District (Travel originating from Wellington)
Project Overview: Pre, Production and post-production services for a professional music video for the single "873". The video will showcase iconic Ōtorohanga landmarks.

Scope of Work & Cost Breakdown

Description	Quantity	Rate ($NZD) \vert{} Total ($NZD)
Pre-Production & Creative *Concept development, scriptwriting. Shoot planning*	Incl.	—
Production Fee (Discounted Community Rate) *1-Day principal photography on location in Ōtorohanga. Includes full camera, lighting, audio gear package.*	1 Day	$800.00
Post-Production Fee (Discounted Community Rate) *3-Day editing schedule including footage assembly, narrative pacing, color grading, sound syncing, and final streaming delivery mastering.Social assets included*	3 Days	$800.00
Travel Expenses & Disbursements *Return travel from Wellington to Ōtorohanga district, allocating diesel and vehicle mileage costs.*	Fixed	$160

TOTAL PROJECT COST		**$3360**

Terms & Conditions

- **Flexible Shoot Schedule & Weather Dependency:** This production is explicitly **weather-dependent**, as there is no allocation or budget provided for specialized weather insurance. If production dynamics or weather disruptions require changes on the day, the schedule can be adapted to a **2-Day Shoot and 2-Day Post-Production** setup to complete the project within the fixed **$3,360.00** funding allocation.
- **Producer & Local Logistics:** Triggar Happy's manager (Ron) will fulfill the role of on-site Producer. Ron will be solely responsible for organising all local logistics, coordinating the band, managing local extras/talent, and securing necessary public area filming permits from the Ōtorohanga District Council events team.
- **Catering:** The production fee strictly *excludes* any catering, food, or refreshments for talent, crew, or volunteers on shoot days. This must be managed entirely on Triggar Happy's side.
- **Insurance Exclusion:** Due to strict budget constraints, this quote **excludes public liability insurance** or any secondary production coverage. Any liability requirements for filming locations must be fulfilled through existing policies held by the client (Raging Bull Records Limited), council or the host venues.
- **Timeline:** Production and editing window to be scheduled flexibly between **19/10/2026 and 19/03/2027**.

Payment Details

Payment to be made via direct bank transfer. 50% Deposit. 50% on final delivery.

[redacted]

QUOTE

Triggar Happy

Date
28 Jul 2026

Expiry
11 Aug 2026

Quote Number
QU-0004

Reference
873 Music Video

[redacted]

LPR Collective Limited
PO Box 21
Otorohanga
Otorohanga 3940
NEW ZEALAND

873 Music Video Production

Professional production of a music video for the song “873” by performing artist Triggar Happy, including pre-production planning, filming, editing and final digital delivery.

Description	Quantity	Unit Price	Amount NZD
Pre-production planning, creative concept, filming schedule and shot list	1.00	365.22	365.22
Professional videography, camera operator, production equipment and up to one full filming day	1.00	1,217.39	1,217.39
Post-production editing, colour correction, audio synchronisation, titles and basic visual effects	1.00	1,095.65	1,095.65
Up to two revision rounds and final HD or 4K digital delivery	1.00	243.48	243.48
		Subtotal	2,921.74
		TOTAL GST 15%	438.26
		TOTAL NZD	**3,360.00**

Terms

All quotes provided are valid for 14 days from the date of issue unless otherwise stated. Any changes to the scope of work, materials, or timeline may result in a revised quote. A 20% deposit may be required prior to the commencement of work, with the remaining balance due upon completion or as outlined in the final agreement. Please note that GST at 15% will be applied to all quotes. Any cancellations must be made in writing, and refunds will be processed as per the terms agreed in the contract. By accepting this quote, you agree to the terms and conditions set forth by LPR Collective Ltd. For further information or clarification, please contact us at admin@lprcollective.com or call 027 506 5960.

FANCAST PRODUCTIONS

CINEMATIC VIDEO & PHOTOGRAPHY · QUEENSTOWN

PROPOSAL

REF: FC TRIGGAR 001
28 JULY 2026

PREPARED FOR

Triggar Happy
c/- Regan
Otorohanga, Waikato

PREPARED BY

FanCast Productions Limited
Dave Maguire
[redacted]fancast.co.nz

PROJECT OVERVIEW

FanCast Productions is pleased to propose the production of an original music video for Triggar Happy's single "873" a song written about the Otorohanga district.

Filmed entirely on location across Otorohanga, the video will pair cinematic ground footage with aerial drone cinematography to capture the landscape and character of the area the song celebrates. The finished piece will be a broadcast-quality music video, ready for release across streaming platforms, YouTube and social media — showcasing both the band and the district on screen.

WHAT'S INCLUDED

- **Full production day** on location across the Otorohanga district
- **Cinema-grade capture** on professional Sony cinema camera
- **Aerial drone cinematography** of the district, flown CAA-compliant
- **Professional edit**, cut and paced to the track
- **Colour grading and audio sync** to a release-ready finish
- **Two rounds of revisions** to lock the final cut with you
- **One 60-second vertical edit** for Instagram, TikTok and Reels
- **Full commercial usage rights** to the finished video

DELIVERABLES

Finished music video · 3–5 minutes, high resolution	1
Vertical social edit · 60 seconds	1
Delivered digitally, ready to publish	✓

TIMELINE

- **Production:** one shoot day, scheduled with the band (date to be confirmed)
- **Delivery:** finished video within 2–3 weeks of the shoot

TOTAL PROJECT INVESTMENT
Professional production fee

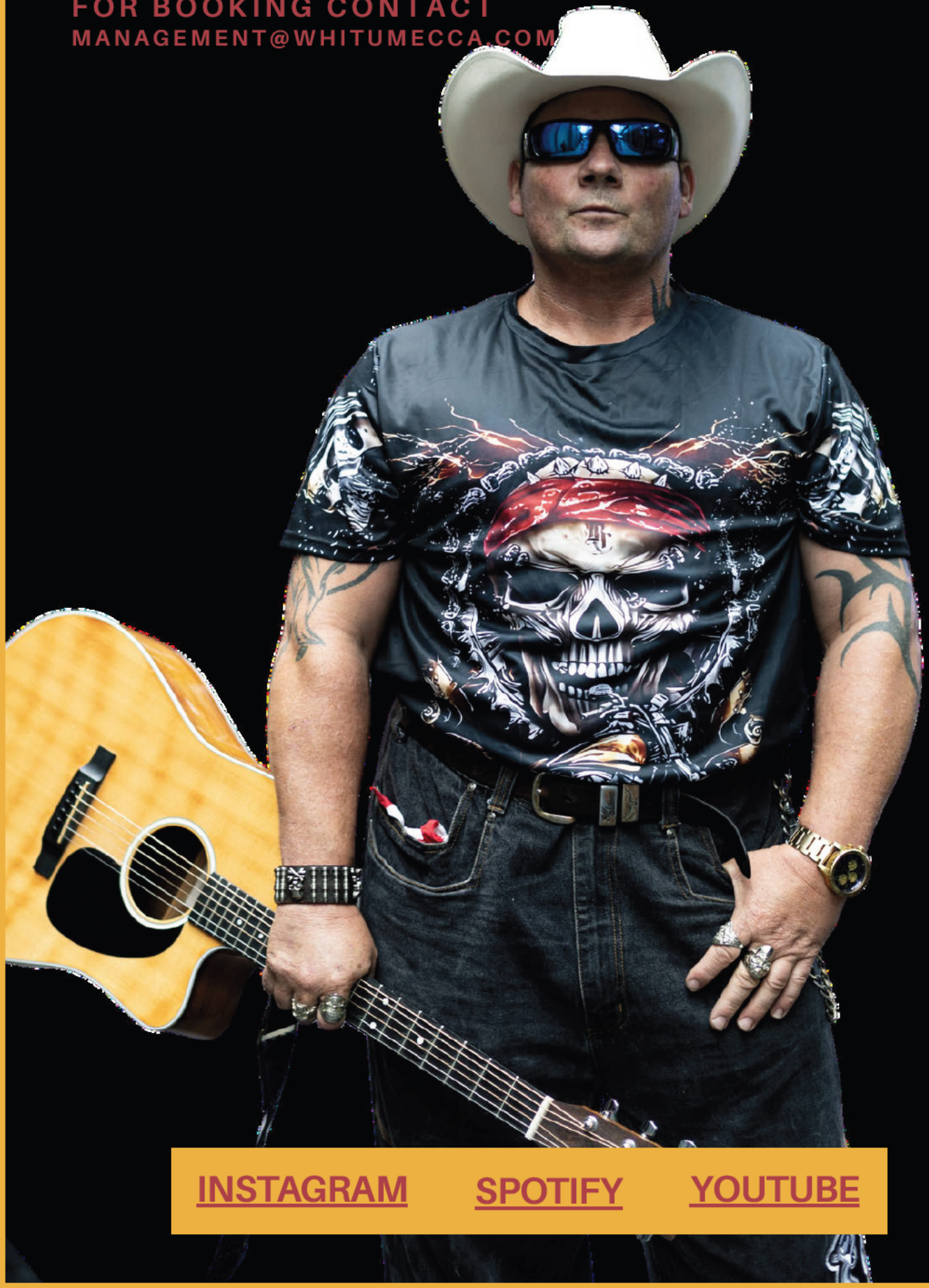
NZD **$3,360**

NEXT STEPS

To proceed, simply confirm by return and we'll lock a production date. We look forward to bringing "873" to life across the Otorohanga landscape.

TRIGGAR HAPPY

FOR BOOKING CONTACT
MANAGEMENT@WHITUMECCA.COM



INSTAGRAM SPOTIFY YOUTUBE

ARTIST
BIOGRAPHY

"The King Country outlaw taking rural New Zealand grit to rock stages."

Triggar Happy is a King Country outlaw from Ōtorohanga, New Zealand, bringing working-class grit, rural storytelling and high-octane rock energy to the stage.

A farmer-turned-musician, Triggar spent years working across rural New Zealand before committing fully to music. That background still runs deep through his songwriting, which reflects themes of loyalty, heartbreak, resilience and the pride that comes from living life on your own terms.

When he launched the Triggar Happy project in 2024, he did so with a fiercely independent and grassroots mindset. Living up to his name and reputation, Triggar built momentum the hard way, connecting directly with fans and communities while carving out a loyal following across rural New Zealand.

That determination paid off when his breakthrough album Talk Is Cheap climbed to #1 on the Official Top 20 Aotearoa Albums Chart. Rather than relying on traditional industry promotion, Triggar travelled through neighbouring rural towns selling CDs directly to fans and local communities, proving that an independent artist with determination and community support could compete with the biggest names in New Zealand music.

He followed that success with Love Loyalty Respect, another chart-topping release that cemented his reputation as one of the country's most unconventional independent success stories.

Musically, Triggar Happy blends outlaw country storytelling with the punch and swagger of rock, drawing comparisons to the working-class rock spirit of AC/DC and Jimmy Barnes, alongside the raw honesty of artists like Jelly Roll.

His growing reputation has already taken him beyond New Zealand. After performing at a biker rally in Canberra, Triggar caught the attention of publishing house New Holland Publishers, who signed him to release a country BBQ-style cookbook inspired by rural New Zealand BBQ culture. The book is scheduled for release in late 2026.

Now backed by a full five-piece band, Triggar Happy's live show has evolved into a loud, high-energy rock experience built for big crowds. With roaring guitars, anthemic choruses and a larger-than-life stage presence, he's bringing a distinctly Kiwi take on outlaw country and rock to audiences across the country.

With growing rock radio support, a rapidly expanding grassroots audience and a live show built for big stages, Triggar Happy is setting his sights on national touring, major New Zealand festivals and becoming one of the country's most exciting new rock-leaning country acts.

Official Top 40 Albums

LOVE LOYALTY RESPECT
Triggar Happy
Peak: 4, Weeks: 3
FIRST CHARTED 21.11 2025

TALK IS CHEAP
Triggar Happy
Peak: 2, Weeks: 5
FIRST CHARTED 06.12 2024

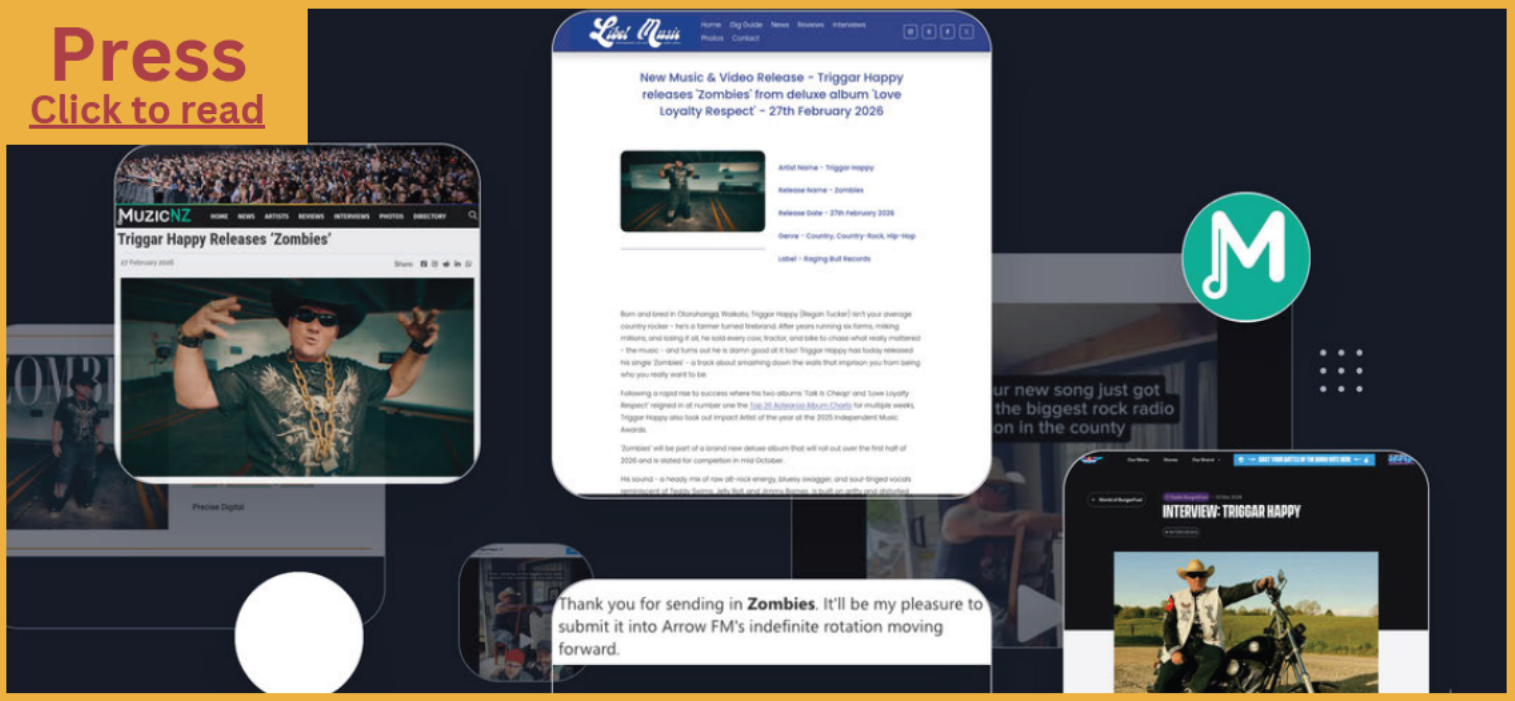
Official Top 20 Aotearoa Albums

LOVE LOYALTY RESPECT
Triggar Happy
Peak: 1, Weeks: 3
FIRST CHARTED 21.11 2025

TALK IS CHEAP
Triggar Happy
Peak: 1, Weeks: 7
FIRST CHARTED 06.12 2024

Press

Click to read



PERFORMANCE

Country/Rock set
5 piece band
Set Length: 45mins - 90mins

Arahi - Guitar (Troy Kingi, Jazmine Mary, Anna Coddington)
Noema - Guitar (Paige, Alayna, Mohi)
Calyb - Bass (Greta Van Den Brink, Paige)
Damian - Drums (Six60, Shapeshifter, Paige)

Watch Live Performance Intro Here

Watch Live Performance video 2 Here

873

Out in the 8-7-3, where the rivers run wide,
King country raised, with the mountains as my guide.
Rolling through the fields, where the golden grass sways,
Living in the moment, in these good old days.
Born to the sound of the country, hear the drumline's beat.

In the 8-7-3, we dance to our own tune,
Where the sun sets low, and the stars touch the moon.
With a heart full of pride and a dream in our hands,
We ride like the wind, cross these freedom lands.

Grew up quick, yeah, we learned from the fall,
Tough as nails, we stand fair and tall.
Country sound blended with those hip-hop dreams,
From the dust on my boots to the big city schemes.

Write it down, stand up, got that fire inside.

In the 8-7-3, we dance to our own tune,
Where the sun sets low, and the stars touch the moon.
With a heart full of pride and a dream in our hands,
We ride like the wind, cross these freedom lands.

Write it down, stand up, got that fire inside.

In the 8-7-3, we dance to our own tune,
Where the sun sets low, and the stars touch the moon.
With a heart full of pride and a dream in our hands,
We ride like the wind, across these freedom lands.

In the 8-7-3, we dance to our own tune,
Where the sun sets low, and the stars touch the moon.
With a heart full of pride and a dream in our hands,
We ride like the wind, across these freedom lands.

TRIGGAR HAPPY LINKS

873 video link

https://www.instagram.com/reel/DTjqU-IEh03/?igsh=czdjOTd3anc1NGY3

Instagram link

https://www.instagram.com/itstriggarhappy

itunes link to 873

https://music.apple.com/nz/album/873-single/1848931044

Spotify link to song 873

https://open.spotify.com/track/4TKSQNoqHQtkUYnkadUgEg

Facebook

https://www.facebook.com/itstriggarhappy

Youtube

https://youtube.com/@itstriggarhappy?si=_AF0yWk-UWu-_B60

Tiktok

https://www.tiktok.com/@itstriggarhappy?_r=1&_t=ZS-98JewrBS6kS

NZ Herald article

https://www.nzherald.co.nz/entertainment/triggar-happy-how-a-homeless-sharemilker-became-a-kiwi-country-rock-star/premium/PFTGWN3U6JBKPCLBHVZ2UCT3JE/

Burger Fuel article

https://www.burgerfuel.co.nz/nz/nz/world-of-burgerfuel/articles/interview-triggar-happy

Photos and articles

https://share.google/KrxVBBx1hVFzrZyYH

https://waikatoindependent.co.nz/2026/07/from-the-farm-to-the-stage-triggar-happy-lives-his-rocknroll-dream/51335/

CREATIVE COMMUNITIES NB; TOTAL AVAILABLE Across both R1 and R2 2026/2027 $21,246	Project Name	Project Summary	Funding Criteria	Artform/ Cultural Tradition	Where will it happen?	How long and when will it happen?	Wants to speak in support of application?	Previously funded in this CCS Arts Fund?	Previously funded in any other ÔDC managed fund?	What will the funds actually pay for?	Total Cost of Project	Requested funding	Committee Member Input Funding Total $	*Committee Member Input* The Idea Referring to the full applications please mark betweek 1 and 4 (mark 1 is Low , 4 -High)	*Committee Member Input* The Process (mark 1 Low - 4 -High)	*Committee Member Input* The People (mark 1 Low - 4 -High)	*Committee Member Input* How strongly the project aligns to the; Funding Criteria 1.Access and Participation, 2.Diversity, 3.Young People (mark 1 Low - 4 -High)	*Committee Member Input* The Budget (mark 1 Low - 4 -High)	Total initial score for Member 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					
Elevate	Village Green Mural	Painting of public mural	Access and Participation	Visual Arts	Village Green Otorohanga	Sept- Dec 2026	No	No	Annually funded as ÔDC Community Service Provider -for staff wages, rent, operations Community Grant ; R1 2025/26 $2,500 R1 2024/25 $3925 for Christmas Parade R2 2022/23, $5,000 for Christmas Parade R1 2022, $5,750 for Christmas Parade	Artist fee, paint, crane hire	$ 7,500.00	**$ 7,500.00**												
Fun Raising Chicks Waikato	Ōtorohanga Annual Christmas Market	Market with live music, food trucks and stalls	Access and Participation	Music Creation and Presentation	Island Reserve Ōtorohanga	6-Dec-26	No	No	No	Musician Fees, PA and stage hires,	$ 5,172.25	**$ 5,172.25**												
Kaiewe Māori Womens Welfare League	Te Iwi Rurururu Waananga	Two Collective Art Workshops	Diversity	Visual Arts	Marae Kawhia	Dec 2026- March 2027	No	No	No	Facilitators Materials, Catering Venue Hire	$ 2,493.86	**$ 2,493.86**												
Ōtorohanga Creative Conduit	Adult and Kids Workshops - Subsidy	Visual Arts Workshops- subsidy	Access and Participation	Visual Arts	Ōtorohanga Museum	Oct 2026, April 2027	No	$3000 in R2 2025/26 for Arts Festival $1180.47 in R2 2-24/25 $3,000, Round 1 2023/24 $3,297.89, in Round 2 2022/23 -- One off Festival Fund - (sole applicant) for 'Art Beat Festival' granted $6,661.34, in Round 2 2023/24	No	Artist Tutor fees	$ 5,620.00	**$ 3,300.00**												
Ōtorohanga Museum	Heritage & Community Promotional Video	Now' and 'Then' 3 minute history video	Access and Participation	Multi /Other	Ōtorohanga	late 2026/ early 2027	No	$1367/65 in R2 2025/26 for exhibition $1,200 in R2, 2024/25 $1,554 in R1 2024/25	Annually Funded as ODC Community Service Provider - for staff wages Ōtorohanga Ora Fund 2025, $10K for waka house project ODC Community Grant R1 2024/25, $2,875 for exhibition lighting R1 2023/24 $5,000 for heat pumps R1 2022/23 $5,000 RSA for display cabinets R1 2021/22 $5,000 for display boards	Videographer	$ 5,175.00	**$ 3,000.00**												
Ōtorohanga Support House Whare Āwhina	- 35 Year Commemorative Māori Carving	Carving Commission	Access and Participation/ Craft Object	Creation and Presentation / Maori	Ōtorohanga	Oct - Nov 2026	No	No	Annually funded as ÔDC Community Service Provider -for rent $5000 R1 2025/26 Christmas Wrap $3500 R1, 2023/24 for Christmas Wrap $2500 R1 2022/23 Christmas Wrap	Artist Fee and timber	$ 3,046.51	**$ 3,046.51**												
Peng Wang	Dragon Beard Candy Making Workshop	Traditional Sugar Art Skills Workshop	Access and Participation/ Workshop	Craft Object	Guide Hall Ōtorohanga	1-Oct-26	Yes	New Applicant	No	Facilitator, Materials, Helper koha Venue Hire	$ 2,350.00	**$ 1,350.00**												
Te Huia and Rangiwherowhero Whanau Trust	Creation	Ngā Toi Māori	Ngutunui	May - Sept 2026	No	st time applica	No	No - application rolled over from previous round on request	No	Artist fee, space hire, paints and materials, timber, concrete, promotional material	$ 7,500.00	**$ 4,450.00**												
Triggar Happy	Triggar Happy - Music Video for the Song "873"	Filming and editing of a music veideo	Diversity/ Creation	Multi /Other/Film	Ōtorohanga	October 2026 - March 2027	No	New Applicant	No	Videographer and editor fees	$ 3,360.00	**$ 3,360.00**												
												$ 33,672.62												
								Total Available across R1 and R2 $ 21,246																

creative nz
Arts Council of New Zealand Toi Aotearoa

Creative Communities Scheme

Assessors Guide

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

Contact us

Website: www.creativenz.govt.nz

Creative New Zealand
Level 2
2-12 Allen Street
PO Box 3806
Wellington 6140
T: 04 473 0880
E: info@creativenz.govt.nz

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This guide outlines the role and responsibilities of the Creative Communities Scheme (CCS) assessment committees

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 arts 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.

Creative New Zealand's partnership with local councils

Creative New Zealand, which is a Crown entity, works with 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.

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.

Funds and funding rounds

Each city or district council receives an annual allocation of funds from Creative New Zealand. 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.

Each council or third-party organisation holds at least two and a maximum of four funding rounds each year. In some districts, where the amount to be allocated is very small, Creative New Zealand allows for just one funding round to be run per year.

Assessment committees

Each council or third-party organisation forms an assessment committee to allocate the CCS funding. The assessment committee is made up of councillors and community representatives who are familiar with the broad range of local arts activity.

2. Assessment committees

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.

Membership and make-up of assessment committees

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

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 that 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, community arts councils and the community.

Representation from local councils and community arts councils

- 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 gazetted under the Arts Council of New Zealand Toi Aotearoa Act 2014 or previous versions of this Act. (The New Zealand Gazette is the official Government newspaper.)

Community representatives

Community representatives on the assessment committee must be familiar with the range and diversity of local arts activities. Membership of the committee should 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. CCS Managers are encouraged to 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. This can be done by:

- 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 so the public can make nominations, with representatives being elected by the committee from these nominees.

Where 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 Manager) 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 however we do recommend rotation of council and community arts council representatives to keep the committee fresh.

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.

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, and
- must not assess the application, and
- 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 else 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, and
- must not assess the application, and
- 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 situation and particular relationship.

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, or
- 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.

Creative New Zealand supports assessors

Meetings and workshops

Creative New Zealand organises regular regional meetings and training workshops for CCS Managers and assessors. These are intended to help Managers and assessors develop the knowledge and skills they need to deliver the scheme locally. The meetings are also a valuable opportunity to exchange information with colleagues in neighbouring local council areas.

Advice

Creative New Zealand staff are available to answer any questions you may have about assessing applications or about administering and delivering the scheme. These questions should be directed through your local CCS Manager.

3. Eligibility requirements and funding criteria

Eligibility requirements for CCS

The CCS Manager checks that applications meet all the following eligibility requirements to see if they can be assessed for funding.

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

Funding criteria

The Manager forwards eligible applications to the assessment committee to be assessed against the following criteria:

- **Access and participation**
- **Diversity**
- **Young people**

One of the greatest strengths of CCS is that these funding criteria allow assessment committees to make decisions that consider the local context.

Committees are encouraged to apply the funding criteria according to the arts needs within their own council's area.

The funding criteria are described on the application form and all applicants need to pick the one criterion that their project best relates to.

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
- creation of new tukutuku, whakairo or kōwhaiwhai for a local marae
- 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
- 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
  - by local migrant communities
  - by groups with experience of disability or mental illness
- arts projects that bring together groups from a range of different communities.

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 or 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 artwork by young people.

Costs that can't 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
- reasonable requests to provide food for artists, participants, and audiences for community 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: Creative Communities Scheme 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. This 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 criterion 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 criterion 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. Applications for funding for marae facilities or restoration projects should be made to the the Oranga Marae fund which is administered by Te Puni Kōkiri and the Department of Internal Affairs.

Specific costs that can't be funded

The following costs cannot be funded by CCS grants:

- 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
- paying off 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

CCS cannot fund school 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.

All state and integrated schools need to deliver the National Curriculum and must have trained and registered teachers to deliver that curriculum. Each school decides what they want to focus on and establishes an annual curriculum and teaching programme.

What school activity can CCS support?

A school may undertake additional arts activity to complement and enhance its teaching programme. This activity is often referred to as co-curricular or extra-curricular activity. This activity may be eligible for support via CCS if it fits other CCS criteria. This might include performances or workshops by visiting artists taking place inside or outside the school, school productions (if 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 stating 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 a Manager can request this, or an assessment committee could allocate funding but make it conditional upon receipt of this letter.

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

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

4. The assessment process

Key guidelines for assessors

To maintain the integrity of the assessment process, all assessment committees must follow these three key guidelines:

1. Apply the Scheme's funding criteria ie, all projects must meet one of the funding criteria.
2. Use the Assessors Guide and Assessment Scale to make decisions.
3. Follow the procedures for dealing with conflicts of interest.

Stages of the assessment process

This is what happens after a CCS Manager receives and acknowledges an application for funding under the Creative Communities Scheme.

1. Eligibility requirements are checked – the CCS Manager checks that the application is eligible to be considered by the assessment committee.
2. Eligible applications are distributed to assessors – the CCS Manager distributes all the eligible applications to the individual assessors.
3. The Assessment Scale is applied to applications – individual 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 Manager.
4. A ranked list is created – the CCS Manager collates the assessors' marks and creates a ranked list of all applications, from the highest marked to the lowest.
5. Applications are prioritised, and funding is allocated – the assessment committee meets to discuss the applications and decide which should have priority for funding.
6. All applicants are notified – the CCS Manager notifies each applicant in writing of the assessment committee's decision about their application.

Applying the Assessment Scale

Number of assessors per application

Each application should be assessed by all the assessors. If this isn't possible because of the 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.

Assessors are encouraged to mark applications using the Assessment Scale. This ensures that the assessment process is consistent and objective.

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.

Your manager will provide you with:

- all the applications you are to assess
- an Assessment Marking Sheet to insert your marks into.

Assessors must complete the Assessment Marking Sheet and return this in time for the Manager to compile a ranked list for the assessment committee meeting.

How the Assessment Scale works

Based on 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.

How the Assessment Scale works

Based on 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
2	The financial information, including the budget, is incomplete and only partly realistic and accurate
1	The financial information, including the budget, is unrealistic and/or incomplete and/ or inaccurate

Prioritising applications and allocating funding

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.

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 that 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.

Declined applications

If the committee decides to decline an application, they will need to give the reason/s why. These are:

- the application is ineligible
- the application is incomplete
- the project is a low priority for funding.

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 the project will still be viable.

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.

Projects benefiting more than one council area

Projects that benefit more than one council area can be supported. Individual CCS Managers should liaise with the Manager in an adjacent council where appropriate.

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 Managers liaising informally with other Managers and committees.

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 Managers (and relevant management) of the adjacent council discuss and agree the following:

- 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 Managers will or won't recommend that applicants submit to both committees
- How Managers will convey this advice to applicants
- How Managers will ensure your advice is consistent
- How Managers will keep each other in the loop.

5. Promoting the scheme locally

Promoting the scheme well is key to the success of CCS. Members of the assessment committee have a very important contribution to make in promoting the scheme effectively.

We encourage all assessment committees and Managers to regularly review how the scheme is being promoted. At least once a year the committee should devote some time to consider ways to improve the scheme's promotion.

Developing a promotion plan

To develop a plan targeted to your own community it may help to start by addressing the following questions:

Who needs to hear about the scheme?

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?

How can you support your CCS Manager to promote the scheme?

You can support your CCS Manager to connect with your community with:

- **Brochures** - Your Manager has access to CCS printable brochures. Take some of these with you and pass them on to other artists, arts organisations, or community groups. These are also available in pdf format and in a variety of languages.
- **Social media** - Does your council have a Facebook page? Do you or your organisation have a Facebook page? If so, start "liking" and commenting on the council's CCS postings or postings by groups that have been supported.
- **CCS funded events** - Attending CCS funded events and other community events can create opportunities for promoting the scheme. If you can attend these events, you might take copies of the brochures with you to share this information.

Up to 10% of the council's annual CCS allocation can be used for promotion costs. This funding for promotion cannot be used to cover administration costs. Some councils have successfully run local promotional events, often based around the opening of an exhibition or a new venue, where they have showcased projects that have been supported through CCS.

Glossary

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 New Zealand artists and practitioners continue to celebrate and practise, 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).

Territorial authority: a district or city council.

Wānanga: a Māori term for a forum or workshop.

Definitions of artforms

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, raranga, studio-based design, 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: 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, guidebooks, phrase books, and do-it-yourself and how-to books (including travel guides, gardening books, and recipe books); bibliographies, dictionaries, encyclopaedias, and professional reference works; newsletters; hymn books; and publisher catalogues.

Māori 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, such as whaikōrero, haka, karanga and whakapapa recitation, waiata mōteatea, pao and kōrero paki
- heritage material artforms, such as 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), and 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, song writing, and photography.

Multi-artform: (including film) projects 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.

Music: includes all music genres for example 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: are 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, such as 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, song writing 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: include 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.

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Information reports Ngā pūrongo mōhiohio anake

There are no reports.

Public excluded

There are no reports.

Closing prayer/reflection/words of wisdom

Meeting closure

The Chairperson will declare the meeting closed.

Workshops

There are no workshops scheduled.

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	*By believing and trusting*
Mā te tūmanako	*By having faith and hope*
Mā te titiro	*By looking and searching*
Mā te whakarongo	*By listening and hearing*
Mā te mahi tahi	*By working and striving together*
Mā te manawanui	*By patience and perseverance*
Mā te aroha	*By all being done with compassion*
Ka taea e tātou	*We will succeed*