



TE KAUNIHERA Ā-ROHE O
ŌTOROHANGA
DISTRICT COUNCIL

Open Agenda

CREATIVE COMMUNITIES SCHEME COMMITTEE

22 April 2026

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, 22 April 2026 commencing at 6.00pm.

Tanya Winter, Chief Executive

10 April 2026

Open Agenda

Committee membership

Chairperson	The Chief Executive, or their representative will act as Chair until the appointment of a Chairperson
Committee Member	Elle Freestone
Committee Member	Kiana Ormsby
Committee Member	Richard Schott
Committee Member	Jasmine Teei
Te Whare o Waiwaiā Representative	Mellissa Gage
Grants and Awards Committee Representative	To be confirmed
Grants and Awards Committee Representative	To be confirmed

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

The Chief Executive, or their representative, will confirm the livestream to YouTube is active then declare the meeting open.

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

The Chief Executive, or their representative, will lead the Committee in a recitation of the karakia provided on the last page of the agenda.

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).*

Election of a Chairperson

The Chief Executive, or their representative, will call for nominations for the role of chairperson and will oversee the process and declare the result. Should more than one nomination be received, a person is appointed if they receive more votes than any other candidate during one round of voting. In the event of a tie, the tie is resolved by lot. The appointed Committee Member will then take over as Chairperson.

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 _____.*

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.*

Information reports

Ngā pūrongo mōhiohio anake

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 1 Ōtorohanga District Creative Community Grants Scheme –
Accountability Reports for Round 2, 2025/2026

To Creative Communities Committee

From Nicky Deeley, Manager of Community Development

Type **DECISION REPORT**

Date 22 April 2026



1. Purpose | Te kaupapa

1.1. To provide the Committee with accountability reports for completed projects for previously awarded funding applications.

2. Executive summary | Whakarāpopoto matua

- 2.1. The Creative Communities Scheme (CCS), administered by Ōtorohanga District Council (ŌDC) on behalf of Creative New Zealand (CNZ), supports local arts participation and diversity. ŌDC runs two funding rounds each year; this is the second and final round for the 2025/2026 year.
- 2.2. Projects are generally expected to be completed within twelve months of receiving funding, with successful applicants required to submit a completion report. This timeframe is flexible, and staff provide guidance and monitor progress for ongoing projects.
- 2.3. Applicants may apply for consecutive funding rounds, even if a previous project is still in progress, recognising that some projects span multiple years or involve repeat applicants.
- 2.4. In this round, five previously successful applicants have submitted their project accountability reports (attached as Appendix 1). A further six applicants have reached the twelve-month mark; staff remain in contact with them and continue to monitor their progress.

3. Staff recommendation | Tūtohutanga a ngā kaimahi

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

4. Context | Horopaki

Background

4.1. The Creative Communities Scheme (CCS) is a relationship between Creative New Zealand and local authorities, which supports opportunities for New Zealanders to participate in the arts in their local area. Each local authority has an assessment panel that represents its community, with these panels

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

- 4.2. The purpose of the CCS is to increase participation in the arts at the local level and to increase the range and diversity of arts available to communities. Creative NZ sets criteria for funding which are listed on Council's website alongside frequently asked questions to assist and encourage new applicants. The Guidelines for this Fund are attached as Appendix 2.
- 4.3. Creative NZ require all territorial authorities participating in the CCS to hold a minimum of two and a maximum of four funding rounds each year. ŌDC holds two funding rounds per annum. This is Round 2, the second and final round for the 2025/2026 year.

Project criteria

- 4.4. Projects are encouraged to be completed within twelve months of receiving the grant. However, this timeline is flexible. If applicants have ongoing projects, staff will offer guidance and monitor progress.
- 4.5. It is permissible to apply for consecutive funding rounds, even if a previous project is still in progress. This accounts for the multi-year nature of some projects and repeat applicants.

5. Discussion | He kōrerorero

Project completion

- 5.1. The following projects have returned accountability and are attached to this report as Appendix 1;

Round 2, 2023/24

- Apakura Rangatahi ki Kahotea Marae
- Te Rōpū Manaaki Aroha Incorporated, "TRMAI Creative" project

Round 1 2024/25

- Anna Crighton, "Cartoon Workshop"
- Turitea Marae "Te Oho Toi Māori"
- He Tauawhi ke ti Koniahi "Ōtorohanga History Digital Storytelling Workshop"

Projects in development

- 5.2. Six projects from Round 1, 2024/25 and earlier have reached the twelve-month mark and are still in development, staff are in contact with them to monitor progress, they are;

Round 1, 2023/24

- Mike Brown; 'Koru' project was delayed and has indicated that his exhibition is booked for Ōtorohanga Library Makerspace Gallery in November 2026.

Round 2, 2023/24

- Te Puti Uku Collective; 'Te Puti Uku Collective' has \$640 remaining which the group has indicated will be spent this year.

Round 1, 2024/2025

- Anita Schurmann, "AOK Print Workshop"
- Julia Iiti Prendergast, "Okiokinga"
- Toi Māori o Tokopiko, "Toi Māori o Tokopiko"
- Kathleen Cederman, "Pottery Taster Workshop"

5.3. Whilst the Accountability Reports can vary in format and style due to various applicants' different IT capabilities, the Grants Administrator has reviewed all reports and confirm they are sufficient to meet the CNZ reporting criteria.

5.4. The reports are provided to the Committee to align with the CNZ Assessors Guidelines, and to provide an opportunity for the Committee to enjoy and celebrate the attainment of creative aspirations for our local artists.

6. Strategic Considerations | Ngā whai whakaarotanga**Significance and engagement**

6.1. This decision has been assessed as of **low to moderate significance**. While it does not affect strategic assets or levels of service, it is of interest to some community members. The CCS Committee includes both Councillors, community members, and an external iwi representative, ensuring broad community input. Council will **inform the community** of the decision through its usual communication channels.

Mana whenua / Māori

6.2. There is a combination of Māori and non-Māori applicants in this round and a number of kaupapa Māori projects. Such projects have a positive impact not only Māori but also non-Māori that wish to participate.

Strategic alignment

6.3. This decision aligns with the Long Term Plan 2024–2034 priority of **Strong Communities** and supports the community outcome of **People** by enabling wellbeing activities and creative community facing events. The awarding of funds is in line with the Creative Communities Fund guidelines.

Legal

6.4. There are no legal implications associated with funding any of the applications.

Financial

6.5. This project is funded by Creative NZ via their Creative Communities Scheme. The participation within the scheme is part of the Long Term Plan 2024–34 under **Strong Communities** activity. There are no unbudgeted financial implications.

Risk analysis

6.6. The Committee should consider funding applicants for success, ensuring adequate support for projects to increase their chances of completion. The Committee may wish to consider the total cost of each project and how the requested funding aligns. Spreading funds too thinly across many projects may require applicants to secure additional funding and can cause project to go unrealised.

7. Appendices | Ngā āpiti hanga

Number	Title
1	CCS Accountability Reports
2	CCS Assessors Guide - refer to page 188



ŌTOROHANGA DISTRICT COUNCIL COMMUNITY GRANT

ACCOUNTABILITY REPORT- PROJECT COMPLETION

Tell us how your work went!

This form is a chance to tell the story of your project. Shout about your success, tell us what you might do differently next time, let us know how you impacted our community. All the feedback you include here is viewed by our Grants staff and our Grants and Awards Committee. It helps us understand what type of work is being led by our people and can help council to support you in other ways too.

- If you can, include quotes from those who benefit from your project- these might be attendees, staff, volunteers, audience, or users. Photos can also help convey what you achieved. If you built something you could include a 'before and after' photo, if you ran an event you could show us the people who attended, if you bought tools or materials or created something, you could show us a picture of it being used or displayed.

Please note; quotes and photos you include may be used in our marketing to advertise the funds so we can encourage other members of community to apply.

Name of your Organisations

Te Paehaka o Apakura

Name of Project/Activity:

Rangatahi kapahaka

Name of Contact Person:

Monique Kapua

Email:

[REDACTED]

Postal Address:

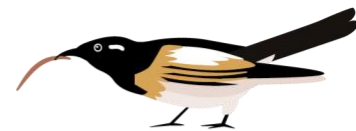
[REDACTED], Otorohanga 3800

Did the project/activity take place and have you completed it?

No/Yes

If you wrote yes please answer the following questions, if you wrote no please skip ahead to the section titled "Return of Funds"





Which of the wellbeing's did your project/activity contribute towards (choose as many as applicable)

- Social
- Economic
- Environment
- Cultural

In 500 words or less tell us how your project went;

-How did the grant help the development of your organisation?

This grant helped encourage all age groups to participate in kapa haka , and learn cultural practces of tikanga and kawa.

-How the grant was of benefit to the community?

The benefit to the community was involving families into kapa haka with an emphadis on tamariki/mokopuna.

-Did you hit any snags? Was there any part of the project that you would do differently?

Unfortunately our dear Kiingi Tuheitia Pootatau Te Wherowhero 7th passed ... moe mai ra e te rangatira.... This meant our Te Nehenehenui Festival was rescheduled for a later date which unfortunately clashed with other projects that some of our whaanau could not perform. The reschedule meant we needed to pay for more venue practices, food etc that wasn't budgeted for.

Engari, on a brighter note we were given other opportunities to practice performing and was able to perform in July at a local community Matariki Event at Kahotea Marae in Otorohanga . To gain more confidence and experience we also performed at an Apakura event at Rangiaowhia as well other marae kaupapa. Kahotea Marae made allowances for venue by allowing us more practices thankfully due to the grant and of course the situation.


-How was Council acknowledged as the funder?

At every waananga in our mihi at the beginning and the end we acknowledged the ODC significant contribution for our venues. Acknowledgement of ODC also at the monthly beneficiaries hui when providing a verbal report of our project.

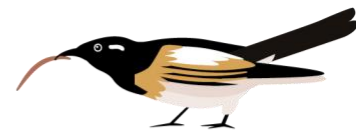
At the Matariki event as well as all other local events we performed at we acknowledged ODC grant.

-Whats next on your to do list? What are you planning on doing next to keep the momentum going.

We are planning to participate in the Te Nehenehenui Tribal Festival this year in preparation for the Regional Kapa Haka – Tainui to trial for Te Matatini.

We would like to thank ODC for this grant. Without your funding we wouldn't of had a kapa haka roopu. Ngaa mihi nunui kia koutou katoa 





Details of Expenditure

Please show the total expenditure on the project, including your contribution:

Project Costs	Amount (excluding GST)
Kahotea Marae 7x practices (see attached rcpt)	\$2000.00
Total	\$2000.00

Attach

- A final summary of expenditure and income report or final budget
 - All relevant invoices pertaining to the funding tagged for this grant by Council.
-

Return to Funds

If you didn't spend the grant or only partially spent the grant please complete this section. Staff will be in contact to explain how to return the funds.

Choose one of the following

- Full Return of funds
- Partial Return of funds

Reason:

Choose one of the following

- The project/activity didn't take place
- In 50 words or less please explain the why the project/activity did not take place

OR

- The estimated and actual cost differed.
-





Thank you for your time filling in this form. Do keep in touch about the development of your work and remember to pay the good vibes forward. You can do this by telling others about the Council Funds available, and by offering to be an Umbrella for future applicants- see the document “Being an Umbrella Frequently asked Questions”.

Thank you sincerely for all the mahi (work) you do to uplift our district, and our people. Ngā mihi nui.

NĀU TE ROUROU, NĀKU TE ROUROU, KA ORA AI TE IWI

WITH YOUR FOOD BASKET, AND MY FOOD BASKET, THE PEOPLE WILL THRIVE

This whakatauki (proverb) talks to community, to collaboration and a strengths-based approach.

It acknowledges that everybody has something to offer, a piece of the puzzle, and by working together we can all flourish.



RECEIPT

From:

Apakura Rangitahi ki Kahotea Marae
Kaphaka Waananga

Received by:

Kahotea Marae
Puketarata Trustees

Payment Date

24 Feb 2025

Sent Date

5 Mar 2025

Kahotea Marae

50 Kahotea Road
Otorohanga 3973

Total NZD paid	2,000.00
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Description	Quantity	Unit Price	Amount NZD
Apakura Rangatahi	1.00	2,000.00	2,000.00
			Subtotal 2,000.00
			Total NZD 2,000.00

PROJECT COMPLETION REPORT

A final Project Completion Report is required for all Creative New Zealand grants and must be submitted **within twelve weeks** of the project end date in your Funding Agreement. Please note that Creative New Zealand may require you to provide further information if we determine that this report is incomplete. Failure to provide complete information may affect your eligibility to apply for further grants.

You must complete all sections of this report to meet the requirements of your Funding Agreement. Within the report there are links to further information and guidelines. [Contact your Creative New Zealand adviser](#) if you need further help.

Client Name:	Te Rōpū Manaaki Aroha Incorporated		
Project Title:	TRMAI Creative		
Date Report Due:	26.07.2025	Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

1. Did it achieve the [Creative New Zealand outcome](#) that you stated in your original application and/or did it achieve other outcomes?
2. Were there any changes from your original application in the following areas:
 - What: the idea – did your project meet or exceed artistic expectations?
 - How: the process – did the project location(s) or timeframe change?
 - Who: the people – were there any changes to who was involved in your project?
 - How much: the budget – were there any changes to the income or revenue for your project?
(Provide a detailed breakdown in Part II: Financial Report)

(800 words maximum)

The TRMAI Creative project successfully achieved the outcomes outlined in our original application, particularly in increasing access to and participation in Toi Māori within our community. The wānanga created a culturally grounded, inclusive and supportive environment where participants of all ages were able to explore creative expression and engage in traditional Māori artforms.

Participants developed foundational skills across a range of practices from tukutuku, introduction to raranga, and concepts of korowai /kākahu. These creative activities not only supported artistic development but also strengthened cultural identity, confidence and personal expression. Many participants reported a greater sense of connection to their culture and an increased willingness to continue engaging in creative practices beyond the workshop.

A key outcome of the project was the strengthening of relationships and community connection. The wānanga fostered whakawhanaungatanga between participants, facilitators and whānau, creating a strong sense of belonging. The final showcase of artworks provided an opportunity for whānau and friends to celebrate the achievements of participants, extending the impact of the project beyond those directly involved.

Overall, the project met and, in some areas, exceeded expectations by delivering both creative and social outcomes, supporting not only artistic growth but also wellbeing and community cohesion.

There were only minor changes from the original application across the areas of what, how, who and how much. In terms of **what (the idea)**, the project remained true to its original vision of delivering a Toi Māori wānanga. While some flexibility was required in the specific artforms delivered, this was largely influenced by facilitator expertise and participant interest. These adjustments enhanced the overall experience and ensured the workshops remained engaging and relevant.

In relation to **how (the process)**, there were slight adjustments to scheduling due to facilitator availability and coordination with venues. Despite this, the project was delivered within the intended timeframe and maintained the integrity of the original plan. The wānanga format remained consistent, with a structured approach that included learning, creating and sharing outcomes.

Regarding **who (the people)**, there were minor changes to facilitators due to availability, however all artists involved were experienced practitioners of Toi Māori and brought valuable knowledge and skills to the project. Participant numbers aligned with original expectations, with approximately 10–15 active participants engaged throughout. The support team, including organisers and kaiawhina, remained consistent and played an important role in ensuring the smooth delivery of the wānanga.

In terms of **how much (the budget)**, there were some minor variations in costs, particularly relating to materials and venue expenses due to price changes. These were managed within the overall budget and did not impact the delivery or quality of the project. The project remained financially responsible, and all variances are outlined in the financial report.

In summary, the TRMAI Creative project successfully delivered on its intended outcomes, with only minor and manageable adjustments required. The project demonstrated strong community impact, supported cultural revitalisation, and created a solid foundation for future Toi Māori initiatives.

3. Tell us how you will apply the knowledge gained as a result of the project *OR* tell us about further markets or future audience development opportunities that have resulted from the project.

(200 words maximum)

The knowledge gained from this project will be used to strengthen future delivery of Toi Māori programmes within our community. We have developed a clearer understanding of participant needs, effective workshop structures, and the importance of creating culturally safe learning environments.

This project has also created opportunities for ongoing wānanga, with strong interest from participants and the wider community. We intend to build on this momentum by offering regular workshops and expanding the range of Toi Māori practices available, when time permits from facilitators and participants busy schedules.

Additionally, relationships formed with local artists and marae have opened pathways for future collaborations. These partnerships will support the sustainability of our kaupapa and enable us to reach a wider audience. There is also potential to develop advanced workshops for returning participants, creating a progression pathway in creative and cultural development. In the long term, we aim to establish a consistent programme that supports artistic growth, cultural revitalisation and community connection across the region.

PART II: FINANCIAL REPORT

Attach a financial report which includes the actual income and expenditure items relevant to the project funded by Creative New Zealand and any variance from your approved budget.

Use the same format that approval of your grant was based on. This is either the budget submitted with your application or a revised budget submitted as a condition of the grant (if applicable).

An 'Actual' and 'Variance' column should be added to the final funded budget as shown in the table below:

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
Venue hire	600.00	600.00	0.00
Arts Resources	2,500	1726.82	773.18
Artist fees	1,200	1,200	0.00
Equipment Hire	600.00	300.00	300.00
Personnel/Administrative costs	900.00	924.08	(24.08)
Promotion and publicity of arts activities	600.00	249.10	350.90
TOTAL EXPENDITURE:	6,400	5,000.00	1,400.00

REVENUE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
Donations (unconfirmed)	300.00	100.00	250.00
Sale of artwork or consumables (unconfirmed)	700.00	0.00	700.00
CCS Funding		5000.00	0.00
TOTAL REVENUE:	1,000.00	5,100.00	950.00

SURPLUS/DEFICIT:	(5,400.00)	100.00	
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Creative New Zealand reserves the right to require, at its own cost, the financial statements contained herein to be audited, to set the scope of the audit and to appoint an auditor. The grantee shall do whatever is required to facilitate and assist the audit. We recommend that all grantees retain all receipts on file as evidence for an audit.

PART III: STATISTICAL REPORT

The information you provide below is important. It is used to measure and report on the effectiveness of Creative New Zealand's funding and to ensure sustainable funding for the arts.

Complete the columns that are relevant to the parts of your project that were funded by Creative New Zealand.

Please refer to the [Statistical Report Guidelines](#) on the next page and [contact your Creative New Zealand adviser](#) if you need further help to complete the table.

Actual Start date:

August 2024

Actual End date:

July 2025

A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
Otorohananga	30	3		30			60

Notes on the statistics provided above (if applicable):

3 events of 10 participants, with the addition of approximately 10 people per event that accompanied the participants to view the works created and presented by participants.

PROJECT COMPLETION REPORT

A final Project Completion Report is required for all Creative New Zealand grants and must be submitted **within twelve weeks** of the project end date in your Funding Agreement. Please note that Creative New Zealand may require you to provide further information if we determine that this report is incomplete. Failure to provide complete information may affect your eligibility to apply for further grants.

You must complete all sections of this report to meet the requirements of your Funding Agreement. Within the report there are links to further information and guidelines. [Contact your Creative New Zealand adviser](#) if you need further help.

Client Name:	Anna Crichton		
Project Title:	Cartoon Workshops at Kawhia, Hauturu and Ngutanui primary schools.		
Date Report Due:	12/07/2025	Reference No:	139477

PART I: SUMMARY REPORT

Tell us about your funded project.

1. Did it achieve the [Creative New Zealand outcome](#) that you stated in your original application and/or did it achieve other outcomes?
2. Were there any changes from your original application in the following areas:
 - What: the idea – did your project meet or exceed artistic expectations?
 - How: the process – did the project location(s) or timeframe change?
 - Who: the people – were there any changes to who was involved in your project?
 - How much: the budget – were there any changes to the income or revenue for your project?
(Provide a detailed breakdown in Part II: Financial Report)

(800 words maximum)

The children from Kawhia, Hauturu and Ngutanui primary schools were greatly energized by a whole new subject – cartooning – that that were up until now unfamiliar with. The children were able to have free rein with their imagination no matter how ‘inventively naughty’, and working collectively with their cartoon ideas made it easier for the individual children to be less self-conscious and conjure up fantastical ideas that worked together to create clever cartoon strips with a beginning, middle and end.

Within each school I held two workshops, each of 1 ½ - 2 hours long. This amount of time works well, for using the brain for such demanding imagination could not be longer for children 8 – 13 years old.

All the cartoon panel strips, and other cartoon works, were required to have speech balloons and thought balloons - this is a perfect opportunity to encourage the children to spell and write, to tell stories that synchronize with the imagery. An excellent way to create excitement within learning. Attached here is a short description of the workshops posted on the Otorohonga Council website –

Cartoon Creativity at Kāwhia Primary School

Through Creative Communities, Ōtorohonga District Council was proud to support a recent series of cartoon

workshops at Kāwhia Primary School, where imagination ran wild and creativity took centre stage.

The workshops were designed to help tamariki explore storytelling through drawing, dialogue, and visual humour. Led by a talented Anna Crichton, the sessions began with warm-up cartoons created live on the whiteboard—based entirely on the bold and brilliant ideas shouted out by the students. These quick-fire scenes introduced students to the concept of “no holds barred” cartoon thinking, and from there, they were off and running with their own stories.

In one wildly inventive group cartoon, a bored pear teamed up with an anxious apple to defeat a hungry possum, eventually turning it into a piñata filled with lollies and candy canes. Another saw a triangle and a circle go fishing—catching a shark and a mermaid respectively. What began as a dramatic standoff turned into a heartwarming moment of compassion, with the shark safely towing their boat back to shore beneath a radiant Māori sun.

With long paper panels to fill, students then worked individually to develop their own cartoon narratives—combining drawing, writing, and spelling in a way that was both educational and heaps of fun.

We're thrilled to have helped make this happen, and we extend our thanks to the school and facilitator for creating such an engaging and energetic environment for creative learning.

See more photos on our social media.

3. Tell us how you will apply the knowledge gained as a result of the project *OR* tell us about further markets or future audience development opportunities that have resulted from the project.

(200 words maximum)

Each time I hold these workshops I see further potential for engaging the students with new ideas – ie short graphic novels, comic books that they create themselves – tell their own stories or create fantastical ones. As these workshops promote the children's writing and invention skills I could see 'once a term' workshops happening. Especially in the bigger schools like Kawhia where only a select amount (10 approx in each workshop) were able to attend the workshops.

PART II: FINANCIAL REPORT

Attach a financial report which includes the **actual** income and expenditure items relevant to the project funded by Creative New Zealand and any **variance** from your approved budget.

Use the same format that approval of your grant was based on. This is either the budget submitted with your application or a revised budget submitted as a condition of the grant (if applicable).

An 'Actual' and 'Variance' column should be added to the final funded budget as shown in the table below:

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
\$1955	\$1955	\$1955	NA
TOTAL EXPENDITURE:1955			

REVENUE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
NA			
TOTAL REVENUE: NA			

SURPLUS/DEFICIT: NA			
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PART III: STATISTICAL REPORT

The information you provide below is important. It is used to measure and report on the effectiveness of Creative New Zealand's funding and to ensure sustainable funding for the arts.

Complete the columns that are relevant to the parts of your project that were funded by Creative New Zealand.

Please refer to the [Statistical Report Guidelines](#) on the next page and [contact your Creative New Zealand adviser](#) if you need further help to complete the table.

Actual Start date:

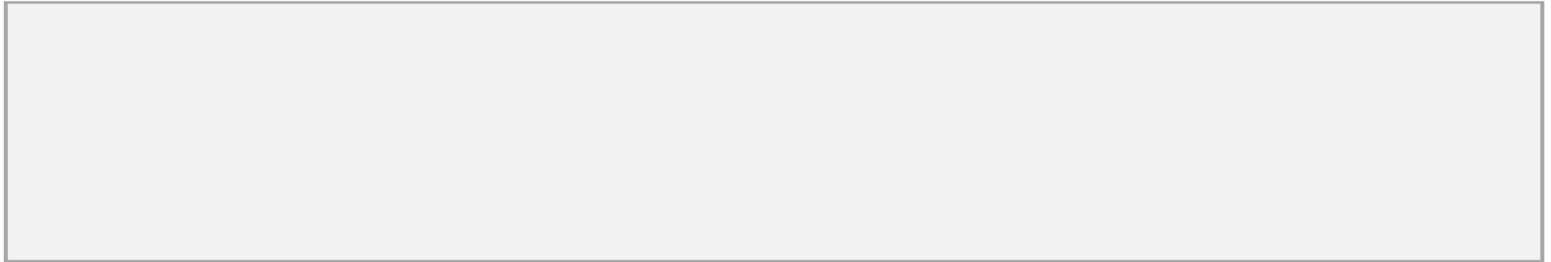
19/2/2025

Actual End date:

12/5/2025

A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
Hauturu School		Two workshops		12 each workshop			free
Kawhia school		Two workshops		12 each workshop			free
Ngutunui school		Two workshops		12 each workshop			free

**Notes on the statistics provided
above**
(if applicable):



PART IV: SUPPORT MATERIAL

List the support material provided with this report.

The preferred method for supplying support material is a web-link (URL) to where your support material may be read, viewed or heard. The URL needs to be a direct link to your written material, images, video or audio. The link must not require further navigation, or for a file to be downloaded.

Note: Creative New Zealand will not return support material. Do not send originals or any material that you would like to have returned.

<https://www.facebook.com/anna.crichton.758> <https://www.otodc.govt.nz/latest-news/article/433/cartoon-creativity-at-kawhia-primary-school>

List any other documentation material that might be available on request:

Letter of thankyou from the principal of Kawhia School. Many photos and videos of the children at work.

PART V: SIGN-OFF

Release of information

The information in this report may be of interest to other artists and/or arts organisations. Please mark Y in the box beside the section(s) listed below that you would be willing to let others see.

<input checked="" type="checkbox"/>	SECTION I: SUMMARY REPORT	<input checked="" type="checkbox"/>	SECTION III: STATISTICAL REPORT
<input checked="" type="checkbox"/>	SECTION II: FINANCIAL REPORT	<input checked="" type="checkbox"/>	SECTION IV: SUPPORT MATERIAL

Declaration

Grant recipients must complete this declaration:

I certify that the grant was used for the approved purpose(s) and declare that this project completion report is true to the best of my knowledge.

I understand that subject to its statutory obligations, Creative New Zealand treats all information in reports as confidential. The personal information provided is used solely for the purpose of administering and evaluating the report. We hold any personal information in accordance with the Privacy Act 1993 and, in particular, the Privacy Principles contained in that Act. Personal information is stored in a secure environment accessible only by authorised persons for legitimate purposes. You have the right to access your personal information and ask for the information to be updated or corrected where necessary.

Creative New Zealand is subject to the Official Information Act 1982 and we may have to release information under that Act to third parties if requested. Creative New Zealand is also subject to the requirements of the Public Records Act 2005; this includes seeking permission from the Chief Archivist to destroy records or transfer records to Archives New Zealand.

Name:

Date:

PROJECT COMPLETION REPORT

A final Project Completion Report is required for all Creative New Zealand grants and must be submitted **within twelve weeks** of the project end date in your Funding Agreement. Please note that Creative New Zealand may require you to provide further information if we determine that this report is incomplete. Failure to provide complete information may affect your eligibility to apply for further grants.

You must complete all sections of this report to meet the requirements of your Funding Agreement. Within the report there are links to further information and guidelines. [Contact your Creative New Zealand adviser](#) if you need further help.

Client Name:	TURITEA MARAE		
Project Title:	Te Oho Toi Māori		
Date Report Due:	July 2025	Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

1. Did it achieve the [Creative New Zealand outcome](#) that you stated in your original application and/or did it achieve other outcomes?
2. Were there any changes from your original application in the following areas:
 - What: the idea – did your project meet or exceed artistic expectations?
 - How: the process – did the project location(s) or timeframe change?
 - Who: the people – were there any changes to who was involved in your project?
 - How much: the budget – were there any changes to the income or revenue for your project?
(Provide a detailed breakdown in Part II: Financial Report)

(800 words maximum)

Our project Te Oho Toi Māori initiative met our expected outcome, "Maori Art Awakening Initiative" Building capability and capacity in māhi toi for the Turitea Marae community. We accommodated for 2 wananga, contemporary Tukutuku artwork.

We had 10 participants in 2 wananga held within the Otorohanga District at Honikiwi Hall. Our facilitator was a local artist who had much enthusiasm and joy with the craft and imparted her knowledge to our community. Due to time constraints the number of people who helped run the events were reduced to 3 people and due to less funding for resources the number of participants were reduced to 10 for each event, but the atmosphere allowed for comfortability, and less pressure for the facilitator as they were able to support each tauira and spend one on one time with those that needed the guidance. At the end of each event there was a showing of artwork created by the participants who had completed their piece within each 1 day wananga. There were some that did not want to stand and talk about their artwork, and there was no pressure for them to do so. However the events were enjoyed by all, and each took away more knowledge and capability than when they started.

The budget was adjusted due to funds available and all spent on materials and resources. The facilitator koha'd her time and so did the kaiawhina (helpers) for the events.

3. Tell us how you will apply the knowledge gained as a result of the project *OR* tell us about further markets or future audience development opportunities that have resulted from the project.

(200 words maximum)

The knowledge gained by taura as a result of the project - several of the artists mentioned how they felt at home during the wananga, they could feel the manaakitanga, the sense of community, support and uplifting atmosphere from all that were present.

Hosting the event provided its own challenges, mostly from dates where the facilitator was available along with participants availability and fitting it into everyones schedules. However, applying the knowledge gained from the project, shows that there is interest in learning mahi toi, basic techniques that whānau and the community will take home and show their whānau members. There is hope to extend and uplift our community in the arts, and the hope is that they take on future lessons, and provide our future generations with the knowledge. Our future audience has grown, as those that could not be part of the events expressed their interests to participate when the opportunity arises.

We look to the future to build upon what we have achieved, with participation driven by the passion to learn and build upon individual capacity, as well as being part of mana whenua of Turitea Marae.

PART II: FINANCIAL REPORT

Attach a financial report which includes the actual income and expenditure items relevant to the project funded by Creative New Zealand and any variance from your approved budget.

Use the same format that approval of your grant was based on. This is either the budget submitted with your application or a revised budget submitted as a condition of the grant (if applicable).

An 'Actual' and 'Variance' column should be added to the final funded budget as shown in the table below:

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
Facilitator Koha	1600.00	700.00	900.00
Venue Koha	900.00	150.00	750.00
Resources – Materials for arts	2500.00	750.00	1750.00
Promotion – Advertising, printing	400.00	0.00	400.00
Kaiawhina	900.00	100.00	800.00
TOTAL EXPENDITURE:	6300.00	1700.00	4600.00

REVENUE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
Koha received	500.00	50.00	450.00
Turitea Marae contribution	500.00	150.00	350.00
TOTAL REVENUE:	1000.00	200.00	800.00

SURPLUS/DEFICIT:		0.00	
See attached budget			

Creative New Zealand reserves the right to require, at its own cost, the financial statements contained herein to be audited, to set the scope of the audit and to appoint an auditor. The grantee shall do whatever is required to facilitate and assist the audit. We recommend that all grantees retain all receipts on file as evidence for an audit.

PART III: STATISTICAL REPORT

The information you provide below is important. It is used to measure and report on the effectiveness of Creative New Zealand's funding and to ensure sustainable funding for the arts.

Complete the columns that are relevant to the parts of your project that were funded by Creative New Zealand.

Please refer to the [Statistical Report Guidelines](#) on the next page and [contact your Creative New Zealand adviser](#) if you need further help to complete the table.

Actual Start date:

25/10/2024

Actual End date:

02/06/2025

A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
Otorohanga				20			25

Notes on the statistics provided above (if applicable):

PART IV: SUPPORT MATERIAL

List the support material provided with this report.

The preferred method for supplying support material is a web-link (URL) to where your support material may be read, viewed or heard. The URL needs to be a direct link to your written material, images, video or audio. The link must not require further navigation, or for a file to be downloaded.

Note: Creative New Zealand will not return support material. Do not send originals or any material that you would like to have returned.

List any other documentation material that might be available on request:

PART V: SIGN-OFF

Release of information

The information in this report may be of interest to other artists and/or arts organisations. Please mark Y in the box beside the section(s) listed below that you would be willing to let others see.

SECTION I: SUMMARY REPORT

SECTION III: STATISTICAL REPORT

SECTION II: FINANCIAL REPORT

SECTION IV: SUPPORT MATERIAL

Declaration

Grant recipients must complete this declaration:

I certify that the grant was used for the approved purpose(s) and declare that this project completion report is true to the best of my knowledge.

I understand that subject to its statutory obligations, Creative New Zealand treats all information in reports as confidential. The personal information provided is used solely for the purpose of administering and evaluating the report. We hold any personal information in accordance with the Privacy Act 1993 and, in particular, the Privacy Principles contained in that Act. Personal information is stored in a secure environment accessible only by authorised persons for legitimate purposes. You have the right to access your personal information and ask for the information to be updated or corrected where necessary.

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Name:

Juanita Morgan

Date:

15.07.25

PROJECT COMPLETION REPORT

A final Project Completion Report is required for all Creative New Zealand grants and must be submitted **within twelve weeks** of the project end date in your Funding Agreement. Please note that Creative New Zealand may require you to provide further information if we determine that this report is incomplete. Failure to provide complete information may affect your eligibility to apply for further grants.

You must complete all sections of this report to meet the requirements of your Funding Agreement. Within the report there are links to further information and guidelines. [Contact your Creative New Zealand adviser](#) if you need further help.

Client Name:	He Tauawhi ki te Koniahi		
Project Title:	Ōtorohanga Museum Digital Storytelling Workshop		
Date Report Due:	23 October, 2025	Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

1. Did it achieve the [Creative New Zealand outcome](#) that you stated in your original application and/or did it achieve other outcomes?
2. Were there any changes from your original application in the following areas:
 - What: the idea – did your project meet or exceed artistic expectations?
 - How: the process – did the project location(s) or timeframe change?
 - Who: the people – were there any changes to who was involved in your project?
 - How much: the budget – were there any changes to the income or revenue for your project?
(Provide a detailed breakdown in Part II: Financial Report)

(800 words maximum)

Yes, our digital storytelling workshop achieved all the outcomes we outlined in our original application and exceeded our expectations in several areas. We successfully delivered an inclusive, accessible, and culturally safe workshop that empowered participants with digital storytelling skills while creating valuable content connected to the Ōtorohanga Museum's taonga.

The workshop was a complete success from our perspective. It ran smoothly over two days, with six diverse digital stories created by participants. We received overwhelmingly positive feedback, demonstrating that the workshop was well received and highly valued by both participants and the host organisation.

Our original goals were more than met. We empowered individuals in the Ōtorohanga community with digital storytelling skills, providing one-on-one support to help participants craft personal narratives and learn digital tools. The workshop successfully broke down technology barriers, built digital confidence, and elevated wellbeing through meaningful storytelling. Participants learned scripting, basic editing, and problem-solving skills, with our team providing technical and storytelling assistance where needed.

The connection to the museum's aim of collecting social history was successfully achieved, with the workshop generating valuable digital content for potential use in museum exhibitions and online platforms. The venue proved

ideal, being in the heart of the community with all necessary facilities, and the museum staff provided excellent hosting support.

Changes from Original Application

What (the idea): The project met and exceeded our artistic expectations. All participants successfully completed their digital stories, creating a diverse collection of compelling personal narratives. The quality of work and engagement surpassed what we anticipated.

How (the process): Yes, there was one significant change to the timeframe. The workshop dates shifted from the originally proposed April 19-20, 2025 to August 23-24, 2025. This change was due to several factors, but ultimately the August dates worked better for our team and the venue. The location remained unchanged at the Ōtorohanga Museum.

Who (the people): There was a minor change in participant numbers. We originally suggested eight participants, but had six on the day. One registered participant was unwell and couldn't attend, but we quickly found a replacement, maintaining good workshop numbers. Our facilitation team remained consistent with our planned approach.

How much (the budget): There were no changes to our approved budget. Due to receiving substantially less funding than originally applied for, we made the decision to run the workshop with a team of two facilitators instead of our usual team of two to three people. This adjustment allowed us to deliver the workshop effectively within the funding constraints while maintaining quality.

Participant Feedback Highlights

The feedback confirmed our success in creating a safe, respectful learning environment. Participants valued the excellent scaffolding of story development, the supportive pace of delivery, and the patient, encouraging approach of our facilitators. Many highlighted learning new technological skills while creating personally meaningful work that connects them to their community and whanau.

The host organisation's feedback was equally positive, with the museum noting how participants engaged with each other, shared personal stories, and were guided with "patience, expertise and compassion." They described hosting our workshop as "a joy."

This project successfully delivered on all promised outcomes while adapting effectively to practical constraints and ultimately creating a stronger sense of community connection and digital empowerment than originally anticipated.

3. Tell us how you will apply the knowledge gained as a result of the project *OR* tell us about further markets or future audience development opportunities that have resulted from the project.

(200 words maximum)

This workshop was our most multicultural to date, and we are delighted to have examples from such a diverse range of voices to share with our community and with potential future storytellers.

The multicultural nature of the participant group taught us important lessons about creating inclusive spaces that honour different cultural perspectives and storytelling traditions. This experience has strengthened our ability to work with diverse communities and will inform our approach in future workshops.

The success with this diverse group has opened up new market opportunities for our workshops. We now have compelling examples that demonstrate our ability to work effectively with multicultural communities, which will be valuable when approaching other culturally diverse regions or organisations. The range of stories created serves as powerful promotional material showing potential participants that digital storytelling is truly accessible regardless of

cultural background.

The partnership with Ōtorohanga Museum has created a template for future collaborations with cultural institutions. The museum's enthusiasm suggests strong potential for similar partnerships with other museums, cultural centres, and community organisations throughout New Zealand.

The positive feedback is already generating interest from other communities through word-of-mouth recommendations, creating sustainable pathways for audience development and expanding our reach to underrepresented communities.

PART II: FINANCIAL REPORT

Attach a financial report which includes the **actual** income and expenditure items relevant to the project funded by Creative New Zealand and any **variance** from your approved budget.

Use the same format that approval of your grant was based on. This is either the budget submitted with your application or a revised budget submitted as a condition of the grant (if applicable).

An 'Actual' and 'Variance' column should be added to the final funded budget as shown in the table below:

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
TOTAL EXPENDITURE:			

REVENUE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
TOTAL REVENUE:			

SURPLUS/DEFICIT:			
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PART III: STATISTICAL REPORT

The information you provide below is important. It is used to measure and report on the effectiveness of Creative New Zealand’s funding and to ensure sustainable funding for the arts.

Complete the columns that are relevant to the parts of your project that were funded by Creative New Zealand.

Please refer to the [Statistical Report Guidelines](#) on the next page and [contact your Creative New Zealand adviser](#) if you need further help to complete the table.

Actual Start date:	23/09/2025	Actual End date:	24/09/2025				
A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
Ōtorahanga Museum	6	1	6	6			6

Notes on the statistics provided above
(if applicable):

PART IV: SUPPORT MATERIAL

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<https://docs.google.com/document/d/1bVGMbnsOuJek6j2Wa916-B4tMPgQ3ZeaxQUjuDU26kM/edit?usp=sharing>
<https://docs.google.com/document/d/1eDakXU5RHf63XFPKc2LPQj7Vv8ZwWcQqtSDtSiGS9G4/edit?usp=sharing>

List any other documentation material that might be available on request:

PART V: SIGN-OFF

Release of information

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SECTION I: SUMMARY REPORT
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SECTION III: STATISTICAL REPORT
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Declaration

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Name:

Date:

AUGUST 2025

Workshop date	Location	Comments
23 - 24 Aug 2025	Otorohanga Museum	<p>What did you like about this workshop? What did we do well? Excellent scaffolding of story development & skills with the digital media. Excellent pace of delivery & creating a safe & respectful space for learning and sharing</p> <p>What could have been better? Do you have any suggestions on how we could improve this kaupapa? -</p> <p>Would you recommend this waananga to others, and if so, why? I believe this series of workshops is incredibly valuable for the community & capturing community history.</p> <p>Most exciting you are taking away? We all have stories to share.</p>
23 - 24 Aug 2025	Otorohanga Museum	<p>What did you like about this workshop? What did we do well? I loved and enjoyed this workshop a lot. You guys are wonderful and friendly. I like and appreciate how you inspire and teach everybody about the app.</p> <p>What could have been better? Do you have any suggestions on how we could improve this kaupapa? No. You are both perfect and wonderful.</p> <p>Would you recommend this waananga to others, and if so, why? Yes, they will have the opportunity to record their video worldwide.</p> <p>Most exciting you are taking away? New skills about video editing. Fun and friendly moments :)</p>
23 - 24 Aug 2025	Otorohanga Museum	<p>What did you like about this workshop? What did we do well? Learning new skills Producing something of personal relevance to me, which can be assessed by my whanau long after I've gone. Being there for me when required, having patience when allowing me to learn new skills</p>

		<p>Encouraging us every step of the way</p> <p>What could have been better? Do you have any suggestions on how we could improve this kaupapa? -</p> <p>Would you recommend this waananga to others, and if so, why? Yes, so they can experience what I experienced and so they can also produce work that they didn't know was in them.</p> <p>Most exciting you are taking away? My video film</p>
23 - 24 Aug 2025	Otorohanga Museum	<p>What did you like about this workshop? What did we do well? Everything, it was a lovely programme. It was moving fast, so very busy all the way through! Even though it was self-inflicted.</p> <p>What could have been better? Do you have any suggestions on how we could improve this kaupapa? A little info sheet to advertise the programme because newbees don't know what's in store, then we can promote it.</p> <p>Would you recommend this waananga to others, and if so, why? Yes! It's a great programme and it's fun.</p> <p>Most exciting you are taking away? I've learnt skills. I've made something start to finish.</p>
23 - 24 Aug 2025	Otorohanga Museum	<p>What did you like about this workshop? What did we do well? The facilitators not only shared their skills and expertise in this story-telling circle - they also connected with each person, shared themselves willingly and worked individually with us to support, encourage and demonstrate where needed.</p> <p>What could have been better? Do you have any suggestions on how we could improve this kaupapa? -</p> <p>Would you recommend this waananga to others, and if so, why? Yes, I'd be delighted to recommend this workshop and will do so. This is quite a marvelous experience in engaging and learning new technological skills as well as developing one's ability to tell our stories.</p>

		<p>Most exciting you are taking away? The process and the story!</p>
23 - 24 Aug 2025	Otorohanga Museum	<p>What did you like about this workshop? What did we do well? Excellent two days of learning story / video making. Tutors are very knowledgeable and helpful.</p> <p>What could have been better? Do you have any suggestions on how we could improve this kaupapa? Nothing, everything went well.</p> <p>Would you recommend this waananga to others, and if so, why? Yes definitely, so well run.</p> <p>Most exciting you are taking away? Knowledge on making a story / video. Thank you</p>
23 - 24 Aug 2025	Otorohanga Museum	<p>From host Elizabeth Cowen "What a joy to host the He Koniahi team at the Ōtorohanga Museum. Over two days the participants engaged with each other, shared personal stories and were taught how to craft and edit those stories into engaging and moving short videos. Sasha & Fabrice guided them with patience, expertise and compassion. Thank you!"</p>

Budget: Ōtorahanga Museum 23-24 August 2025

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
Facilitator fees	650	650	-
Tech support	650	650	-
Equipment hire	600	600	-
TOTAL EXPENDITURE:	1,900	1,900	

REVENUE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
TOTAL REVENUE:	-	-	-

SURPLUS/DEFICIT:	-	-	-
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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 2 Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 2 of 2025/26

To Creative Communities Scheme Committee

From Nicky Deeley, Manager of Community Development

Type **DECISION REPORT**

Date 22 April 2026



1. Purpose | Te kaupapa

1.1. To decide funding allocations for Ōtorohanga Creative Communities Scheme Grants applicants in Round 2, the second of two rounds for 2025/2026.

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 2 of 2025/26 for the Committee to consider.

2.3. The annual funding across both Rounds 1 and 2 of 2025/26 is \$21,246. In Round 1, \$9,617.65 was granted to four applicants leaving \$11,628.35 available for allocation within this Round 2, the final for this financial year.

2.4. Nine applications requesting \$30,076 have been received for this round, which exceeds the available funding.

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 **APPROVE** the applications listed below from the Ōtorohanga Creative Community Grants Fund, and disburse the funds as listed to successful applicants:

Chantelle Cobby	\$	Elevate	\$
Encore	\$	Fun Raising Chicks	\$
Keri Taylor/Arohena School	\$	Kio Kio School	\$
Ōtewā School	\$	Ōtorohanga Creative Conduit	\$
		Rebecca Dowman Ngapo	
Te Huia & Rangiwherowhero Whanau Trust	\$	Total	\$

4. Background

- 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 2, the second of two rounds for the 2025/2026 year.
- 4.5. This report outlines the CCS, and presents the applications received for this funding round for the Committee’s consideration.

5. Annual Funding for 2025/2026

- 5.1. The annual allocation assigned across both Rounds 1 and 2 for the Ōtorohanga District Council from Creative NZ for 2025/26 is \$21,246.

5.2. 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.

6. Application, criteria, and assessment

6.1. This meeting is focused on Round 2, the second funding round for 2025-2026. A total of \$30,076 has been requested from 9 applicants which is not available within the remaining funds for this year.

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

6.3. 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.

6.4. 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.

6.5. 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 20 April.

6.6. 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.

6.7. The collated results will be presented to the Committee at the funding deliberation meeting on 22 April and is used to support discussion and make final funding decisions.

6.8. 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.

6.9. 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 22 April. This allows staff time to seek clarification from the regional CCS Administrator if needed.

6.10. 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.

6.11. 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.

6.12. Any unallocated funding does not roll over to next year.

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

7. Considerations | Ngā whai whakaarotanga

Significance and engagement

- 7.1. 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.
- 7.2. Council will use the engagement level of ‘inform’ to share the successful applicants and projects with the community.

Impacts on Māori

- 7.3. 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.

Risk analysis

- 7.4. 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.

Policy and plans

- 7.5. Staff confirm this fund meets Council’s policy and plan requirements.

Legal

- 7.6. There are no legal implications associated with this decision, other than our compliance with the agreement with Creative New Zealand and Council.

Financial

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

8. Appendices | Ngā āpitihanga

Number	Title
1	Applications received
2	Assessors’ scoresheet
3	Assessors’ guide

APPLICANT; CHANTALLE COBBY

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Chantelle Cobby

Contact person (for a group):

No Answer

Street address:

[REDACTED]

Suburb:

[REDACTED] Rotorua

Town/ City:

Rotorua

Email:

[REDACTED]

[REDACTED]

[REDACTED]

Name on bank account:

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

Chantelle Cobby

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

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:

In Our Twenties

Brief summary of the project:

Creative writing workshops and 1:1 mentoring for one Ōtorohanga-based wāhine, aged 20-29, as part of a nationwide women's creative development, storytelling, and empowerment project.

Where will it happen?

-Venue

-Area or town where your project will take place;

The funded wāhine will participate from her home location in the national virtual workshop

Start date of your project;

- remember it cannot begin before May 2026

06/05/2026

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

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?

0

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):

Literature

Which activity best describes your project:

(select one option)

workshop/ wananga

Cultural tradition of your project;

(select one option):

European

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

-Describe your project in more detail.

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

Young wāhine in Aotearoa are currently facing record levels of anxiety, loneliness, and financial pressure. Yet very few spaces exist where they can process these challenges through creativity, self-expression, and connection. In Our Twenties is a nationwide storytelling project created in direct response to this reality. As part of this project, 20 wāhine and tāhine, aged 20–29, from all across New Zealand, will have the opportunity to participate in an intimate, in-depth writing workshop with an award-winning author/journalist, and receive personalised one-to-one mentoring.

These sessions will give participants the tools to shape their experiences of this defining decade into powerful personal essays - using writing as a way to reflect, process, and make meaning of the challenges they face.

Through expert guidance, each participant will learn the craft of writing - including structure, voice, form, editing, and refinement - while also developing the confidence to express their voice and claim ownership of their narrative. I am seeking funding to ensure that one wāhine from Ōtorohanga can take part in this project. With your support, this young women will gain access to award-winning mentors, professional workshops, and personalised coaching - experiences that are typically out of reach for those outside traditional arts pathways.

They will leave not only with a finished piece of creative writing, but also with lifelong skills in storytelling, communication, and self-expression: tools proven to build resilience, nurture identity, and foster connection at a time when young Kiwis need it most.

Ultimately, the essays these women produce will be compiled into a professionally produced magazine, together normalising the messy, beautiful, and sometimes painful process of growing into yourself; celebrating the creativity, strength, and determination of young people in Aotearoa; and transforming the stories of today's wāhine into a lasting source of hope, solidarity, and strength for the next generation.

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)

5290

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

(note; please write in numerals only)

265

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?**

Outreach to contributors (May 2026) An open call and targeted outreach campaign will identify 20 contributors - including one from Ōtorohanga (*note from ODC Staff this could include our local Library networks) - representing a wide range of voices, backgrounds, and experiences. Importantly, participants will not be expected to arrive as "writers." The aim is to support everyday young people to develop their lived experiences into art. Recruitment will be carried out through social media, community networks, tertiary institutions, and youth organisations to ensure strong regional and cultural representation.

Workshop (June 2026)

Contributors will take part in a virtual creative writing workshop led by an award-winning journalist. This session will introduce the core elements of the craft - structure, voice, pacing, language, and editing - while guiding participants to begin shaping raw reflections into written scenes. The workshop will also cover how to balance vulnerability with clarity, helping participants create essays that are both emotionally authentic and accessible to readers.

Writing journey (June – December 2026)

Following the workshop, participants will embark on a six-month writing process. Each will receive two hours of one-to-one mentoring, offering personalised feedback on both creative and technical elements of their work. Alongside this, a private peer community will allow contributors to share progress, exchange drafts, and encourage one another - building connection as well as accountability throughout the writing journey.

Project conclusion (December 2026)

This timeline marks the conclusion of this project. Beyond this point, the essays these women produce will be compiled into a professionally produced magazine, together normalising the messy, beautiful, and sometimes painful process of growing into yourself; celebrating the creativity, strength, and determination of young people in Aotearoa; and transforming the stories of today's wāhine into a lasting source of hope, solidarity, and strength for the next generation. Beyond this point, essays will be compiled into a professionally produced magazine (digital and limited print edition) to ensure the voices of contributors reach a wider audience. While the magazine sits outside the scope of this funding, it represents an important continuation of the project's impact, amplifying the stories created through the workshop and mentoring process.

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?

I'm an award-winning community leader with six years of experience working across operations, project, and communications roles. I've led several social impact initiatives, including a sustainability project that diverted 16,000 single-use cups from landfill, an appeal that raised \$50,000+ for humanitarian aid, and an event series that raised \$44,000 for youth mentoring programmes.

I'm the Founder of two Charitable Trusts - one award-winning collective that mobilised 2,000 people to micro-volunteer, and another that's raised \$46,000 for the Salvation Army through charity football events. I hold degrees in Communications and Leadership for Change with Distinction, plus a Graduate Certificate in Project Management.

I recently reconnected with my childhood love of writing, am studying with the London School of Journalism, and have written for Ramona, Progress, Focus, and Billie Magazines. I've found my twenties to be messy, confronting, confusing, and lonely. I've often searched for stories from other wāhine that articulated how they navigated some of these challenges. I couldn't find many, and neither could my peers. In response, I initially created a Substack, where I interview women and tell their stories as they reflect on this decade. 2,212 people have engaged with the stories, and 113,822 people have been reached via social media. That response highlighted there's both a need - and an opportunity - to take this work further. This project is that next step, and I will be volunteering as the Project Manager. Cloe Willetts, an award-winning journalist with 12 years experience, is supporting this project. She's the founder of EQ Storytelling, a consultancy dedicated to helping people share their stories authentically, and a published children's author. She has expertise in crafting compelling narratives, and will be the workshop facilitator + provide each participant with two hours of 1:1 coaching, empowering them to share their stories confidently and authentically.

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

For many young people, particularly those outside traditional arts pathways, there are limited opportunities to participate in creative programmes and develop their voice in supported, professional environments. This programme offers free, guided access to award-winning facilitators, mentoring, and a national publishing opportunity.

Participants are not expected to arrive as "writers". Instead, the project recognises the value of everyday voices and lived experience as a powerful and legitimate form of creative expression. Through the programme, each wāhine will: - Gain the skills and confidence to craft and share her own story. - Connect with professional writers and editors, expanding her creative abilities and understanding of creative processes. - Become part of an inclusive community that celebrates diversity of experience and

perspective. - Carry forward skills in storytelling, communication, and self-expression that extend well beyond the project and into future creative, personal, and professional pursuits. For Ōtorohanga, the value lies in representation and opportunity by ensuring that voices from the region are part of a wider national conversation. It builds civic pride by affirming that the experiences of local young people matter and deserve to be heard. It grows local capacity in the arts by equipping participants with skills and networks that can inspire further creative participation - whether through writing, community initiatives, or the confidence to use their voice in public life. In doing so, the project responds to a deep, often unspoken need. Recent data shows that, for example, 18–24-year-olds in Aotearoa report the lowest levels of happiness, health, and sense of purpose compared to all other age groups. On a global scale, New Zealand's happiness ranking plummets from 11th to 27th when focusing on those under 30. Additionally, 56% of young Kiwis experience loneliness, and more than 50% face anxiety or depression. On average, rent consumes 40–50% of young adults' income, and 71% struggle to pay for essentials. In this context, access to creative expression is undeniable - and by offering local wāhine the chance to shape their stories in a supportive, professional space, this project delivers both immediate participation in the arts and lasting tools for resilience, identity, and connection. With a median age of just 36.8 years - well below the national median of 38.1 - the Ōtorohanga District has a particularly youthful population. Those in their twenties make up a large portion of the population, creating both an opportunity and responsibility - there are many young voices, but too few platforms where they can be supported to express, reflect, and connect. This project responds to that gap by creating a dedicated space for Ōtorohanga's young people to be seen, heard, and celebrated - transforming their lived experiences into art that builds connection, resilience, and belonging for years to come.

The budget/Ngā pūtea:

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

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.



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



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

Yes I agree.

Outgoing			
Item	Detail	Cost per participant	Total cost
Three-hour creative and life writing workshop	Facilitator costs	172.50	3,450.00
Two-hour post-workshop one-on-one story mentoring	Mentor costs	92.00	1,840.00
	Total	264.50	5,290.00
Incoming			
Item			Total
Confirmed sponsorship for workshop participation and mentoring - Funding for 14 individual women's workshop participation from around New Zealand (funding per participant = \$264.50)			3,703.00
PROJECTED sponsorship for workshop participation and mentoring - Funding still being sought for the remaining 5 women			1,322.50
Funding being sought for Ōtorohanga participant			264.50
Total			5,290.00

QUOTE

Date: 24/09/2024

FOR:

Chantelle Cobby

[Redacted]
[Redacted]

EQ Storytelling Ltd

Cloe Willetts

[Redacted]
[Redacted]
[Redacted]

Paraparaumu Beach,
Kapiti, Wellington, 5032.
New Zealand.

DESCRIPTION	FEE	GST	SUBTOTAL
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1) Three-hour Creative and Life Writing Workshop for Anthology Project.

\$3,000.00

\$450.00

\$3,450.00

Includes admin, workshop prep, and creation of digital resources.

Equates to \$50 per student for three hours.

2) Post workshop story mentoring and guidance for 20 students.

\$1,600.00

\$240.00

\$1,840.00

Includes a maximum of two hours per student for story mentoring. A total of 40 hours. Service to be done over email or Google Docs.

Usual price is \$80.00 plus GST per hour, which equals \$3,200.00 plus GST. I'd like to offer a half price discount due to the nature of the project.

**TOTAL
(incl. GST)**

\$5,290.00



CHANTELLE COBBY

- Rotorua-based • [linkedin.com/in/chantelle-cobby/](#)

PERSONAL SUMMARY

- 4+ years experience in project, communications, and events management.
- Highlights include delivering 10+ community fundraiser events that raised \$88,000 for charity, mobilising nearly 2,000 volunteers through my award-winning charitable trust, and project managing a first-of-its-kind waste diversion initiative.
- Recipient of multiple awards for leadership and changemaking, including Inspiring Stories Local Impact Award, YWCA's Y25 List for 25 young changemakers, and OneChance Youth Awards for youth leaders.
- Seeking remote opportunities to bring creative concepts to life and deliver memorable results for clients.

RELEVANT EXPERIENCE

Project General Manager

Impact Hub Waikato | August 2020 - January 2025

- Project managed a first-of-its-kind waste diversion initiative that saved 16,000 disposable cups from landfill. Managed project scope, oversaw impact measurement, liaised with Council representatives, and secured local media coverage.
- Led the marketing efforts for 21 events that empowered 700+ attendees to advance climate solutions. A 22% increase in hope for the future and 37% increase in sense of connection was reported among attendees.
- Managed marketing and logistics for a personal development programme that received 25 applications in 2 days, achieved a 100% satisfaction rating at the half-way point, and was described by participants as “life-changing.”
- Authored 15 press releases, receiving coverage across Waikato Times, Waikato Herald, and Waikato News.

Founder and Project Manager (Volunteer)

Kick for a Cause Charitable Trust | January 2023 - present

- Voluntarily conceptualised and launched a charitable football event series, delivering 3 events across the Waikato and Bay of Plenty that have raised \$31,000 for the Salvation Army.
- Recruited 100+ players to participate in the matches, and built relationships with 400+ sponsors, suppliers, and volunteers.
- Collaborated with local journalists to secure 8 media features across paper and radio.
- Attracted 500+ total event attendees, and received praise from a local Council staff member for delivering the “best community event” they had ever attended.

Fundraising and Marketing Manager

ShelterBox New Zealand Trust | August 2020 - November 2022

- Coordinated our biggest digital fundraising appeal on record, raising \$50,000+ for humanitarian aid.
- Liaised with our HQ in the UK to secure media coverage across TVNZ and Radio New Zealand.
- Designed and delivered a new peer-to-peer fundraising campaign, three virtual events, and a Christmas-giving campaign that was adopted internationally.
- Stewarded relationships with decision-makers from 200+ national service clubs.

Charitable Events Manager

Dimple Digital | August 2020 - present

- Project managed 7 community fundraiser events that attracted 300+ attendees and raised \$44,000 for Big Brothers Big Sisters.
- Independently managed all pre-event preparations, liaised with 50+ sponsors and stakeholders, coordinated with venues, and secured catering.

Founder and Project Manager (Volunteer)

The Microvolunteering Collective | February 2018 - present

- Founded an award-winning Charitable Trust that empowers people to engage in bite-sized volunteering activities.
- Coordinated 70+ events and campaigns, enabling 1,842 people to volunteer 2,013 hours toward 30 community causes.
- Planned and facilitated New Zealand's first microvolunteering conference for 50+ Kiwis and Australians.

Communications Manager and Fundraising Advisor

Garden to Table Charitable Trust | November 2021 - January 2024

- Developed an Annual Report that was recognised as the Supreme Winner (Tier 3) at Aotearoa's For Purpose Reporting Awards.
- Delivered a Christmas fundraising campaign that raised \$20,000 - our most successful fundraiser to date.
- Curated content for 20,000 social media followers, published seasonal eDMs for 4,000 subscribers, and managed all external communications based on an impact-focused strategy I crafted.
- Wrote over 50 blogs for 5,000 readers. Many of these posts continue to feature among the most-viewed pages on our website.

Marketing and Communications Manager

EVLOCITY Charitable Trust | May 2024 - August 2025

- Collated eDMs, maintained our website, and wrote blogs in alignment with our communications strategy.
- Produced a digital magazine profiling nine influential Kiwi women in STEM. Led interviews and crafted feature articles to provide real-world insights into careers in STEM. Achieved 1,200 impressions within the first week.

Content Advisor and Strategist

Gemma Rose and Associates | September 2023 - present

- Led an email newsletter strategy, achieving a 2% increase in CTOR and 15% increase in conversion in the first month.
- Provided strategic direction to the business owner on social media, email, and website content to attract new clients.

Freelance Writer

Freelance | January 2025 - present

- Published across Ramona Magazine, Focus Magazine, Billie Magazine, and Progress Magazine.
- Launched a weekly Substack interviewing 100 women across the globe and sharing their stories as they reflect on their experiences in their twenties. Reached 60,000 people in the first quarter.

Visual Assistant

Nami Creative Photography | July 2024 - December 2024

- Supported the business owner with blog and newsletter content in the lead-up to the launch of her sold-out course.

Head of Research & Community (Volunteer)

Seed Waikato | February 2018 - August 2021

- Led 2 research projects looking into youth mental health, and youth engagement with politics - including engaging with 300+ young people, analysing their key insights, and publishing two formal reports with the core findings.
- The political report was featured in national media outlets and informed a social media campaign that contributed to a 5% increase in youth voter turnout in the region's 2019 local body elections.

QUALIFICATIONS

Graduate Certificate in Project Management

Waikato University | 2023

Bachelor of Leadership for Change with Distinction (8.7/9 GPA)

Otago Polytechnic | 2019-2021

Bachelor of Communication Studies, Major in Leadership Communications, Minor in Strategic Management (8.8/9 GPA)

Waikato University | 2017-2019

Currently studying Journalism and Feature Writing at the London School of Journalism

AWARDS

The Impact Awards Local Impact Winner

Inspiring Stories New Zealand | 2022

- For 10 young New Zealanders making a difference.

Top Student

Waikato Management School | 2019

- For obtaining the highest grades amongst all undergrads.

Top Student

Student Village Halls of Residence | 2017 and 2018

- For being the top student amongst all hall residents.

Te Paewai o te Rangi Top Achievers Scholarship

Waikato University | 2016

- For academic, leadership, and community contribution.

Karen Trautmann Memorial Award

Soroptimist International Rotorua | 2016

- For youth citizenship and community contribution.

Sir Harold Holmes Award

Harold Holmes Charitable Trust | 2016

- For outstanding community service and contribution.

Dux/Valedictorian

Rotorua Girls High School | 2016

25 Under 25 List

YWCA | 2021

- Recognising 25 female changemakers across the country.

Golden Key Honor Society Member

Waikato University | 2018

- For placing in the top 15% of my faculty.

Supreme Youth Leader of the Year

OneChance Youth Awards | 2017

- For community contribution and exemplary leadership.

Young Women in Public Affairs Award

Zonta Rotorua | 2016

- For leadership and commitment to public and civic service.

Rotorua Young Achiever

Rotorua Energy Charitable Trust | 2016

- For achievement in leadership, academics, arts, and service.

Sir Harold Holmes Award

Harold Holmes Charitable Trust | 2016

- For outstanding community service and contribution.

Deputy Head Girl

Rotorua Girls High School | 2016

IN OUR TWENTIES

PROJECT TYPE

Creative

ROLE

Writer & Editor

LOCATION

Online

DATE

2025

In Our Twenties is my weekly Substack where I share the stories from women across the globe as they reflect on the the love, friendship, uncertainty, heartbreak, loneliness, and growth that have defined their twenties.

These are exactly the kind of stories I wish I'd had access to while navigating the first few years of my twenties, and my goal is to interview and feature 100 women from across the globe so fellow wāhine can find comfort, solidarity, and strength through our shared experiences.

Over 2,000 people have read and engaged with these stories to date, with many expressing how seen, validated, and connected they felt after reading them. A further 100,000+ have been reached via social media.



Pixie Cockerill: On Being a Yes (Wo)man



Alexandra Chaves: On Showing Up in the Messy Middle



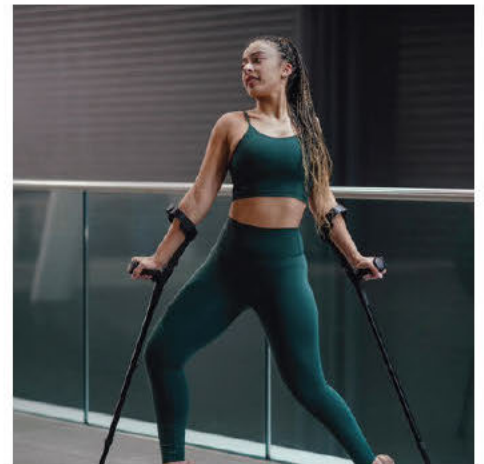
Emily Henegar: "There's something sparkly about our twenties"



Lisa Chiodo: Sweet, Sour, and Soulful



Olivia Barnes: The Unfolding of a Songwriter's Story



Sophia Adzoa Moore: On A New Era of Dance

This is the feedback Emily shared with me:

"I genuinely cried reading this! I immediately shared it with my family and said that I've never felt so seen as myself, as Emily in an interview before. So often interviews just capture the highlight reel of my business, yet you managed to capture and draw out the full value spectrum of colours that make up my story and who I am! I spent 30 minutes after our conversation recording an audio message to myself about all of the lovely things we spoke about and ideas it sparked, I could barely turn my brain off to sleep that night (in the best way). It was a treasure to spend time with you, I could hear your heart shine through your questions, replies, and of course through your writing."

KICK FOR A CAUSE

PROJECT TYPE

Charitable event series

ROLE

Founder & Project Manager

LOCATION

Rotorua & Hamilton

DATE

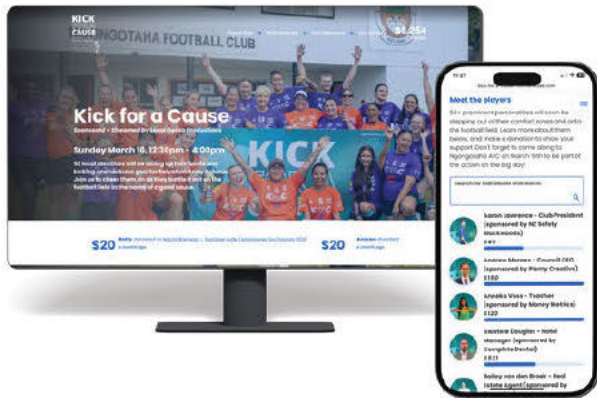
2023, 2024 & 2025

Kick for a Cause is a Charitable Trust that brings communities together through charity football events that raise vital funds and awareness for the Salvation Army.

Inspired by Soccer Aid, each event challenges local personalities - including CEOs, school principals, and community leaders - to step out of their comfort zone and participate in our exhibition community football matches.

As Project Manager, I've led the end-to-end delivery of each event, including player recruitment, sponsorship acquisition, management of 20+ volunteers, and all marketing, promotions, and media coverage.

Since launching, we've hosted four events for 500+ attendees, and raised over \$30,000 for the Salvation Army.



Website

To boost fundraising and spotlight our players, I developed a dedicated event website. This led to a 30%+ increase in donations and provided a central hub for supporters to engage with the cause.



Media Coverage

For each event, I've collaborated with local journalists to secure coverage across print and radio. This is the 2025 Rotorua event wrap-up article published in the Daily Post.



Livestream

For this year's event in Rotorua, I secured naming rights sponsorship from a local media production company who produced a professional-level live broadcast of the whole game. This enabled us to reach a further 2,000 people globally.

BOWLS & BBQ

PROJECT TYPE

Charitable event series

ROLE

Events Manager

LOCATION

Rotorua, Hamilton & Cambridge

DATE

2020, 2021, 2022, 2023, 2025

Bowls and BBQ is an annual business networking and charity event series that brings together young professionals and local business leaders for a social evening of lawn bowls, a BBQ dinner, and a charity auction – all in support of Big Brothers Big Sisters of New Zealand's youth mentoring programmes.

Since 2020, I've collaborated with the local business owner who first dreamed up the concept, helping bring it to life and grow it year-on-year. My role spans stewarding relationships with suppliers and key personnel, securing sponsorship, and leading all marketing and communications efforts.

Together, we've delivered 10 successful community fundraisers across 3 locations, raising \$44,000 (and counting) for Big Brothers Big Sisters.



Website

To boost fundraising efforts, enhance our brand, and make ticket sales a smoother experience, I built out an event website.



Media

Most events have received coverage across newspaper and radio. This is the 2025 Rotorua pre-event article published in the Daily Post.



Content

Every year, I collaborate with local photographers who volunteer their time to capture content. This is a wrap-up video from our 2025 Rotorua event.

MICROVOLUNTEERING

PROJECT TYPE

Charitable trust

ROLE

Founder & Project Manager

LOCATION

Hamilton & Online

DATE

Ongoing since 2020

During university, I founded The Microvolunteering Collective - a rōpu which enabled students to make a difference in their community through bite-sized volunteering activities.

This initiative has since grown into an award-winning Charitable Trust that has delivered more than 70 in-person and online events, including New Zealand's first microvolunteering collective.

To date, we've empowered 1,800 people to contribute 2,000 hours of their time towards various community causes.

Media:



[Northern Advocate article](#)



[The Breeze FM interview](#)



[Oarsome Morning Show interview](#)



[Rotorua Daily Post article](#)



[Waikato Independent article](#)



[YWCA Hamilton feature](#)

Event highlights:



Community event at Cafe Fresca making cards for rest home residents



Red Nose Day fundraiser at Waikato University



Collaboration with Victoria University, making cards for rest home residents



Satellite event making toys for SPCA animals at Wellington-based day care during national online microvolunteering conference



Collaboration with Rotorua-based Brownies making Love Letters for Starship



Collaboration with Rotorua Girls High School making Love Letters for Starship

FEATURE ARTICLES



My On Again, Off Again Relationship with Reading:
Ramona



I Wish It Was Wednesday: Ramona



An Ode to the Hobbies of Days Gone By: Billie



How To Build Lasting Friendships:
Billie



Micro-Lessons from the Micro-Seasons: Focus



To-Do Or Not To-Do (List): Focus

OTHER WRITING

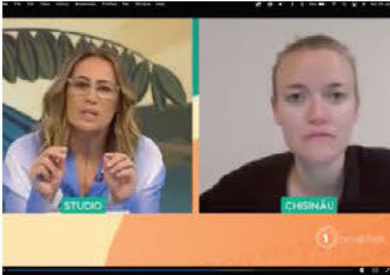


Annual Report produced for Garden to Table, received recognition as Supreme Winner (Tier 3) at New Zealand's Charity Reporting Awards



Digital magazine produced for EVelocity, profiling 4 trailblazers in various STEM fields

OTHER MEDIA COVERAGE



[Emergency appeal interview for ShelterBox New Zealand: Breakfast TV](#)



[Emergency appeal interview for ShelterBox New Zealand \(1\): Radio NZ](#)



[Emergency appeal interview for ShelterBox New Zealand \(2\): Radio NZ](#)



[Reusable scheme coverage for Let's Reuse Hamilton: Waikato News](#)



[350km e-bike tour for climate action coverage for Climathon Waikato: Waikato Herald](#)



[F*Up Night event coverage for Impact Hub Waikato: Waikato Times](#)



[Hackathon coverage for Climathon Waikato \(1\): Waikato Times](#)



[Hackathon coverage for Climathon Waikato \(2\): Waikato Herald](#)



[RNZ coverage for Kids With Arthritis Charitable Trust NZ](#)

Tēnā koutou,

I'm writing to convey my enthusiastic support for *In Our Twenties*, an anthology that Chantelle Cobby will be curating, featuring the stories of wāhine across Aotearoa as they reflect on the formative decade of their twenties. I believe this project will offer a much-needed reflection on the challenges and transformations experienced by wāhine during this significant period of life.

At Mary Egan Publishing, we see this as more than just another book. It's a chance to give women a platform to share their raw, unfiltered experiences and, in doing so, help readers find reassurance in knowing that their struggles and triumphs are shared by others. This is a project that aligns with our values of fostering understanding and connection through storytelling. Personally, this project resonates with me deeply, as I lost my beloved Dad in my early twenties. My six-year relationship ended a week after my Dad passed, and then, six months later, at the age of 22, I started Mary Egan Publishing. My twenties were cruel, lonely, scary, transformative, and eventually incredible.

In today's world, where social media often shapes perceptions of success and happiness, it's easy for young people to feel isolated or inadequate. Chantelle's vision with this anthology is to strip away those illusions and show the messy, beautiful, and often painful process of growing into oneself during this decade. It will be a vital source of strength for young wāhine, and I believe its impact will reach beyond the pages, extending into schools, homes, and communities across New Zealand.

Mary Egan Publishing is excited to collaborate with Chantelle to bring this project to life. We are ready to support her in producing a high-quality book that does justice to the powerful stories of the contributors. Our team is fully behind the concept and is eager to guide it through the publishing process.

Chantelle has already begun gathering contributors and envisioning a collective marketing effort to amplify the book's message. With a strong network of women who are already making waves in their fields, *In Our Twenties* has the potential to gain widespread attention, resonating with young women, parents, and mentors alike.

We believe the real-life experiences and perspectives shared in this book will resonate deeply with readers, filling a gap in current literature and offering authentic stories that will empower the next generation.

Thank you for considering this important project. It's a unique and timely initiative that I know will make a lasting impact.

Ngā mihi nui,
Sophia Egan-Reid
Managing Director,
Mary Egan Publishing
09 360 9118
sophia@maryegan.co.nz

Please note, this letter of support was received when the original output of the project was an anthology book. While the project itself, and the vision behind it, remain unchanged, the format has since evolved into a magazine. This shift enables us to keep costs lower, reduce production time, and bring these women's stories to readers more quickly - ensuring their voices, insights, and experiences can begin making an impact sooner.

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):

Nicki Raffills

Street address:

64 Maniapoto Street

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.

Otorohanga District Development Board

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
Pacific Island
Asian
Middle Eastern/Latin American/African

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 staff member

Project name:

Village Green Mural Project

Brief summary of the project:

The Village Green Mural project funding is required to support artist fees, materials, and protective coating to ensure the artwork's quality and longevity.

Where will it happen?

-Venue

-Area or town where your project will take place;

Otorohanga CBD

Start date of your project;

- remember it cannot begin before May 2026

01/09/2026

End date of your project

- you have until May 2027 to complete

30/09/2026

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.

5

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?

3000+

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):

Craft/object art

Which activity best describes your project:

(select one option)

creation only

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.

The aim of this project is to enhance access to the visual arts by creating a permanent public artwork in the Ōtorohanga Village Green that reflects local identity, pride, and place. The mural will be painted on a 39 square metre wall beside the Village Green and

will incorporate the existing blue wall tones. The design will feature native wildlife such as kiwi and geckos, alongside native plant imagery, referencing Ōtorohanga's designation as the Kiwiana Capital of New Zealand. Public art plays an important role in making the arts accessible to everyone, regardless of age, background, or financial means. By commissioning a professional artist to create a high-quality mural in a central, freely accessible location, this project will provide ongoing opportunities for the community to engage with the arts in their everyday environment. The mural will contribute to a sense of place, community pride, and connection, while also enhancing the visual appeal of an important shared space.

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)

8130

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

(note; please write in numerals only)

5000

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?

We will engage an external artist to design and then deliver the project alongside sub contractors providing health & safety and site requirements including health & safety needs.

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?

We initially approached local artists but timing and funding didn't match, so we have approached Sarah Kolver who is an NZ artist who work is inspired by the whimsy of the

natural world, forest elements, and a love for colour. The audience is all of the Otorohanga Community and visitors to our town, our support crew will be our board and relevant contractors to ensure this happens safely.

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. This project addresses access and participation by providing a free, publicly accessible artwork in a central community space. Public art removes barriers to participation by allowing people to engage with the arts in their everyday environment, without cost or formal entry requirements. The mural will offer ongoing opportunities for community members to experience and discuss visual art, encouraging creativity, connection, and pride in local identity. By commissioning a local professional artist, the project also supports the sustainability of arts practice within the district.

The budget/Ngā pūtea:

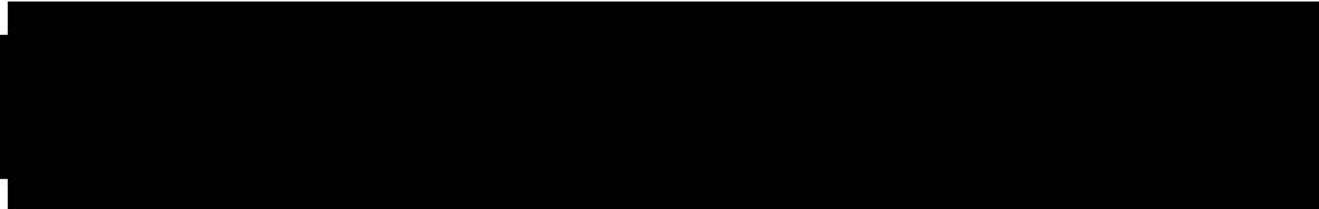
You need to cost out your projects. What will the funds actually pay for?

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.



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

Yes I agree.

Ōtorohanga Village Green - Mural Quote

This quote is for a mural on the wall beside the Village Green that totals a painting area of 39 metres squared. The proposed mural incorporates the existing blue walls and would feature a kiwi, geckos, and native plants to embrace Ōtorohanga's status as the Kiwiana Capital of New Zealand.

Description	Price	Units	Total
Graffiti Shield Sealer	120	1	120
Materials	60	1	60
Paint	650	1	650
Initial digital designs, up to 2x rounds of changes, mural painting – 39m ²	5800	1	5800

Total: \$6,630

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

The logo for Crane Works features the word "Crane" in a blue, bold, sans-serif font, positioned above the word "works" in an orange, bold, sans-serif font. The "works" text is slightly offset to the right and has a white outline.

APPLICANT; ENCORE SINGING ACADEMY

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Beatrice Hofer

Contact person (for a group):

Beatrice Hofer

Street address:

 RD2,

Suburb:

Otorohanga, Otorohanga

Town/ City:

OTOROHANGA

Email:



Telephone (daytime):

██████████ |

Name on bank account:

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

Encore

Bank account number:

-please double check the numbers are correct

██████████████████

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?

Council website

Project name:

Encore Academy

Brief summary of the project:

The three-year old Encore Academy is a school for building musical and vocal skills under the tutelage of Beatrice Hofer. The organisation is seeking support to continue and expand this successful programme for nine Saturdays from August 2026 until June 2027.

Where will it happen?

-Venue

-Area or town where your project will take place;

Otorohanga

Start date of your project;

- remember it cannot begin before May 2026

01/08/2026

End date of your project

- you have until May 2027 to complete

30/06/2027

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.

20-25

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?

perhaps 60 for Showcase in May/June 2027

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.

Encore Academy is a successful music school that runs nine Saturdays annually and culminates in a showcase in front of an audience. Classes take place in Otorohanga at

St Brides Church and the renovated Baptist Church. We have been investigating the possibility of using the old St Brides church at Otorohanga Museum. Key people are Beatrice Hofer, Glenys George, John Parker, three volunteers, and 22+ participants. Beatrice operates a popular vocal studio in Otorohanga for students aged 14–81. Demand for lessons from Beatrice is increasing. The Academy was established to offer affordable group singing and music theory classes to these students and to bring affordable opportunities and access to others not able to afford the time or money for lessons.

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)

12140

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

(note; please write in numerals only)

3000

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?

Components of Encore Academy: Music Theory lessons with Glenys George Ensemble singing coached by Beatrice Hofer, accompanied by John Parker of Hamilton Combined group singing Masterclasses led by Beatrice Hofer One workshop with Janet Lince, or another high calibre person Showcase presenting participants' achievements to an audience NEW for 2026-2027_ Small group sessions or Mini-Academies with Beatrice in her studio once a month mid-week. This adds extra tutelage for those able to attend. Mini Academies for Theory, including establishing an advanced group A newly formed Leadership group for those individuals wishing to learn or further develop their musical leadership and conducting skills. The Academy provides a perfect platform to explore any kind of leadership skills

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 musical tutors are Beatrice Hofer and Glenys George (bios attached in Appendix). Members of Encore also provide additional support and teaching. John Parker of Hamilton has been employed as an accompanist. Twice yearly we are visited by Janet Lince, an experienced classical conductor, from the UK who provides valued outside expertise. Participants range in age from 14 to 82 and are involved in all aspects of the programme, performers as well as audience for their colleagues. Although not advertised, we welcome observers to watch progress. We are noticing our audiences for our Showcase and ad hoc concerts is growing.

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 Academy is open to anyone wishing to pursue individual and/or choral singing. Many participants also sing in choirs or take private lessons from Beatrice. Choirs include: Waitomo Caves Choir, Silver Belles Lyceum Choir, Rosetown Singers, Te Awamutu Warblers. For participants, the Academy enhances their contribution to their choral singing. The Academy provides a safe and supportive environment for singers of all ages. The youngest members gain confidence and performance experience through regular singing in small groups and as individuals in Open Lessons in front of the other participants and observers. For the oldest members (late 70s-80s) the Academy provides a platform for them continue to sing in groups. Please refer to the Pdf attached for more detailed information and photos

The budget/Ngā pūtea:

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

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

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.	
SATURDAYS Vocal Tutor	9 sessions -Academy @ \$50/h for 4 hours plus 2 hours prep/admin	\$2700
SATURDAYS Theory Tutor	9 Sessions @ \$160 incl prep	\$1440
SATURDAYS Accompanist	For 9 sessions @ \$150 incl Travel	\$1350
SATURDAYS Venue	9 Sessions @ \$60	\$540
TOTAL SATURDAYS	9x\$670	6030
WEEK SESSIONS/MINIs	Tutor Vocal 30 sessions @ \$75	\$2250
MINI	Tutor Theory 20 sessions @ \$50	\$1000
Mini	Accompaniment incl Travel from Hamilton @ \$75	\$750
TOTAL MINI SESSIONS		\$4000
Workshop	Durning Sat Academy x1, Professional Development	\$500
Financial Aid for Adults	2 @ \$150	\$300
In Kind – 3x each session	\$30 per person per session = \$270 x 3 = \$810	\$810
Contingencies	Variables are: Attendance/extra cost for performances/Costs occurring as we develop the Leadership group?/Ticket sales lower than expected	\$500
Showcase	Promotion/Venue/Tuning/Accompaniment	\$1000
Total Costs	July 26- June 27	\$12140
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.	
Participants fees - \$300	22 @ \$300 (includes sessions and Mini- Academies	\$6600
Ticket Sales Showcase	50 x \$20	\$1000
Other Funding	Trust Waikato for 2026	\$1000
Total income		8600
Costs less income	This is the maximum amount you can request from CCS	3540
Amount you are requesting from the Creative Communities Scheme		\$3000



Column1	Column2	Column3	Column4	Column5	Column6	Column7	Column8	Column9	Column10	Column11	Column12
DATE		IN	Membership	Academy	Funding	Bank Fee	OUT	Academy	Other	Bank Fee	BALANCE
1/1/2025											4126.95
2/14/2025		Trish	50								
3/3/2025							Acad/Feb	500			
3/3/2025		Trish		180							
3/5/2025		Trish		80							
3/7/2025		Kathryn		180							
3/10/2025		Hilary		180							
3/16/2025		Phillips		360							
3/20/2025		Danielle		180							
3/26/2025		Janion 1/2		100							
3/29/2025		Karsten		180							
3/31/2025	Fee					0.06				0.57	5116.44
4/3/2025		Ali		180							
4/4/2025							Acad/March	350			
4/9/2025		Michelle	50								
4/21/2025		Youth Fund	Both	500							
4/22/2025		Donna		180							
4/24/2025		Ali	50								
4/29/2025		Anne	50								
4/30/2025	Fee					0.38				0.1	5776.16
5/2/2025		Trish		80							
5/8/2025							Acad/4th+Beattie	710			
5/10/2025		Bryan	50	180							
5/15/2025		CC			1595						
5/28/2025							Acad/24th	670			
5/31/2025	Fee					0.15				1.52	6399.79
8/4/2025							Acad/August	670			
8/6/2025		Alex/Robert		40							
8/6/2025		Hayley	50	80							

8/6/2025		Edan/Eb		160						
8/7/2025		Phillips	100							
8/7/2025		Benz	100							
8/10/2025		Vianni		80						
8/11/2025		Janion		80						
8/14/2025		David/Caleb		160						
8/31/2025	Fee								0.76	6008.4
9/5/2025		Trish		80						
9/31/25										6088.4
10/13/2025		Flo/Robert		40						
10/16/2025						Acad/Sept	510			
10/16/2025						Acad/Oct	670			
10/16/2025						Tuning		195.5		
10/20/2025		Grant Folders			665					
10/29/2025						Acad/Sept/Church	125			
10/31/2025										5352.9
11/6/2025		Trust Waik			1000					
11/8/2025		Beth/Found	60			Rob/Flo/Finn/Nov	60			
11/10/2025						Academy/Concert	760			
11/30/2025	Fee								0.76	5652.14
12/5/2025		Trish		80						
12/15/2025						John/Eb/Beattie		200		
12/16/2025		Exam Eb	100							
12/31/2025										5632.14
			660	3360			5025			

28 February 2026

To Whom it May Concern

The application from Encore Academy to Otorohanga Creative Communities is attached.

The application is for continued support and expansion of the Encore Academy, a programme that has been running since early 2023; numbers of participants are increasing. We are applying for funding for the Academy from August 2026 to June 2027.

As part of the application we have attached a slideshow which provides an overview of the background, development and future vision of the Academy.

Please note that Encore has no audited accounts to attach, however, we have included a bank statement showing our financial standing for the last year.

We hope to be successful in our application so that we may further strengthen the area's reputation as a centre of choral music and vocal excellence.

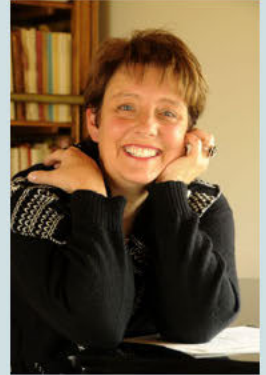
Yours faithfully
Beatrice Hofer
On behalf of Encore

Beatrice Hofer With Encore

VOCAL EXCELLENCE - BUILT TOGETHER

I am seeking funding from Creative Communities to expand and enhance an existing, successful, organically-grown programme of instruction in music and practice of singing including widening accessibility for participants and audiences in our area of rural isolation.

I am seeking funding in the amount of \$3000 in order to maintain and develop several strands of my teaching as outlined in this slide-show.



- Reaching out to the community and identifying its needs and the steps towards fulfilling them.
- Engaging audiences and encouraging participation at any level and age, without having to leave the district.
- Increasing visibility of what's on offer.
- Exploring ways to enhance singing and music, classical and otherwise, in our rural community.
- Creating sustainability by overcoming financial and geographical limitations.
- Recognising the uniqueness of our product relating to our area.
- Acknowledging that leadership building from within is a big part of its success.

According to the Waikato Wellbeing Report, one third of our population live in deprivation. We strive to offer affordable musical opportunities, available locally, that would otherwise not be accessible.



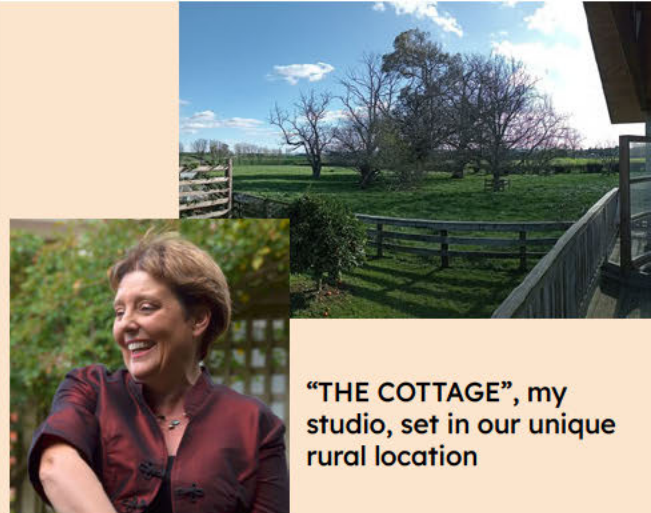
Originally from Switzerland, I studied at the Konservatorium in Bern, earning degrees in Vocal Performance and Pedagogy. Singing with choirs and as a soloist throughout Switzerland, I was able to build an extended repertoire. At the same time I discovered my love for teaching voice, first working with an auditioned choir, then at a very reputable music school.

After moving to Otorohanga in 1998, settling on a dairy farm with my husband and raising two daughters, I continued to maintain my singing and established a successful vocal studio. I also formed 'Encore' and most recently I launched a Saturday Academy for musical education. I have been co-convenor for the Te Awamutu Vocal Competitions for the last 10 years.

For nearly 20 years, and overcoming financial and geographical limitations, I have provided a musical pathway to excellence for a rural population of singers, of all ages, abilities, ethnicity and income levels.

I am at a point personally and professionally to be able to consolidate and expand all the endeavours and would like to explore opportunities to enhance music, especially classical, in our area in different ways for singers and audiences alike.

[LINK TO FULL BIO](#)



"THE COTTAGE", my studio, set in our unique rural location

Small Group Practice



I always loved teaching and have about 30 years of experience teaching voice to a wide variety of people, from working with soloists to being a vocal coach to choirs.

Out of the base of lessons I developed different strands to cater for the needs of my singers. This will be introduced in this slideshow.

I am striving to make music/singing accessible to all who wish to do so.

My students are about as passionate about music as I am, and it is a pleasure to work with all the individuals - many of them have contributed to the journey that led to where we are now.



My students range from age 14-81, all abilities from beginner to professional musicians and are from all walks of life. They are coming for lessons from afar as Hamilton. I am providing different opportunities to all of them, according to their skill level and interest- individually, but also in groups, especially leading up to performances. Mentoring conductors has become an important way of sharing knowledge to our wider community.

I teach vocal proficiency, musical knowledge and understanding through singing lessons, Masterclasses and now the Encore Academy. My roots are in the classical genre, but I teach various styles of music, from CCM to Musical Theatre and have upskilled myself considerably in that regard in recent years especially with having more young students taking lessons.

Students participate in concerts, recitals, competitions, and exams across various music styles. Together with my students we have also provided workshops and masterclasses open to all. A highlight was engaging several choirs/80 singers for a 'Singfest', a day of singing to reconnect after Covid.

I love the craft aspect of teaching, but the icing on the cake is seeing people gain confidence and achieving their goals, succeeding in front of an audience, or music helping them through a tough time in their lives. Therefore I pride myself on creating a culture that is nurturing and safe.

Gaining extensive experience performing in Switzerland played a vital part towards who I am as a singer today. After a few years hiatus, performing was my first 'go to' in New Zealand, mainly as a solo artist. To challenge myself, I entered competitions (winning Hamilton in 2005) and classical recitals in collaboration with Rosemary Barnes.

After creating Encore, I became a key component of its concert programmes and success. It is a perfect way to pursue my singing at this stage in my life and spurred an interest in ensemble singing.

I still very much enjoy performing and have expanded my repertoire greatly towards Light Entertainment and personal favourites are definitely big comical songs.

[LINK TO FULL BIO](#)





OVER THE YEARS



With many of my students getting to an advanced level and with many years of experience between them as a group, I decided to form a collective of all those enthusiastic singers, to provide **Performance Opportunities, Ensemble Singing**, learn about **Stagecraft** and **Programming**, called



BEATRICE HOFER AND ENCORE



Formed in 2014, ENCORE has united this unique mix of singers from all walks of life in their passion for singing. As a teacher it brings me joy to watch and listen to this enthusiastic group on stage.

As a singer I am an integral part of the performances.

Not only do the individuals sing solo but they combine in different ensembles to offer an extended range of musical styles and entertainment. Involvement depends on where they are at in their development, but all get the opportunity to perform regularly, to sing with more advanced singers and also with myself.

We have a couple of accompanists who enhance the performances.

It has allowed us to build a steady audience, and we have been asked to sing at a variety of venues and occasions and consistently put on concerts in the wider King Country and Waikato region.

By popular demand we have expanded into holding public workshops covering various topics of singing in a Masterclass format. With the changing fabric of the group in recent years, I decided to start the **Encore Academy** to add to what's on offer.

[LINK TO ENCORE
PHOTOPAGE](#)

[LINK TO ENCORE
TIMELINE](#)

Learning by Singing FOR and WITH Each Other

The **ENCORE ACADEMY** is a **PROGRAMME** that provides musical access for those not already taking lessons, and for my students wishing to extend their learning and to apply that knowledge when singing solo and in groups.

I find teaching them as a group is an efficient way of passing on knowledge. No other opportunities like this are available in this area, especially for adults, and there is no all year round mixed choir.

The programme adapts to the needs of the individual singers.

It is delivered in Otorohanga on eight Saturdays from 9am to 1pm.

In 2026 we are including a number of late afternoon sessions (Mini Academies) into the programme, for both singing and Theory

The cost is \$30 a session per person - financial support for under 25s from the Encore Youth Fund.

MUSIC THEORY is taught by Glenys George and the uptake is increasing at a great rate.

The aim of the Encore Academy is to gain vocal experience at any level, providing new singers with an affordable, open and holistic approach to acquiring musical knowledge and singing skills in a nurturing and welcoming environment, whilst offering advanced singers leadership opportunities in a guided and safe setting.

Now in its fourth year, this project has gained momentum, with over 20 members regularly attending at present and we are excited about future possibilities.



Our Academy has been built organically from within and provides the following:

- Music theory syllabus both for beginners to advanced students with local music teacher Glenys George
- Group singing for beginners to advanced singers
- Choral and performance skills: diction, blend, stagecraft and more
- Masterclasses as a platform for solo singing and performance
- Hearing and building varied repertoire
- Singing with an accompanist
- Leadership opportunities for conductors, music teachers, and advanced students
- An end-of-year Showcase
- Building a group culture and companionship

[LINK TO
ACADEMY
PHOTOPAGE](#)

[LINK TO
TUTOR BIOS](#)

Page 92
[LINK TO 2024
SHOWCASE
BROCHURE](#)

Mini Academies

This is the biggest of the projects lined up, and I need support to let it grow organically. It needs a lot of attention and imagination.

Regular group **singing and theory sessions** during the week have been set up from 2026 as an extension of the Academy.

This will allow us to stay connected in between the Saturdays and to support the individuals, especially newcomers in learning the pieces and catch up on and build repertoire.

The set-up will cater for the different needs and give the beginners the confidence to participate on Saturdays.

Advanced theory sessions will take place in this context.

Weaving in Encore practices is an easy way of bringing cost down and enable more performances.

Long term, this has the potential to grow into a choir. There is no mixed all-year-round choir in the area. Te Awamutu Choirs offer Light Entertainment repertoire only.

Leadership Group

TEACHING THE TEACHERS

The formation of a leadership group **for conductors** who want to elevate their choirs has been on the cards for a long time.

Established conductors and advanced singers new to choral direction will participate in, and also shape this course. It's an opportunity to exchange individual skill sets, ideas and discuss question.

I will facilitate and give expertise.

We have started the project with a half day workshop in February with about 12 attending.

We are very fortunate that **Janet Lince** has agreed to mentor this group.

With running bigger groups, for me, the need for conducting has emerged.

This group will help me to grow in that regard.

My **long term vision** is to get other high calibre tutors as we see fit.

This year we found a connection to teachers who want to bring more music/singing into their **schools**.

This will be explored in late 2026 in a day's workshop format.

Many of the 'drivers' in our Network Circle give up their time to keep our art alive, nurturing it in different ways.

Most of them are volunteers who will take what they learn into their respective circles.

We will use the Academy as a training platform for them.

This is completely run 'in kind'.

ENCORE - Performance

Creating Performance Opportunities for Everyone

With the Academy now well established and at the center of my thinking, Performances include the Academy groups, not just my students. Encore, Academy and Mini Academies all weave into each other.

This is the channel that gives back to the community with performances.

The concept of regular rest home visits can be expanded, and I am aspiring to becoming a 'go to' for entertainment in the area.

I will continue to work towards sustainable repertoire and build in a number of accompanists who have expressed interest in being involved.

Therefore, it entails a lot of organising from my side, practices are more regular, and with the growing group, more resources are needed.

Since I can remember I have taken opportunities to collaborate, it is part of my personality.

Even during my studies, I gathered a group of students in order to exchange individual knowledge and was setting up ensemble groups with various instruments to create recitals.

Since being in New Zealand, working with other individuals who share my passion for music has continued, the most notable one with Martha Ash and the Waitomo Caves Choir.

Since 2014, Martha has been a massive support in all I have created and shares the same values in terms of pastoral care.

For the Academy, a new level of collaboration has emerged, and I am fortunate to have a [leadership team](#) helping me with planning and running the sessions.

I was able to successfully build leadership from within the group, and networking is a vital part to enhance that. Recently, more people in charge of groups are attracted by the opportunities.

My vision is to become an ANCHOR ORGANISATION for music in the wider area, and we are well underway to achieving that.

We have also collaborated with other organisations, for example with the Women's Refuge for a fundraiser in Te Kuiti in 2020 and with Arts Societies in the area. I would love to explore this further.



Collaboration with Martha Ash
since 2014

The ENCORE YOUTH FUND has been started and driven by my students wanting to give young singers under the age of 25 access to a quality musical education. How it works:

- We give financial support for lessons, the Academy, Competitions etc.
- We are paying for and taking them to concerts and shows to offer them musical experiences. In June 2025 they travelled to Auckland to see 'La Boheme'.
- At present we have six benefitting from the scheme with more joining us for concerts
- It is financially sustained by Encore members and other individuals in my network.
- At present the decision making lies with me, consulting with the donors.
- I was invited to sing as a fundraiser in June with the "Warblers" in Te Awamutu.
- A 'Pay it Forward' fundraising concert was held in November 2025 and another one planned for 2026.
- We raised about \$4000 in the last 12 months.

[LINK TO
FEEDBACK PAGE](#)

Our ENCORE YOUTH FUND is in its infancy and we are looking forward to developing the next steps.

The potential is there to create a scholarship programme for singers and instrumentalists alike.

It could make financial contributions to holiday programmes or similar workshop projects.

At this point we will need to create an awareness that this is available.

Working out a balance between contributions and demand is vital in my view.

I am proud of what we have achieved for our community to this point.

The **IMPACT** and ripple effect can be seen in the following slides that we have created as a summary.

We are well-rooted in the Otorohanga and Waitomo District, but equally contributing and expanding in Te Awamutu, which in return feeds back to us.

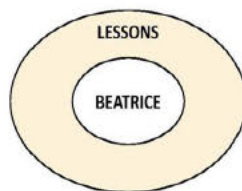
Networking is happening already between the various groups, supporting and interrelating each other - That includes choirs, theatres, other music teachers and artforms.

This extended network has been **built mainly by word of mouth**, opportunities taken and activities happening throughout the years.

[LINK TO ENCORE
SCHEDULE 2025](#)

[VARIOUS
TESTIMONIALS](#)

Under My Direct Leadership.

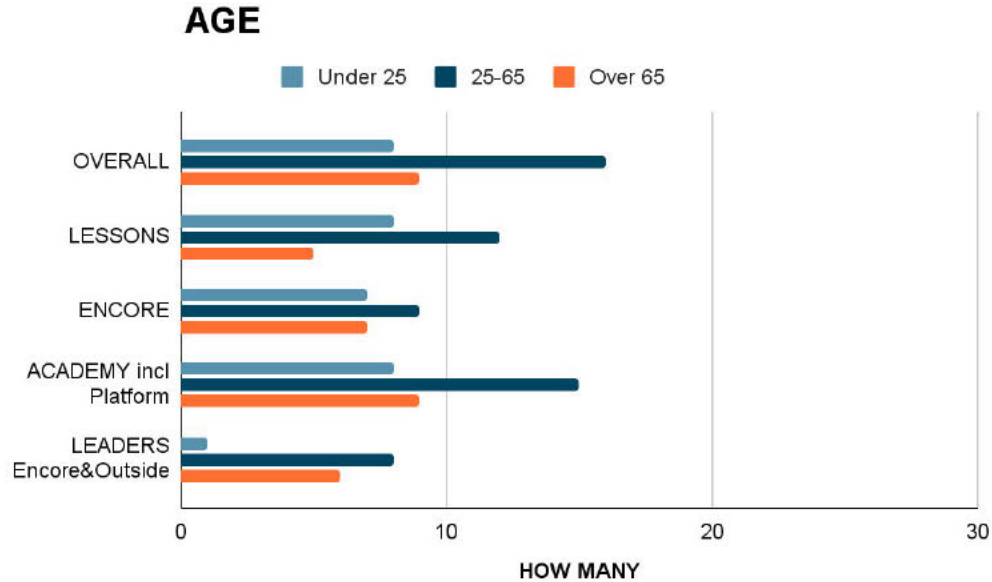


BEATRICE OVERSIGHT AND VISION HOLDER

LESSONS

My students, beginners to advanced, train in vocal performance and technique. A number of students have reached an advanced standard of singing and performance including continued achievement with Trinity Vocal Music Exams.

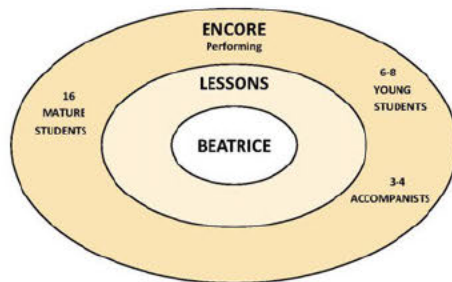
As students progress in their musical pursuit, they upskill and become recognised in other musical spheres whilst continuing to use me as a mentor/teacher.



In my opinion, this mix of all age groups is very productive. Young ones are benefitting from the involvement and experience of more mature singers, who also support them by enabling them to come to lessons, Academy etc. Mature singers are often the ones stepping up as leaders, they have the time to do so.

I also want to particularly mention how important singing can be for the older demographic, health benefits of singing, both physically and mentally are well-documented and are amplified if it entails singing in a group.

Under My Direct Leadership

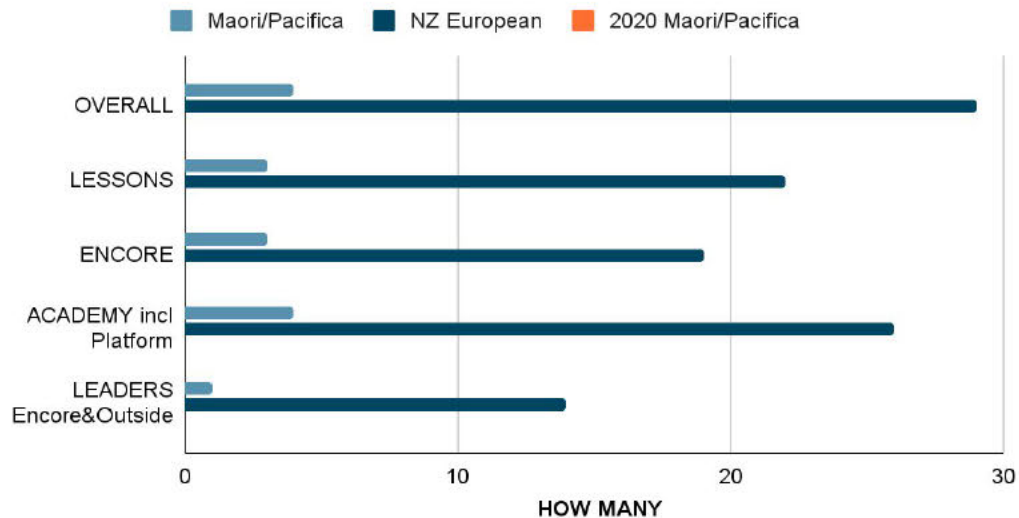


ENCORE - Performing

Through Encore, singers under my direct leadership have become accomplished/advanced musicians who are actively training other groups. As part of advanced training, the skill of recognising performance opportunities and appropriate programming/repertoire when putting on concerts or when teaching are vital.

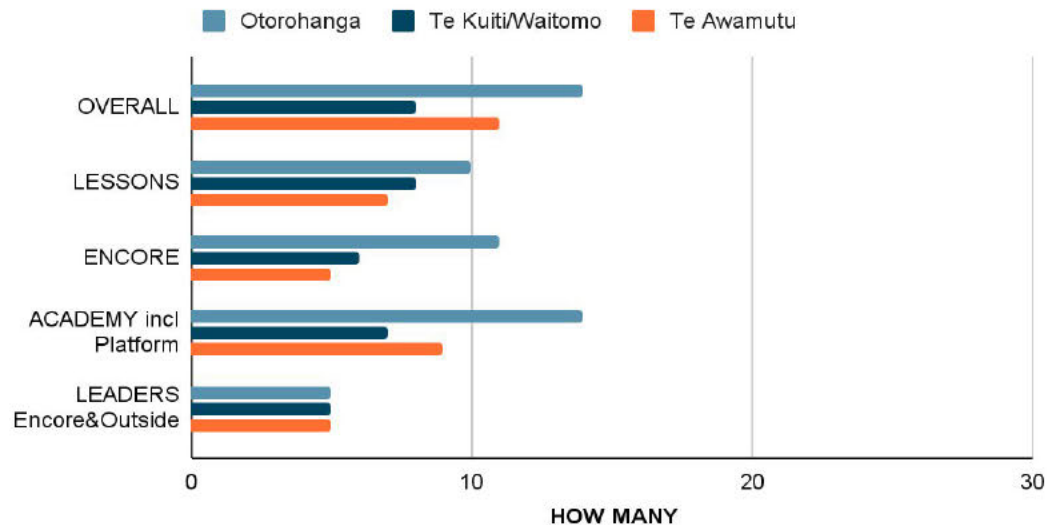
This level is expanding rapidly and new members of that calibre are attracted by the opportunities.

ETHNICITY



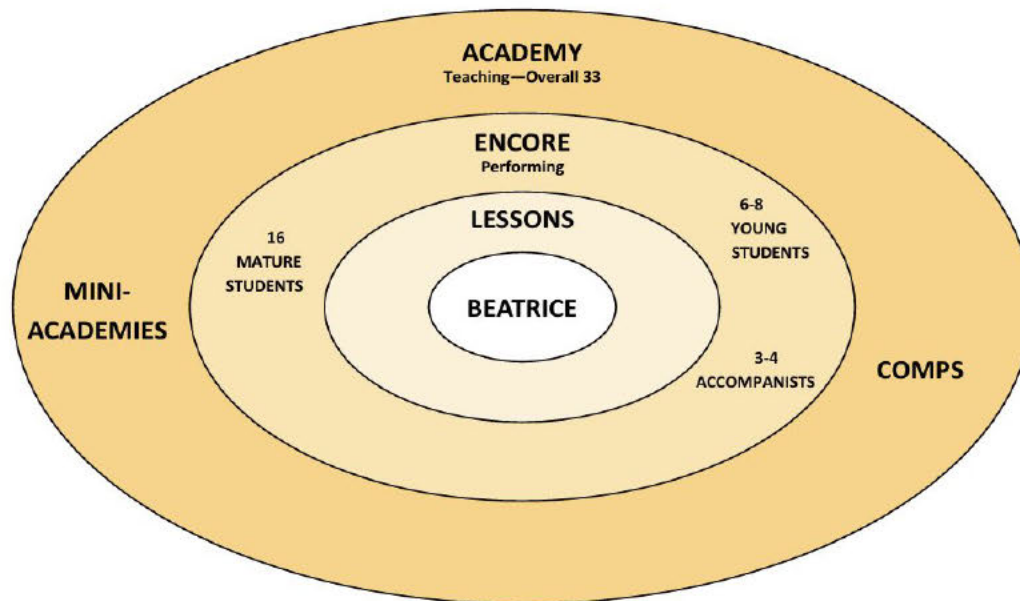
You can see that we had no Maori/Pacifica involvement in 2020, I also barely had any young students due to my personal circumstances. Now word has spread about what opportunities we offer.

GEOGRAPHICAL



Historically, I always had a good representation in all three communities, as well as bringing singers into the district, even travelling from Hamilton or further afield - especially for workshops and concerts

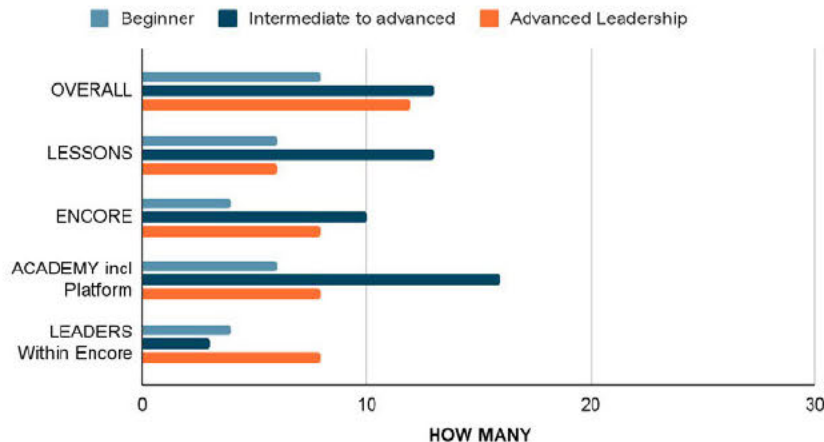
Under My Direct Leadership



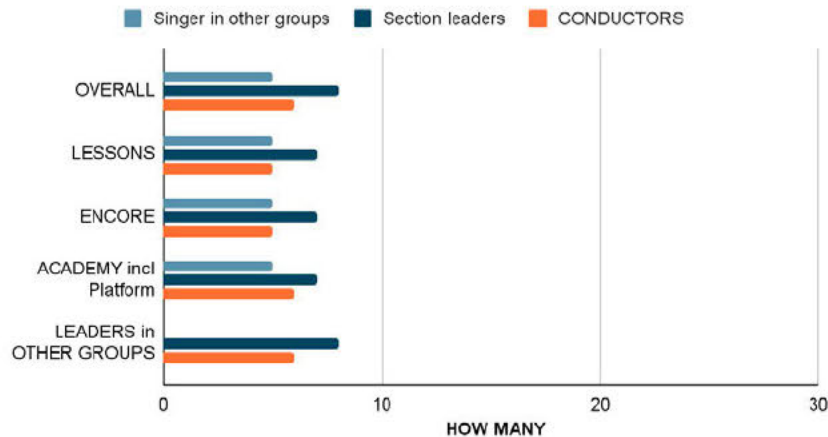
ENCORE ACADEMY - Teaching

Encore members plus other interested participants from the community join the Encore Academy to extend their musical knowledge, theory, harmony, group singing, stagecraft, etc. The Academy offers a safe and affordable space to develop those skills at any level, but also provides a platform for singers having lessons and leadership opportunities for advanced members of Encore.

SKILLS SINGING/LEADERSHIP

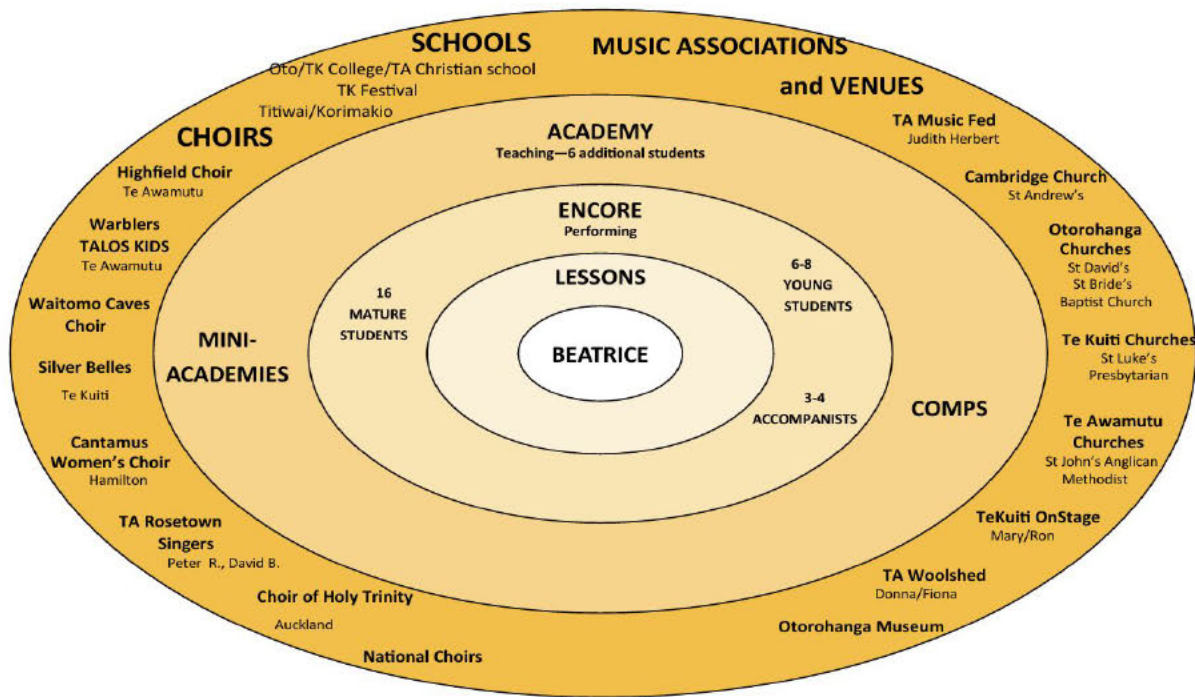


INVOLVEMENT in OTHER GROUPS



SKILLS: Light and dark blue show the singers' vocal skill level. Orange shows leadership of people stepping up in different ways. Beginner leaders are just starting to take some responsibility and might be aware of what is involved in creating concerts etc. As they progress, they might become section leaders in their choir or church leaders. Advanced leaders are capable of running and organising a group or teaching singing. Accordingly, within Encore the level of responsibility increases, and the Academy provides a wonderful platform to explore this. The GRAPH ON THE RIGHT shows how this filters into other groups/choirs. Stats for the ACADEMY include five singers who use it mainly as a platform to practice performance skills.

Under My Mentorship and Wider Network



COMMUNITY OUTREACH

Skills are carried into the wider communities - choirs/schools, private students by Encore members, as well as Beatrice presenting Master Classes and Workshops with the help of Encore members to audiences **locally and further afield**.

For example, two of Encore have sung with national choirs, other students have been lead performers in Te Awamutu and Hamilton musical-theatre productions, and six members of Encore conduct choirs or teach voice, one as an itinerant teacher at Otorohanga College.

Apart from singing regularly at no charge for local groups and rest homes, etc, as a collective we are building a reputation outside Waitomo, promoting the district's reputation as a centre of quality music. In particular, opera is being made accessible to a wide range of people.

SOME of the past and present CHOIRS INVOLVING MY STUDENTS



Titiwai Children's Choir
Sing in the Glowworm Caves at Christmas

Ebony singing with Secondary
School Academy Choir

Beth singing with Voices NZ at the
Queen's Memorial Service in Wellington



Waitomo Caves Christmas Choir
Conductor – Beth Dalton

TALOS JUNIOR
Te Awamutu

Woolshed Warblers Te Awamutu
Conductor – Donna Higham

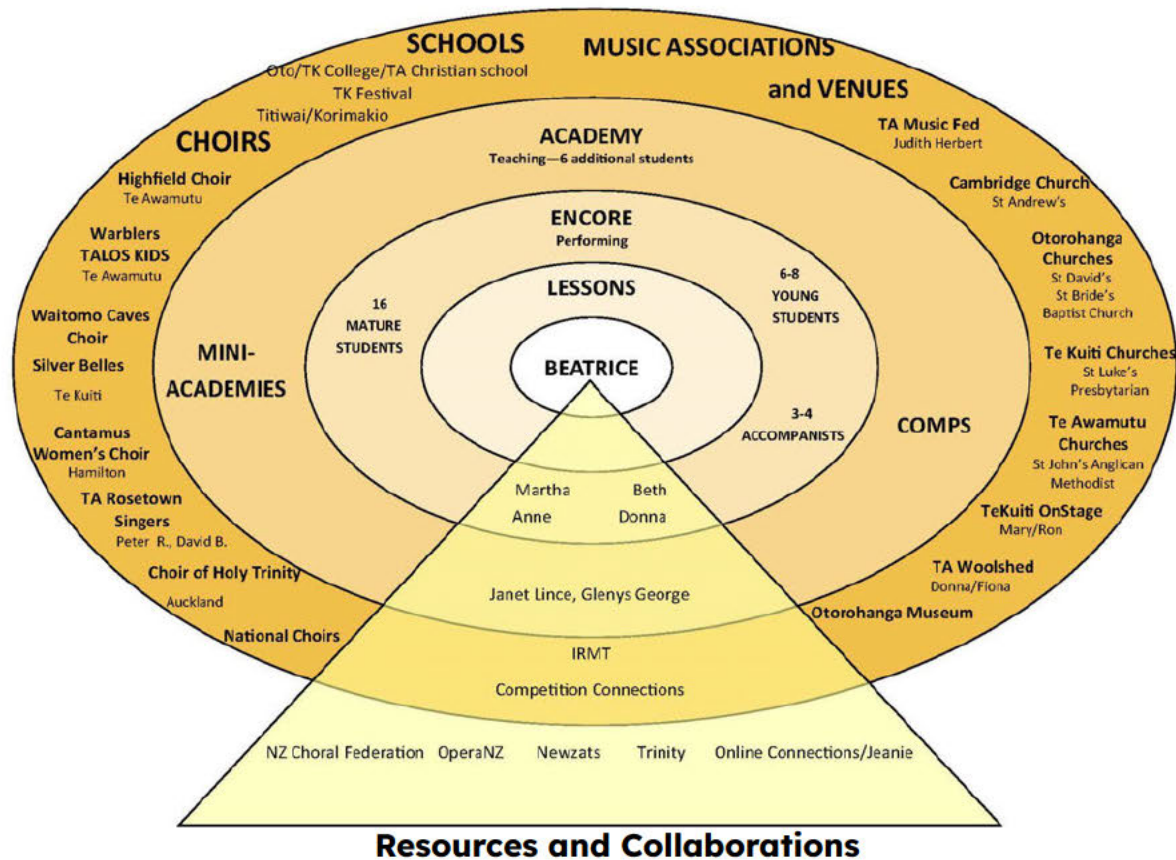


Waitomo Touring Choir
UK and USA 2009

Silver Belles Te Kuiti
Conductors - Martha Ash and Ros Snow

Other Choirs: Auckland Trinity Church Choir, Rosetown's Choristers, Korimako Children's Choir Te Kuiti, Hamilton Cantando, Civic Choir and Cantamus Women's Choir

Under My Mentorship and Wider Network



The Yellow Triangle feeding into the inner circle of this Network represents individuals, groups or organisations called upon for advice, teaching and direction bringing additional networking opportunities. Students involved in other groups bring back ideas and expertise gained.

HOW IT WORKS FINANCIALLY AT THE MOMENT

Fees are kept low:

A lot of what we have achieved is due to countless contributions made in kind from everyone involved. Over the last 15-20 years, **Martha and I** have driven projects that have come to life. Most of the work has been done free of charge. We developed as we saw fit in accordance to people involved and the wider community.

Encore members are passionate about singing/music and if they can afford it, they will support financially, or they might contribute in other ways. For example, many volunteers and sponsors of the vocal competitions have been Encore singers.

The Youth Fund has been initiated and supported over the last two years by Encore members. Now others are attracted by the concept. This is another great example of Encore members buying into the concept of building a fabric of musical opportunities for our isolated region.

At the **Academy**, advanced singers might run a group, provide resources, and offer encouragement. Scholarships are in place and extended as needed.

We have continuously been supported by Creative Communities Otorohanga and Waitomo, Trust Waikato and the Otorohanga Community Fund.

PLANNING OVERVIEW 2026/27

- **Encore Academies**
9 times and Showcase at the End of May
- **Encore Concerts** incl Academy participants
Rototuna Retirement Village in March,
ArtBeat
Fundraiser Concert for the Encore Youth Fund in November
Small groups singing at rest homes and full group at Beattie home for Christmas
- **Mini Academies - Singing**
30 x 90 min sessions late afternoon/evening
as I see fit to expand the Academy
- **Mini Academies - Theory**
20 Wednesday sessions, one basic and one advanced each.
- **Leadership Group** to meet several times
Started in November 2025
- A full day workshop in Te Awamutu for primary school teachers. Donna to help facilitating
- Encore Youth Fund going to shows/concerts
as we see fit - Possibly new theatre in Hamilton
in May to watch one of our singers perform

We are creating Sustainability, Succession Planning & Resilience by providing:

Professional Development

- Upskilling people in charge of groups/teachers
- Introducing Mentors for us (incl. me)

Working Together

- Achieving common goals
- Connecting across the Artforms
- Becoming an Anchor Institution

Creating Demand

- Building an audience
- Raising awareness what is available & possible

Keeping it Local

- Recognising the importance of keeping it local, especially in this day and age.
- Finding success without having to leave the district.
- Building a structure of opportunities, that would otherwise be out of reach for many

THOUGHTS, TESTIMONIES AND IDEAS

ENCORE needs to be looked at as a package, the different projects and parts weave into and feed off each other. **MUSIC** has to stay at the core of all my ventures which requires continuous reflection.

Lessons are a big driver. From there, Encore members contribute to the community, each other and other groups. Increasingly, the Academy is at the center of activities and planning.

The **VISION** may change and evolve, depending on the people involved, their needs, but also depending on what opportunities arise. This includes both growth from within and bringing in expertise of high calibre.

Some ideas are:

- **Increase visibility** to go beyond word of mouth, especially for the Academy and the Encore Youth Fund by creating a website and logo.
 - **Teach the Teachers**, for leaders seeking advice and enrichment.
 - Keep building an **audience and awareness** of what is on offer including creating regular concerts.
- Extend the **Network** we have built by talking to key people, identifying needs and developing new strands.
 - Start **collaborative projects** with other groups and artforms.
 - Consolidate our role as an **anchor institution**.

I am fortunate and grateful to have Martha, Glenys, Donna, and many others endorsing me.

[STATEMENT
MARTHA ASH](#)

[STATEMENT
TRISH WALKER](#)

[STATEMENT
DONNA HIGHAM](#)

SINGING IS JUST GREAT AT ANY AGE!!

Building confidence *Improves muscle tone in face and larynx (snoring)* Discipline
 STRESS MANAGEMENT Challenges Lung development and strengthening
Release of endorphins and oxytocin (happy hormone) lowers blood pressure
 Sense of achievement IMPROVED BLOOD CIRCULATION Improves mood
 Improves listening and reading skills *Bowel, bladder and stomach strengthening* Better sleep
 Neurological improvement Motivates *Improves ability to multitask*
 Boosts immune system Provides comfort Energy and euphoric uplift Oxygen to the blood
 system and brain MUSCLE STRENGTHENING AND GOOD POSTURE Increased concentration
 Relaxation *Forge comforting memories* Release of tension Empowers
 Improved breathing for Asthma sufferers Helps reduce feelings of depression and anxiety
Can bring our repressed emotions out
 COMMUNAL BONDING

THANK
YOU

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.

[REDACTED]

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:

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

(not including instruments, drumkit or amplifiers), 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 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)

4,700

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

(note; please write in numerals only)

4700

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) I have included a quote for a premium covers band to do a two hour slot. Around September i will be putting the word out to other 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

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:

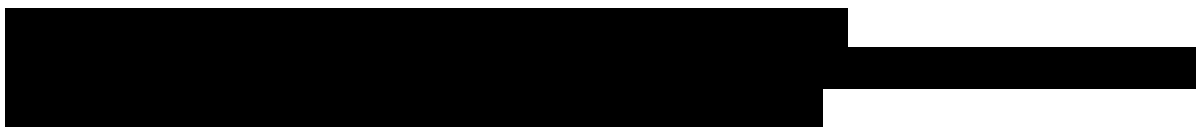
You need to cost out your projects. What will the funds actually pay for?

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.



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]

Any other supporting documents:

[Redacted]

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

Yes I agree.

Otorohanga Xmas Market 2026 Budget

Sound and stage engineer	\$2,800
Band	\$1,200
Performer koha/compensation	\$700
	\$4,700



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
130821782

Your Sound and Lighting
Partnership
19A Mangarino Road
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

QUOTATION



**Fun Raising Chicks Waikato
Otorohanga**

DATE OF QUOTE: 24TH FEBRUARY 2026

Event	DESCRIPTION	UNIT PRICE	TOTAL
Otorohanga Christmas Market 6 th December 2026	Full 4 piece band: Travel 4 members Supply drum kit, guitar & bass amps 2hours performance	\$1,200.00	\$1,200.00

Band name: Groove Link

Contact person: Liz Morgan

Email address: [REDACTED]

Insta: groovelinkcoversband

APPLICANT; KERI TAYLOR

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Keri Taylor

Contact person (for a group):

Keri Taylor

Street address:

 RD7

Town/ City:

Te Awamutu

Email:



Telephone (daytime):



Name on bank account:

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

Arohena School 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/Pākehā

Māori

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.

No

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

Council website

Project name:

Brief summary of the project:

This project will provide a professional tukutuku training workshop for school staff, followed by hands-on tukutuku panel creation with students. A Māori arts practitioner will deliver practical training to build staff capability and confidence, ensuring the skills can be passed on to tamariki now and into the future. Students will design and construct reusable tukutuku panels that can be displayed within the school and disassembled for future cohorts to continue the learning. The project strengthens cultural knowledge, encourages youth participation in the arts, and builds sustainable creative capability within our kura.

Where will it happen?

-Venue

-Area or town where your project will take place;

Arohena School, Ōtorohanga district

Start date of your project;

- remember it cannot begin before May 2026

01/07/2026

End date of your project

- you have until May 2027 to complete

30/04/2027

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.

5 staff members and 20-30 students (roll fluctuates)

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?

n/a

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)

creation only

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.

We propose to deliver a professional tukutuku training workshop for our school staff, followed by a student-led tukutuku panel creation project within our kura in the Ōtorohanga District. A Māori weaving practitioner will provide professional development to build staff knowledge and confidence in traditional tukutuku design,

pattern meaning, and construction techniques. Following this training, students across the school will collaboratively design and create tukutuku panels using durable, reusable framing systems. The completed panels will be displayed within the school and then carefully disassembled so materials can be reused by future cohorts. This project enables young people to actively participate in traditional Māori art, strengthens cultural understanding and identity, and builds long-term creative capability within our school by ensuring skills are passed from practitioner to staff and from staff to students over time.

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)

3261

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

(note; please write in numerals only)

2661

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?

As the facilitator is often booked well in advance, we will confirm and secure a date for the professional development wānanga as soon as funding is approved (date to be confirmed). Following the successful delivery of the staff training, we will then guide our tamariki through the tukutuku design and creation process, applying the knowledge and skills gained during the workshop. Key components of the project include professional artist facilitation, staff capability building, student design and hands-on creation, purchase of sustainable and reusable materials, cultural integrity and accurate teaching of pattern meanings, safe use of tools and equipment, collaborative group work, public display within the school, and long-term storage for reuse. Consideration will also be given to scheduling within curriculum time, inclusion of all age groups and abilities, health and safety procedures, and ensuring the project remains sustainable for future cohorts.

The people/Ngā tāngata:

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

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

The key people involved in this project include a local Māori weaving practitioner who will facilitate the professional development wānanga for staff and provide guidance on tukutuku techniques, cultural significance, and pattern meanings. The primary audience is the school staff, who will gain hands-on skills and confidence to teach tukutuku to tamariki. The secondary audience is the students, who will actively participate in designing and creating the tukutuku panels. Support may include classroom teachers assisting with student groups, and school administration helping with materials preparation, scheduling, and display setup. Other people will be involved through collaborative group work, with students working together on panel sections, and whānau invited to view the panels once completed. This approach ensures a shared learning experience and encourages community engagement with the arts.

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**

This project directly engages young people in the arts by giving tamariki hands-on experience in designing and creating traditional tukutuku panels. Students will learn practical skills in weaving, pattern-making, and collaborative construction while exploring the cultural stories and meanings behind each design. By participating in the creation of visible, school-wide artworks, young people develop confidence, creativity, and a sense of ownership over their learning. The project also enables ongoing engagement, as the reusable panels and trained staff ensure future cohorts of students can continue to learn and participate in this art form.

The budget/Ngā pūtea:

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

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.



Any other supporting documents:



Any other supporting documents:



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

Yes I agree.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

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

Are you GST registered?

Yes

Do NOT include GST in your budget

No

Include GST in your budget

Project costs		Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Tukutuku learning resource kitsets	Kitsets for Tamariki	\$2,717.50
Cultural Professional development	Tukutuku wānanga	\$543.50
Total Costs		\$3261.00
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
Donation	From local business supporter	\$300.00
School	Own funds	\$300.00
Costs less income	This is the maximum amount you can request from CCS	\$2661.00
Amount you are requesting from the Creative Communities Scheme		\$2661.00



QUOTE

Tuitui Designs
NZBN: 9429050782383
+64 21 08 690 613
276 Oxford Terrace
Avalon
Lower Hutt 5011
New Zealand

Arohena School

Quote ref: QUO-8383012
GST number: 059-441-299
Quote date: 27/02/2026
Expiry date: 27/03/2026

Description	Qty	Unit Price	GST	Total (excl GST)
Cultural professional development - Tukutuku wānanga	5.00	\$108.70	\$81.53	\$543.50

Subtotal (excl GST): \$543.50

Total GST: \$81.53

Total Estimate: \$625.03

For any queries relating to this Quote please contact Tuitui Designs





QUOTE

Tuitui Designs
NZBN: 9429050782383
+64 21 08 690 613
276 Oxford Terrace
Avalon
Lower Hutt 5011
New Zealand

Arohena School

Quote ref: QUO-8383042
GST number: 059-441-299
Quote date: 27/02/2026
Expiry date: 27/03/2026

Description	Qty	Unit Price	GST	Total (excl GST)
Tukutuku learning resource kitsets	25.00	\$108.70	\$407.63	\$2,717.50

Subtotal (excl GST): \$2,717.50
Total GST: \$407.63
Total Estimate: \$3,125.13

For any queries relating to this Quote please contact Tuitui Designs



APPLICANT; KIO KIO SCHOOL

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Kio Kio School

Contact person (for a group):

Karen Coleman

Street address:

, Otorohanga 3974

Suburb:

Otorohanga, Otorohanga

Town/ City:

Otorohanga

Email:



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.

Kio Kio School Board of Trustees

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

Māori

Pacific Island

Asian

Middle Eastern/Latin American/African

Other (please specify) - Sri Lankan, Indian, Filipino, Dutch, Australian, Greek

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:

Kio Kio School Production - The Jungle Book

Brief summary of the project:

Kio Kio School will stage a full primary school production of The Jungle Book in 2026, involving all Year 0–8 students across performance and production roles—acting, singing, dancing, set/prop design, costumes, tech crew, publicity, and front-of-house. The project’s purpose is to give every child a meaningful performing arts experience that grows confidence, creativity, collaboration, and a strong sense of belonging. Across Terms 1–3, teachers and experienced community tutors will lead workshops in drama, movement, voice, and stagecraft. Students will co-design sets and costumes, learn basic theatre technologies (sound, lighting, stage management), and contribute to promotional materials and programme notes. Optional workshops will provide constructive, supervised opportunities for set-painting, costume-making, and extra rehearsals. The production will reflect our place by weaving local touches so students connect their work to our environment and cultural heritage. Whānau and community members will share their strengths wherever they can: sewing, carpentry, painting, make-up, ushering, and logistics. This shared effort builds intergenerational connections and models service, perseverance, and teamwork for our learners. Funding is sought to cover essential costs that our school budget cannot meet: sound and lighting hire, and materials for sets, props, and costumes. With this support, participation will remain free and inclusive for all students. The project culminates in public performances at our much-loved local hall, celebrating student achievement and community pride. Outcomes will include: increased student confidence and engagement; new practical skills in performing arts and production; positive, purposeful engagement; and strengthened ties between school, families, and the wider community. Success will be evidenced through student reflection, attendance and participation rates, tutor/teacher observation, and audience feedback. Ultimately, The Jungle Book will be a joyful, community-powered showcase of our students’ learning and our district’s spirit.

Where will it happen?

-Venue

-Area or town where your project will take place;

Kio Kio Community Hall

Start date of your project;
- remember it cannot begin before May 2024

20/04/2026

End date of your project
- you have until June 2025 to complete

25/09/2026

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.

140

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?

720

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):

Theatre

**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.

In 2026, Kio Kio School will stage a full primary school production of The Jungle Book, involving all Year 0–8 students in acting, singing, dancing, set design, and backstage roles. This project will bring together students, staff, and the wider community to celebrate the performing arts. Our aim is to provide every student with a meaningful opportunity to participate in theatre, building confidence, creativity, and teamwork. Students will express themselves through music, movement, and drama, learn new skills from experienced tutors, take pride in performing for their whānau and community, and strengthen their sense of identity and belonging through collaborative storytelling. We will partner with local tutors to guide performance skills and choreography. Community members with creative skills will work alongside students to design and create sets, props, and costumes. Parents, whānau, and volunteers will contribute to stage management, make-up, and front-of-house roles, ensuring it is a truly collaborative effort. Funding is needed to purchase materials for sets, props, and costumes, and to cover the costs of performance rights, sound, and lighting hire. Our school budget does not stretch to these expenses, and without financial support, we would be unable to provide the same high-quality, inclusive production for every student. Through this project, young people will work with and learn from skilled members of the community, gaining experience in performance and stagecraft; learn to express themselves through art, building creativity, resilience, and confidence; and have constructive opportunities through voluntary workshops for set-painting, costume-making, and extra rehearsals. While The Jungle Book is a classic tale, we will weave in local elements inspired by our environment and cultural heritage, helping students connect with and share where they come from. The production will culminate in public performances in our much-loved local hall, bringing together students, families, and community members for a shared celebration of creativity and

achievement. It will also provide an opportunity for people from across the community to share their strengths, contribute where they can, and take pride in a project that showcases the talent and teamwork of our school and district.

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)

8580

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

(note; please write in numerals only)

3000

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 production of The Jungle Book will be a collaborative effort between our staff, students, and the wider community, making full use of local skills, resources, and creativity. Term 1 – Planning and Preparation Teachers work together to confirm performance rights, secure the hall, and set Term 3 performance dates. Staff coordinate a production plan, scheduling rehearsals, workshops, and creative sessions. Community members with skills in sewing, construction, painting, and performance are invited to volunteer. Local resources are sourced where possible to keep costs down and celebrate community craftsmanship. Term 1–2 – Set, Costume, and Prop Creation Volunteers and students design and build sets using a mix of donated, recycled, and purchased materials. Parents and whānau run costume-making and prop-building workshops, passing on practical skills to students. Teachers guide students in bringing creative ideas to life, ensuring all learners can contribute. Term 2 – Casting and Skill Development Teachers hold auditions and allocate both on-stage and backstage roles, ensuring every student has a part to play. Local tutors run skill-building workshops to prepare students for their roles. Backstage crews begin learning lighting, sound, and stage management from staff and volunteers. Term 3 – Rehearsals and Performance Teachers lead regular rehearsals, with community members supporting choreography, set changes, and technical cues. Final rehearsals integrate acting, singing, dancing, lighting, and sound. Public performances are held for whānau,

community members, and local schools. Post-Production Staff, students, and volunteers pack down and store reusable materials. A celebration thanks all contributors and acknowledges the shared achievement. This process will showcase what can be achieved when teachers, students, and the community come together, using local talent and resources to create something truly special.

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?

This production will be led by Kio Kio School staff, with the support of students, whānau, and the wider community. The project relies on the combined strengths of our teachers, skilled volunteers, and local experts. Project Leaders Karen Coleman – Deputy Principal and experienced school production coordinator. Karen has successfully led multiple whole-school events, combining her strong organisational skills with a passion for the arts. She will oversee the overall production timeline, manage logistics, liaise with community partners, and ensure the project runs smoothly from planning through to the final curtain call. Emma Telfer – Learning Support Coordinator and creative director for the production. Emma brings a wealth of experience in drama and music education, with a proven ability to engage students in performance and creative expression. She will lead casting, direct rehearsals, and work closely with students to develop acting, singing, and movement skills. Emma will also coordinate with local tutors to deliver specialised workshops. Key Contributors All Classroom Teachers: Supporting rehearsals, directing specific scenes, and guiding students in both performance and backstage roles. Students (Years 0–8): Participating as actors, singers, dancers, backstage crew, set designers, and prop/costume makers. Parents and Whānau: Volunteering time to assist with costumes, make-up, front-of-house, supervision, and transport. Community Volunteers: Offering skills in sewing, carpentry, painting, lighting, and sound, with many donating time, tools, and materials. Local Tutors: Drama, music, and dance specialists providing targeted workshops to strengthen students’ performance skills. Audience The audience will include parents, whānau, community members, neighbouring schools, and local early childhood centres. Public performances will showcase student talent and community collaboration. Collaboration and Impact This project brings together teachers’ dedication, students’ creativity, and the generosity of our community. Karen and Emma will lead with experience, enthusiasm, and a commitment to ensuring every child can contribute and shine. By drawing on local skills and resources, the production will be a true celebration of our school and district.

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**

This production will be led by Kio Kio School staff, with the support of students, whānau, and the wider community. The project relies on the combined strengths of our teachers, skilled volunteers, and local experts. Project Leaders Karen Coleman – Deputy Principal and experienced school production coordinator. Karen has successfully led multiple whole-school events, combining her strong organisational skills with a passion for the arts. She will oversee the overall production timeline, manage logistics, liaise with community partners, and ensure the project runs smoothly from planning through to the final curtain call. Emma Telfer – Learning Support Coordinator and creative director for the production. Emma brings a wealth of experience in drama and music education, with a proven ability to engage students in performance and creative expression. She will lead casting, direct rehearsals, and work closely with students to develop acting, singing, and movement skills. Emma will also coordinate with local tutors to deliver specialised workshops. Key Contributors All Classroom Teachers: Supporting rehearsals, directing specific scenes, and guiding students in both performance and backstage roles. Students (Years 0–8): Participating as actors, singers, dancers, backstage crew, set designers, and prop/costume makers. Parents and Whānau: Volunteering time to assist with costumes, make-up, front-of-house, supervision, and transport. Community Volunteers: Offering skills in sewing, carpentry, painting, lighting, and sound, with many donating time, tools, and materials. Local Tutors: Drama, music, and dance specialists providing targeted workshops to strengthen students’ performance skills. Audience The audience will include parents, whānau, community members, neighbouring schools, and local early childhood centres. Public performances will showcase student talent and community collaboration. Collaboration and Impact This project brings together teachers’ dedication, students’ creativity, and the generosity of our community. Karen and Emma will lead with experience, enthusiasm, and a commitment to ensuring every child can contribute and shine. By drawing on local skills and resources, the production will be a true celebration of our school and district.

The budget/Ngā pūtea:

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

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.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

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

Are you GST registered?

Yes

Do NOT include GST in your budget

No

Include GST in your budget

Project costs	Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Costumes	Costuming for all students participating	\$870
Materials	To make props/sets	\$750
Hair/Makeup	Supplies for stage makeup/hair	\$250
Venue Hire	One off fee	\$250
Sound/Music/Lighting	Cost for the hire/supply	\$5,000
Artist Fees	Dance/Drama experts – to work with the children	\$220
Transport	Bus hire to transport children to/from the hall for practices	\$340
Personnel Costs	Support staff / petrol vouchers / gifts for volunteers	\$900
Total Costs		\$8,580
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
Ticket Sales	480 tickets at \$10 per ticket	\$4,800
Total Income		\$4,800
Costs less income	This is the maximum amount you can request from CCS	\$3,780
Amount you are requesting from the Creative Communities Scheme		\$3,000

Creative Communities Application

I hear the local school is planning a Musical in 2026. As a school principal over some 30 years it excites me that the districts children will have the opportunity to experience music, art, oratory, song and dance in this arts presentation – one of the 5 key pillars of learning. Teachers accepting a challenge and all children being involved is learning by doing – I know the whole community will support the event. Because school policy is a show every second year it is preferable to hire a certain amount of technology – some costumes can be made by parents, with the school supplying material, make up and paint materials come at a cost. I know a good number of people in the community will support the teachers to produce a show that the children will always remember and be proud to be have been a part of.

Peter Telfer

Peter Telfer 21.8.25

- I comment because I have a lifelong interest in all aspects of the Arts, I know the value of school productions for children and all those who are involved
- the school is the centre of a community
- schools with community support attract the best teachers
- the best teachers have a life long influence on their students



<https://www.facebook.com/share/v/1BAL9NiAgV/>

<https://www.facebook.com/share/p/1HhpxV4Tay/>

APPLICANT; ŌTEWĀ SCHOOL

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Ōtewā School

Contact person (for a group):

Carolyn Pilton

Street address:

█ Otewa Road

Suburb:

Otewa, Otorohanga

Town/ City:

Otorohanga

Email:

█ -

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.

Ōtewā School 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/Pākehā

Māori

Pacific Island

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.

No

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

Council mail-out

Project name:

ōtewā School Mural

Brief summary of the project:

We have an old, solid cinder block wall that we use for games. It forms quite a feature in our playground, however it has not been painted in quite a long time! The colours are faded, the games on there our outdated and it doesn't connect in any real way to our community. We would love to make it a real focal point of our school. We will involve our local community in terms of the planning of the mural and we will also involve our students in the painting. Our school is the centre of our community and used by others during weekends etc. It will also be seen by the wider community as they drive past. One of our talented staff members will lead the painting project.

Where will it happen?

-Venue

-Area or town where your project will take place;

Otewa School, Otewa

Start date of your project;

- remember it cannot begin before May 2026

01/06/2026

End date of your project

- you have until May 2027 to complete

28/08/2026

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.

65 students and staff combined, plus wider community input in the planning

Number of viewers/audience members:

(must be completed, please estimate if not sure)

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

This will be on permanent display at our school, so all the students for a long time to come, their families, our wider Otewa Community. Conservatively, over the whole time it will be there, 100's will get to enjoy it over time

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):

Visual arts

Which activity best describes your project:

(select one option)

creation only

Cultural tradition of your project;

(select one option):

European

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

-Describe your project in more detail.

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

We will repaint the cinder block wall at school. We will turn it into a mural that reflects our community by asking for their input on ideas. As it is also used for games, we will make it a more attractive and engaging space for children and their games. This will include redoing the paint marks on the wall. The current ones are very old and very plain and not well used. One of our talented staff members will collate all our input and work with students to come up with a plan. She will then work with students in the school to repaint the wall with a colourful, relevant and engaging design.

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)

3000

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

(note; please write in numerals only)

3000

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?

We will start the community engagement early so we can hit the ground running with a plan. We will then aim to start as soon as possible, whilst also working around the weather. It is an outside painting project, so will possibly face weather delays. We will try and start in June and have it complete before the last term of the year so it can be enjoyed to its full extent in the warmer months!

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?

Our school is made up of students from Years 1-8. We are a close knit and community minded school. The staff member is Ashleigh Cresswell. She is a talented artist who works so well with our children. We will be extending her hours to complete the project.

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

Young people in the arts - Our students will get to see an art project on a larger scale from planning through to completion. It will become a sense of pride for them and foster that feeling of belonging for many years to come.

The budget/Ngā pūtea:

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

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.



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

Yes I agree.

Category	Cost
Paint costs	\$900
Labour costs	60 hours @ 33 per hour @ \$1980
Consumables	\$120

APPLICANT; REBECCA NGĀPŌ

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Rebecca Ngāpō (AKA artist name: Rebecca Dowman-Ngāpō)

Contact person (for a group):

Rebecca Ngāpō

Street address:

[REDACTED]

Town/ City:

Ōtorohanga

Email:

[REDACTED]

Telephone

[REDACTED]

Name on bank account:

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

[REDACTED]

Bank account number:

-please double check the numbers are correct

[REDACTED]

Ethnicity of applicant/group:

(you can select multiple options)

New Zealand European/Pākehā

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

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

No

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

Council mail-out

Project name:

ArtBeat - Ōtorohanga Music and Arts Festival 2026

Brief summary of the project:

The ArtBeat festival will be a 3 day event showcasing the amazing local creatives we have in the Ōtorohanga District and surrounds. It will provide an opportunity and space for artists and performers to be able to share their skills and knowledge engage with the community, network with other artists and promote the diverse range of cultural and creative modalities within our community. Visitors will be able to listen and watch performances, look at displayed art, participate in art making and talk with artists about their processes or craft as they are working or after performing.

Where will it happen?

-Venue

-Area or town where your project will take place;

Ōtorohanga Museum, Girl Guide Hall - Confirmed, Ōtorohanga College

Start date of your project;

- remember it cannot begin before May 2026

16/10/2026

End date of your project

- you have until May 2027 to complete

18/10/2026

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.

25-35 exhibitors, 10-14 schools/ECC, 12-15 performers/groups, 100-150 people doing art activities, 100-200 working with 6-10 demo artists ie weaving, experiencing 3D animation, painting etc

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?

Approx 500-800 through 5 different spaces over 3 days. College seats 300-350, Church Seats 45-50, Previously RDA sold over 300 sausages and 110 waffles over 2 days so we estimated around 500 people in 2024.

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.

After the success of the revival of the 2 day ArtBeat festival in 2024, we would like to build on that festival by organising a 3 day event to showcase the amazing local creatives we have in the Ōtorohanga District and surrounds including school groups. This time we would like to start the festival on Friday 16th October with a special schools performance event at the Ōtorohanga College. This would offer local schools,

home school and early childhood groups a place to showcase their dance or kapahaka groups, small productions, poetry, school choirs etc. to the community while promoting their schools. Saturday and Sunday 17/18th would run similar to 2024 ArtBeat taking place at the Ōtorohanga Museum utilising the multiple buildings and the Girl Guide hall with different art forms/activities in each space. This will provide multiple opportunities and space for artists and performers to be able to engage with the community, network with other artists and promote the diverse range of culture and creative modalities within our community.

The festival planning/organising team will be led by Rebecca Dowman-Ngapo, with Hiria Anderson-Mita curating the hanging exhibition helped by Lisa Ormsby, we will also have other workers involved – Priya Singhal on the arts activities, Rita Shaw, Doug Beeching with Carole Sheppard organising the Kawhai arts group. Fiona Parsons will be leading the college event. Along with the Friday school event, local schools will also be encouraged to participate via contributing art works for the main street art displays. In 2024 we received lots of positive feedback from visitors about how nice it was seeing children’s art work on display in the community. We will rent exhibition panels to display artwork in the Girl Guide Hall.

The church has a raised area which will operate as the stage for performances and we will hire additional seats, and the area outside the Girl Guide Hall will also be utilised by local buskers. Lighting and sound will enhance any performances; there will be seating for audience members.

Working Artists will be set up on tables and an area for community art participation will also be set up. After ArtBeat 2024 we had lots of positive feedback from the public about how they never knew we had so much talent in our community, they loved how amazing the main street looked filled with children’s art works and artists commented on how amazing it was to connect with other artists in a shared space, there were people who had never visited the museum who loved the space and were encouraged to see it used in such a great way.

I have been asked several times over the last year by the public and artists alike if it will be happening again. Creativity is important in a community as it is a way to communicate beyond words; it can help with mental health issues as a form of expression and can be inclusive to minority community groups. Along with the local schools I would once again like to involve the local IHC, Beatie Home and other groups/clubs wishing to participate.

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)

18179

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

(note; please write in numerals only)

4000

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?

As you will see from the process below, there is a lot of organisation involved in getting this project off the ground; this requires reliable people who know what they are doing. To get these people it is important to pay them for their time so funding from this application will go towards paying the core team. I had also applied for a Creative New Zealand Arts & Organisations Fund up to \$50,000 - mid/late last year however my application was not successful. With a lot of design and systems already in place from last time I am hoping that there will be less hours but the process is as follows:

June 2025- Early 2026 - June - Applied for larger Arts Organisations and Groups Fund 2025 - up to \$50,000 – application was unsuccessful - Inquired about Girl Guide Hall availability for the

15-18 October – only the 16-18 was available. - Start making multiple funding applications - Notify schools so it can be included in their planning April/May - Book the venue, lighting/sound/exhibition needs ie plinths/panels - Start putting up posters promoting the event - Contact/liase with Carole Sheppard regarding Kawhai Art Groups involvement - Contact previous festival participants and start social media campaign to invite local creatives to contact organiser. - Contact schools/organisations with information about participating in the main street art displays - approach other spaces like the library and council about the potential of having ArtBeat celebrated throughout the town and suitable spaces/businesses being involved - Book Toby the Train for the weekend to run people to and from the main street to the museum - Start advertising event on Event Finder and what's on pages-social media platforms - Inquire with local coffee cart about being on site for the weekend. - Inquire with Fundraising committees at schools etc about food stalls June/July - Set up registration forms for artists on the Humanitix booking platform - Entries open start of July, entry forms and information are available on request and will be sent out to all those already in the ArtBeat database. - Advertise a call to action for creatives to get in touch via Waitomo News, school newsletters and local publications as well as social media platforms and relevant groups. - Advertise to interested creatives in the Ōtorohanga District and surrounds to reach out if they are interested in exhibiting/performing/demonstrating – update database - Confirm with RDA about folding a sausage sizzle again - Inquire with schools July/August - Start booking timeslots for performances and performers, any creatives that would like to do an art/creative demonstration where members of the community can participate - August start advertising on all social media art/community pages relevant to our area for exhibitors and beyond to attract visitors. - Promote

artists/performers etc on social media - Organise a free art workshop at Beattie Home to create art for ArtBeat - September - Confirm that all bookings are still ok, ie, venue, lighting/sound panels etc. - Write and check off with team Media release - Entries close 30th September, all requested information and images must be received by this date also - Plan out rough layout or space (s) - Confirm exhibition panels/plinths needed - Start putting together program/confirm timeline of performers - Promote artists/performers etc - 21-24th – Collect artwork from schools for main street art displays – match art to shop - Confirm school performances before school holidays – create timeline etc October - Remind performers/demonstrators/working artists scheduled times etc - Exhibition/artwork numbering and pricing sheet organised - Booklet of artists/performers profiles put together to be available on site during the festival - Hang Main street art displays starting 9th October Week/Day before - Send out reminder emails to all creatives involved - Art work can be dropped into Ōtorohanga Museum on the 15th October 12-6pm , Friday 7:30am-12pm 16th October - Friday – Open Girl Guide hall from 7:30am to receive artworks - Team to set up venue, hang artworks, set up performance area, set up any lighting, test sound systems, any decorations to be done, check all facilities - Promote on all media platforms - Hang main street art displays from Monday - Send out reminder to schools regarding performance time and relevant information needed for the day. Friday – College - Rebecca to meet at college 9-9:30am to check set up - Schools arrive from 10am for 10:30am start - Mc to keep performances on time and event running smoothly - Event to finish by 2:30pm Day One Saturday - At Museum - Sound check 9am - 9am Creatives and initial performers allowed entry to set up stations/equipment all must be in and organised by 9:45 - Opening blessing 9:45am out front of museum – local dignitaries invited - Opens to public at 10am - Closed to public at 4:30pm - Evening event 5:30pm – 8:30pm - event TBD - Clean up and organise what can be done for the following day - Post promotional image/blurbs from the day Day Two Sunday - At Museum - Sound check 9am - 9am Creatives and initial performers allowed entry to set up stations/equipment all must be in and organised by 9:45 - Opens to public at 10am - Closed to public at 4pm - Artists to collect artwork between 4:15-5:30pm otherwise it can be picked up from Elevate/Ōtorohanga Museum the following week. - Pack up all equipment, tables, seating - Check facilities/ venue is left as found. - Post promotional image/blurbs from the day Post Festival - Take down main street art displays and return art work to all schools - Send out thank you emails/letters to all involved - Send out a Post event rundown with images to media/social platforms - Make sure there are no outstanding invoices/tasks - Pay invoices

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 festival planning organising team will be led by Rebecca Dowman-Ngapo, the lead organiser of the 2024 ArtBeat festival and an Ōtorohanga local, practicing artist and creative connector. Rebecca currently runs the Otorohanga Creative Conduit

organising workshops run by her and other experienced tutors. She was previously a primary teacher and organised and creative events in schools she worked including a school wide wearable arts event, and writing and producing a school play. She also ran the Waipa Creative Conduit a successful community creative project. She will be supported by previous ArtBeat organisers Hiria Anderson-Mita and Lisa Ormsby and other local creatives who wish to help out along with Fiona Parsons from the college.

Hiria Anderson-Mita [b.1974], Ngāti Maniapoto is a local to Ōtorohanga. Her career is in tertiary education specialising in art and she is a full-time practicing artist represented nationally by Tim Melville Gallery in Auckland and Page Gallery in Wellington Lisa Ormsby (Born 1957 Lower Hutt) is an established artist based in Otorohanga. She has exhibited in group exhibitions and art events throughout New Zealand since 1998.

Fiona Parsons - HoF Arts, Music, Junior Modules, Junior Health, Staff Eveleigh House Leader. The artists involved will be Ōtorohanga District creatives, Kawhia Art Group, Waitomo Art Group, local schools, Beatie Home residents, Ōtorohanga IHC and members of the community. The audience will be the surrounding community and visitors to the town, people who are interested in the art scene in rural New Zealand or who appreciate music and performances. The festival will be open to all public, be wheelchair accessible with an optional koha entry fee. Invites will be sent to local government and surrounding area dignitaries. The festival itself will be promoted on a several media platforms and a media release will be sent out. Invites to gallery curators etc. in the Waikato region and beyond. Each artists or performer will be provided with content to share with their networks as well.

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**

By having several creative streams on offer in a centralised place, ie art work, music, demonstrations etc there will be many versions of what a creative life in a rural New Zealand district can look like. We have many immigrant & migrant families which bring many different experiences and cultures along with the tangatawhenua of the area. This festival is a chance to have many stories and voices come together. The festival will provide a space at low to no cost for many local creatives to show their work/perform. It will create free opportunities for the community to engage with local art and artists, including enabling children a chance to see an exhibition and performances in their town and to exhibit and perform alongside them. It allows the artists to network with other artists and members of the community as potential clients or to make them aware of services that are available, like art, dance or singing lessons for example. Free art activities will be provided again for the community to be inspired and participate in

making art. There are no age restrictions on exhibiting & performing artists – last year we had an entry by a 9 year old photographer and a 10 year old drummer, we had main street artwork from Beattie Home residences and a workshop will be run again to include them in the festival.

Ōtorohanga District includes Kawhia which has a thriving arts sector, and is neighboured by the Waitomo Arts Society and Te Kuiti Creative Spaces, so to include these groups as either participants or audience will allow networking and eco-system development to occur between the different groups. This will create opportunities for future skill and knowledge sharing and inspire an ongoing Ōtorohanga creative community. Ultimately to be able to reconnect or strengthen connections and network with creative groups beyond our district such as the Rosebank Arts Center in Te Awamutu, or the Waikato Society of Arts in Hamilton.

The budget/Ngā pūtea:

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

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.

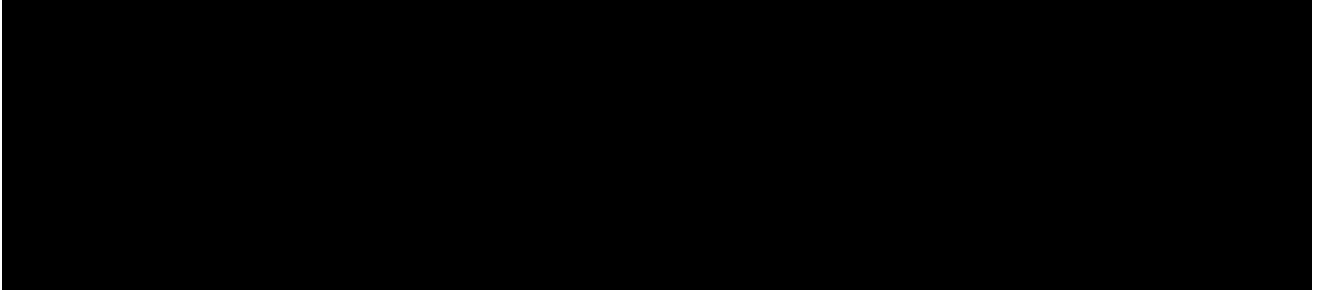
Please upload your budget as a separate document. The template for this can also be found on the first page sidebar of this form.

Any other supporting documents:

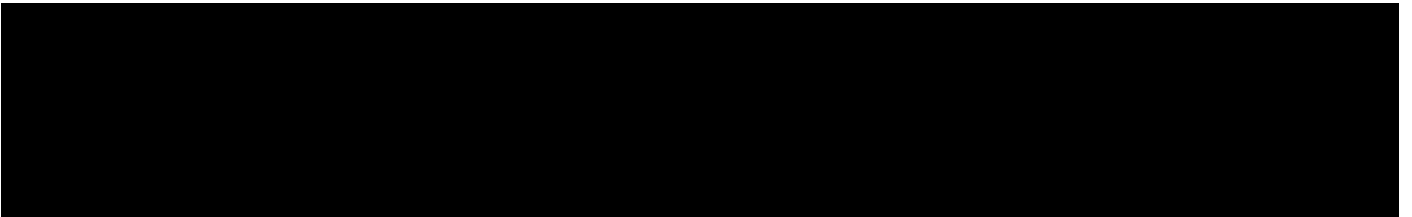
-What else do you want us to see?

-You could include artist cv/exhibition history, photos or examples of your art work, qualifications, letters of support etc

Any other supporting documents:



Any other supporting documents:



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

Yes I agree.

CCS Funds will go towards artists/administration costs - highlighted below				Estimated	Actual							
ArtBeat 2026 Budget			Expenses Running Total:	18,179.00	0							Dates: 16-18 October
			Income Running Total:	\$18,725.00								Potential Set up 14/15th October
			Budget Remaining:		\$0.00							
EXPENSES												
Item	Mahi	Personnel	Details	Estimated	Actual Costs	Variance						
Personnel - Talent	Working Artists & Demonstrators		Paid via sale of work									
	Performing Groups & Individuals		\$150 per 3+group, \$50 each Solo/Duo	3,000.00		Based on previous year						
Personnel - Work Crew	Install exhibition screens/artwork	2 installers - Ihaka	4 hours Friday, \$30 p/h	\$240		Based on previous year						
	Deinstall artwork	Ihaka & Nikora	Sunday 2 hours \$30 p/h	\$240		Based on previous year						
	additional workers & Performance Space MC, stage hand etc	Steve Ngapo	\$30 per hr Sat/Sun 9-4pm x 7hrs each day total 14	420.00		Based on previous year						
	Art Activities in GG Hall	Pyiya Singhal	\$150 a day	300								
	Tea/coffee, toilet paper, hand soap etc, water for staff			100								
Transport/Petrol	Pick up and delivery of exhibition screens to AB26		Estimated	700		Quote Requested						

	Pick up and delivery of screens back to Kawhia		Mana Transport Estimated	700		Quote Requested						
	Fuel for Toby The Train			200								
Venue Hireage	Girl Guide Hall - \$150 a day 3 days + setup day + bond			650		Quote recieved						
	Oto Museum - \$100 a day 3 days			300		Quote recieved						
	Oto College	In Kind										
Equipment	Your Sound and Lighting - soundsystem/mic/lighting	2 days + set up		1,794.00		Quote recieved						
	Piano Hirage - Hamilton Piano Company	2 days +		575		Quote recieved						
	Kawhia Art Group	Exhibition Panel Rental		\$200								
	Tables for demonstrators	2 from OCC, 2 from Museum	2 from the good guys									
	Chairs for audience	The Good Guys	55 church, 15 for outside armless \$3each	\$210		Quote Recieved						
		Toa Roha	Opening Blessing Koha	100								
	Plinth Hirage	In kind		0	0							
	Eftpos Hirage for week including freight & insurance	Rebecca		150		Quote recieved						
	Transation fees			100								
	Disabled Ramp	In Kind										

Materials	Art Installation fixtures - used what we had previous + 3m strips for the school artwork in shops			250		previously sellotape & blue take did not hold all artwork up in the window					
	Art Supplies for tile mpublic art activities			500							
Advertising/Marketing	Flag - from previous Art beat			0							
	Newspaper adverts - 1 x 1/4 page		TBD	1000		Quote recieved					
	1 half page		TBD								
	1 half page advertorial		TBD								
	Petty Cash for incidentals	Bubble wrap, blue tack, velcro dots, pens, plastic drop sheets for tables		150							
Administration	Core Team	Hiria Anderson, Lisa Ormsby, Doug Beeching, Rita Shaw, Rebecca Ngapo		6,000.00		Based on previous year					
Printing Costs	Notices/posters for shops, exhibition price list, artist booklet			200							
Student entry Fees covered				100							
			Total Costs								
INCOME											

Item	Mahi	Personnel	Costs	Amount Estimated	Actual Income		Funds from:					
Funding	CCS			4000								
	Communtiy Grant	Applied		4475								
Funding	The Lines Company	To apply		1000								
Funding	lions	To apply		\$2,000								
Funding	OTC	To apply		4500								
Funding	Trust Waikato	To apply		2000								
Koha	Community entrance donation		ie gold coin - buckets at info tent	\$350			Based on previous year					
Commission on Artworks	10% if sold by eftpos		le sell \$1500 worth	\$150			Based on previous year					
Artists Exhibition entry fee	\$10 per artists for up to 2 pieces - mini exhibtion free		25 Artists	\$250			Based on previous year					

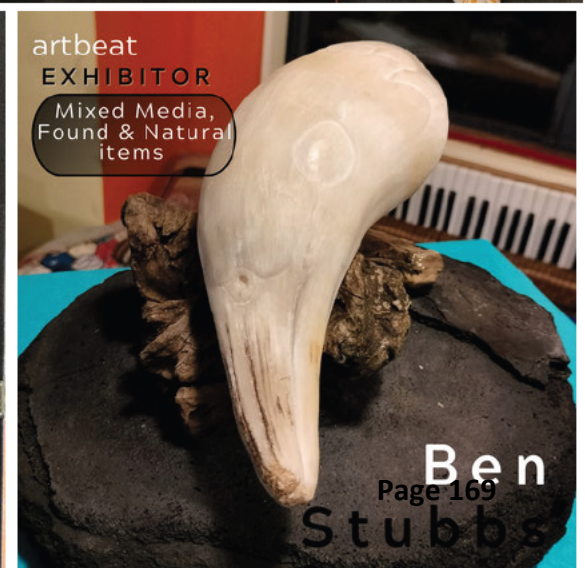
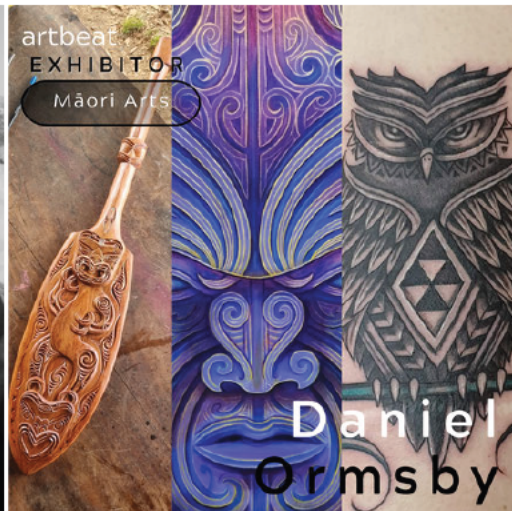
Last time ...

artbeat

Ōtorohanga

2024

Examples of artists/work from 2024



Examples of performers from 2024

Ōtorohanga College



24th Nov
Sunday | 10:30 - 11 AM
Ōtorohanga Museum Church

artbeat
MUSICIANS
Various

Tom Potae Lloyd



23rd / 24th Nov
Saturday | 10-3 PM
Sunday | 10-3 PM
Outside Girl Guide Hall

artbeat
BUSKING MUSICIAN
Various

Beatrice Hofer and Encore



24rd Nov
Sunday | 1 - 2 PM
Ōtorohanga Museum Church

artbeat
MUSICIANS
Vocal Ensembles

Mere & Monty The Double M's



23rd / 24th Nov
Saturday | 12:30-1 PM
Sunday | 3-3:30 PM
Ōtorohanga Museum Church

artbeat
MUSICIANS
Various Originals & Covers

Mysteeq



23rd Nov
Saturday | 11:30-12 PM
Ōtorohanga Museum Church

artbeat
PERFORMER
Slam Poetry

Cave Rats



23rd / 24th Nov
Saturday | 3-4 PM
Sunday | 2-3 PM
Ōtorohanga Museum Church

artbeat
MUSICIANS
Country/Rock Blues



Examples of demo artists and art activities from 2024

Rosemary Murray



artbeat WORKING ARTIST
Maori Weaving

Sunday 10-4pm
Otorohanga Museum Courthouse

Kathleen Cederman



artbeat WORKING ARTIST
Pottery

Saturday/Sunday 10-4pm
Otorohanga Museum Courthouse

Kane Wharepouru



artbeat WORKING ARTIST
Animation, Interactive Media & Game Design

Saturday 10-4pm
Otorohanga Museum Courthouse



Examples of main street displays from 2024



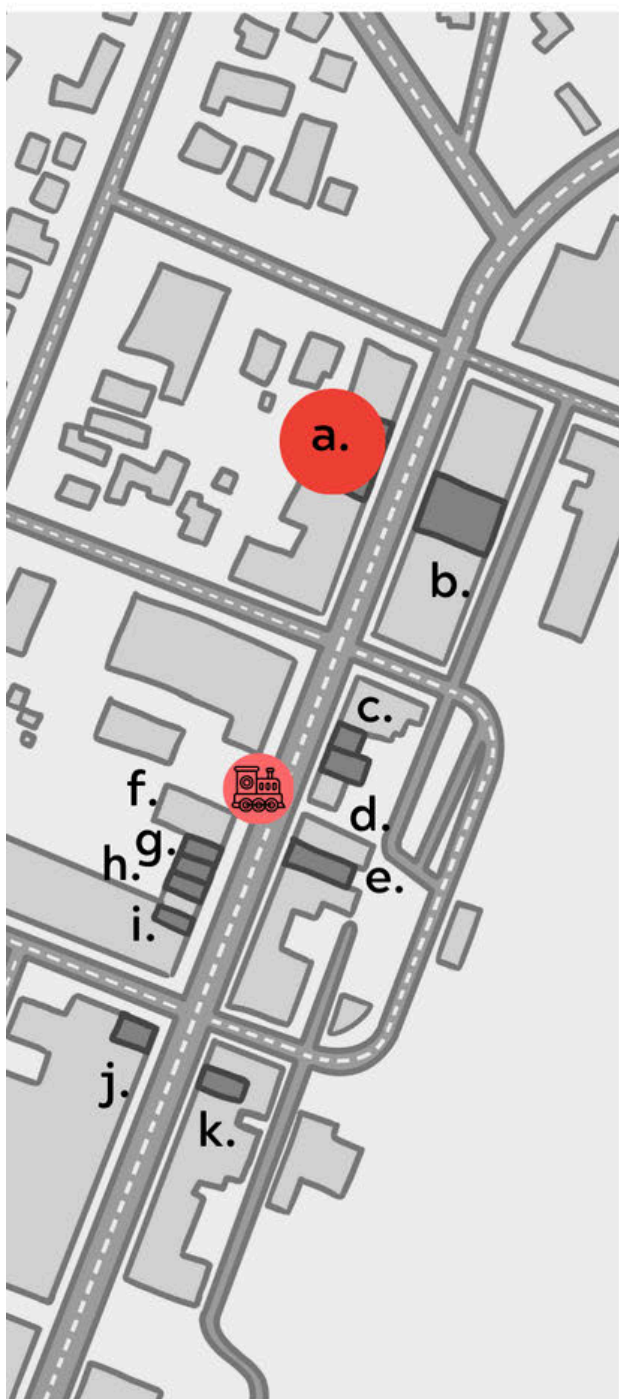
Scavenger Hunt Location

a.



Pick up your **artbeat scavenger hunt form** from Ōtorohanga Info Centre, Ōtorohanga Museum, participating shops or download it from the Ōtorohanga Creative Conduit Facebook page

Main Street Mini Exhibitions



a. Hopscotch Preschool @ Otorohanga Lions Shop

b. St Mary's Catholic School @ Danzbagz

c. Ōtorohanga Primary School @ Māori Women's Welfare League 2nd Hand Store

d. Otewa home School Art Group @ Moss & Co

e. Happy Sprouts Educare @ Paper Plus

f. Ōtorohanga College @ Little Scissors

g. Playcentre @ Kiwiana Crafts

h. Central Kids Kindergarten & Beattie Home @ 54 Maniapoto St

i. Otewa Primary School @ Brigids of Ōtorohanga

j. Kio Kio School @ Applianceplus - Ōtorohanga

k. Little Kiwis Corner @ Murray Hunt Furnishers Flooring Xtra



Toby the Train town stop



Opening ceremony



RDA selling delicious food



Happy passengers on Toby the Train



Community Mural completed and on the wall in the Museum Church



People's Choice winning artwork



18 June 2025

To Whom It May Concern,

I am writing in strong support of Rebecca Ngapo and her funding application to deliver the next Art Beat event through her organisation, The Creative Conduit.

Rebecca is a talented and skilled artist whose work in realism demonstrates both technical mastery and creative depth. Beyond her own art practice, she is a dedicated and effective facilitator of community arts. Through The Creative Conduit, Rebecca provides workshops for people of all ages and experience levels, creating inclusive, empowering spaces for creative expression and growth.

I had the pleasure of working with Rebecca during Art Beat 2024, where she served as project manager. Her ability to drive a project from concept to delivery is outstanding. She is a strategic thinker, fiscally responsible, and brings high energy and clarity to everything she does. Importantly, she does not rely on large teams to make things happen—her focus, efficiency, and excellent people skills enable her to lead and deliver with impact.

Rebecca works seamlessly across diverse communities and personality types. Her strengths in organisation, communication, and administration make her a highly effective leader and collaborator. She brings out the best in those around her and is essential to the cultural and creative vitality of our district.

I highly recommend Rebecca for funding to support her planned projects. She has the vision, capability, and community commitment to ensure their success. I fully support her application and wish her all the best.

Ngā mihi nui,

Hiria Anderson, MA Fine Arts (Hons)

Artist

painterhiria@gmail.com

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.

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

Email: [REDACTED]

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

APPLICANT; TE HUIA & RANGIWHEREOWHERO 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:

█ Ngutunui Road

Suburb:

Puketotara, Pirongia

Town/ City:

Otorohanga

Email:

█

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;

■ 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 [REDACTED] 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>

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 [REDACTED] 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 Rangiwheero 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 Rangiwheero. 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. What will the funds actually pay for?

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.



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 wānanga	\$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 Whānau 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 wānanga)	\$150 per wānanga x 4 sessions	\$600
	Subtotal – Trust Contribution	\$3,050

CREATIVE COMMUNITIES R2 2025/2026 Total Available for allocation \$11,628.35	Contact	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 ODC managed fund?	What will the funds actually pay for?	Total Cost of Project	Requested funding	Committee Input Funding Total \$	Total initial score out of 20. NB; this score acts as a starting point for discussions, it is not binding and can change at the meeting as committee meeting unfolds
Chantelle Cobby	Chantelle Cobby	In Our Twenties	Creative Writing workshop program and magazine output for 1 young woman in Otorohanga District	Access and Participation	Literature Workshop European	Virtual	Three hours- workshop Two hour mentoring. Somewhere within May - Decemner 2026	No	First time applicant	No	Mentor Fee	\$ 5,290.00	\$ 265.00		
Elevate	Nicki Rafills	Village green Mural Project	Painting of public mural	Dive rsiyt Creation	Maori Craft Object	Village green Otorohanga	Sept-26	No	First time applicant	Annually funded as ODC Community Service Provider -for operations Community Grant ; R1 2025/26 \$2,500 R1 2024/25 \$3925 for Christmas Parade R2 2022/23 \$5,000 for Christmas Parade	Artist Fee, and materias	\$ 8,130.00	\$ 5,000.00		
Encore	Beatrice Hofer	Singing Showcase	Series of singing workshops leading to a public singing showcase performance	Access and Participation	Music Creation and Presentation European	Otorohanga Museum	Nine Saturdays from August 2026 - June 2027	No	\$1595 in Round 2 2024/25 \$2176 in Round 2, 2023/24, \$1416 in Round 2, 2022/23	Community Grant \$665 in Round 1 2025/26	Vocal Tutors and musical accompanist	\$ 12,140.00	\$ 3,000.00		
Fun Raising Chicks	Fun Raising Chicks	Otorohanga Annual Christmas Market	Ive Music and Performance Showcase	Access and Participation	Music Creation and Presentation European	Island Reserve otorohanga	6-Dec-26	No	First time applicant	No	Artist fees, stage hires,	\$ 4,700.00	\$ 4,700.00		
Keri Taylor/ Arohena School	Keri Taylor	Weaving Knowledge: Tukutuku Skills for Staff and Students	Tukutuku weaving workshop and projec	Creation	Ngā Toi Māori	Arohena School	May 2026 - June 2027 TBC	No	First time applicant	No	Tukutuku weaving materials for school children	\$ 3,261.00	\$ 2,661.00		
Kio Kio School	Karen Coleman	The Jungle Book	School and community theatre production	Creation and Presentation	Theatre European	Kio Kio School	May-26	No	First time applicant	Community Grant \$1750 R1 2025/26 Rural Sport Travel \$1348 R2, 2024/25 \$1242, R1 2024/25 \$933 R1 2023/24 \$1500 R2 2022/23	Costumes, lighting, props	\$ 8,580.00	\$ 3,000.00		
Ōtewā School	Carolyn Pilton	Ōtewā School Mural	Mural Creation	Creation	European	Ōtewā	May - July 2026	No	First time applicant	Applied to ODC Community Grant and Rrual Sport Travel Grant within this same round- which is elegendible	Paint, artist fee	\$ 3,000.00	\$ 3,000.00		
Otorohanga Creative Conduit	Rebecca Ngāpō	ArtBeat - Otorohanga Music and Arts Festival 2026	Three day showcase	Access and Participation	Multi Art Form creation and Presentation	Otorohanga Museum Otorohanga College Otorohanga Girl Guide Hall	16 October to 18 October 2026	No	\$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	Applied to ODC Community Grant within this same round for the same project - which is elegendible	Lead Organiser Fee	\$ 18,179.00	\$ 4,000.00		
Te Huia and Rangiwherowhero Whanau Trust	Candance Kaumoana	Whakapapa Through Toi Rangatahi Mural Project	Workshop and Mural Creation	Creation	Ngā Toi Nāori	Ngutunui	May - Sept 2026	No	First time applicant	No	Artist fee, space hire, paints and materials, timber, concrete, promotional material	\$ 7,500.00	\$ 4,450.00		
TOTAL REQUESTED													\$ 30,076.00		
TOTAL AVAILABLE												\$ 11,628.35			



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FRONT COVER:

*Winter Fairy, Dunedin Midwinter Carnival
2023.*

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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 [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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Public excluded

There are no reports.

Closing prayer/reflection/words of wisdom

The Chairperson will invite a Committee Member to provide the closing words and/or prayer/karakia.

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