



TE KAUNIHERA Ā-ROHE O
ŌTOROHANGA
DISTRICT COUNCIL

Open Agenda

Creative Communities Scheme Committee

10 September 2025

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, 10 September 2025 commencing at 6.00pm.

Tanya Winter, Chief Executive

25 August 2025

OPEN TO THE PUBLIC AGENDA

Committee attendance

Chairperson	Councillor Katrina Christison
Deputy Chairperson	Councillor Jaimee Tamaki
Te Whare o Waiwaiā Representative	Mellissa Gage
Committee Member	Elle Freestone
Committee Member	Jasmine Teei
Committee Member	Kiana Ormsby
Committee Member	Richard Scott

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

Opening formalities**Ngā tikanga mihimihi**

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

Decision reports**Ngā pūrongo whakatau**

Item 10	Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 1 of 2025/26	13
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Information only reports**Ngā pūrongo mōhiohio anake**

No items.

Public excluded**Take matatapu**

No items.

Closing formalities**Ngā tikanga whakakapi**

Closing prayer/reflection/words of wisdom	Karakia/huritao/whakataukī	85
Meeting closure	Katinga o te hui	85

This Open Agenda was prepared by Manager Governance, Kaia King and approved for distribution by Group Manager Strategy & Community, Nardia Gower on 25 August 2025.

Commencement of meeting**Te tīmatanga o te hui****Opening prayer/reflection/words of wisdom****Karakia/huitao/whakataukī****Apologies****Ngā hōnea**

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

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

Late items**Ngā take tōmuri**

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

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

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

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

A conflict can exist where:

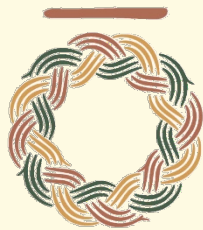
- The interest or relationship means you are biased; and/or
- Someone looking in from the outside could have reasonable grounds to think you might be biased.

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

Confirmation of minutes

Te whakaū i ngā meneti

That the Creative Communities Scheme Committee confirm as a true and correct record of the meeting, the open Minutes of the meeting held on 30 April 2025 (document number 820100).



TE KAUNIHERA Ā-ROHE O
ŌTOROHANGA
DISTRICT COUNCIL

Open Minutes of an ordinary meeting of the Creative Communities Scheme Committee held in Waikōwhitiwhiti (Council Chambers), Ōtorohanga District Council, 17 Maniapoto Street, Ōtorohanga on Wednesday, 30 April 2025 commencing at 6.00pm.

Tanya Winter, Chief Executive

2 May 2025

Committee attendance

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

Senior staff in attendance

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

These Open Minutes were prepared by Manager Governance, Kaia King and approved for distribution by Group Manager Strategy & Community, Nardia Gower on 2 May 2025.

Opening formalities**Ngā tikanga mihimihi**

Commencement of meeting	Te tīmatanga o te hui	3
Opening prayer/reflection/words of wisdom	Karakia/huitao/whakataukī	3
Apologies	Ngā hōnea	3
Late items	Ngā take tōmuri	3
Declaration of conflict of interest	Te whakapuakanga pānga taharua	3
Confirmation of minutes	Te whakaū i ngā meneti	3

Decision reports**Ngā pūrongo whakatau**

Item 8	Ōtorohanga District Creative Community Grants Scheme – Accountability Reports received in Round 2, 2024/2025	4
Item 9	Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 2 of 2024/25	4

Information only reports**Ngā pūrongo mōhiohio anake**

No items.

Public excluded**Take matatapu**

No items.

Closing formalities**Ngā tikanga whakakapi**

Closing prayer/reflection/words of wisdom	Karakia/huritao/whakataukī	6
Meeting closure	Katinga o te hui	6

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

Chairperson Katrina Christison declared the meeting open at 5.59pm.

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

Committee Member Kiana Ormsby provided the opening karakia.

Apologies**Ngā hōnea**

Resolved CC32: That the Creative Communities Scheme Committee receive and accept the apologies from Elle Freestone, Jasmine Teei and Jaimee Tamaki for non-attendance.

Committee Member Scott | Committee Member Ormsby

Late items**Ngā take tōmuri**

There were no late items.

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

There were no Declarations made.

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

Resolved CC33: That the Creative Communities Scheme Committee confirm as a true and correct record of the meeting, the open Minutes of the meeting held on 31 October 2024 (document number 818699).

Committee Member Ormsby | Committee Member Morgan-Wind

Decision reports**Ngā pūrongo whakatau****Item 8: Ōtorohanga District Creative Community Grants Scheme – Accountability Reports received in Round 2, 2024/2025**

ŌDC's Manager Community Development & Wellbeing, Nicky Deeley spoke to the staff report noting one applicant was very unlikely to complete their project. Discussions were held and the recommendation from Creative Waikato was to deem the project as 'retired'. Ms Deeley confirmed the funds were spent in accordance with the project's intent.

Resolved CC34: That the Creative Communities Scheme Committee receive the Accountability reports provided in Appendix 1 of the staff report from:

- | | |
|--|----------------------------------|
| a. Adam Te Kahara Wright | b. Carole Shepherd |
| c. Encore | d. Kāwhia Primary School |
| e. Korakonui School | f. Nimbus Media |
| g. Ōtorohanga Creative Conduit /Rebecca Ngapō | h. Ōtorohanga Historical Society |
| i. Rebecca Dowman Ngapō/ Ōtorohanga Creative Conduit | |

Committee Member Scott | Committee Member Morgan-Wind

Item 9: Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 2 of 2024/25

ŌDC's Manager Community Development & Wellbeing, Nicky Deeley spoke to the staff report noting the requested amount exceeded the available funding. She commented on the low application rate which triggered an extension of the application period of ten days. Chairperson Katrina Christison acknowledged the work undertaken to prepare the staff report and also the support given to applicants. She acknowledged the commitment and work of the Committee to make hard decisions.

Ms Deeley took the Committee through each application and their requested funding.

Application 1: Members spoke on the lack of liaison with local schools and that there was no commentary on transportation to the event as it was located outside the Ōtorohanga district. The idea was supported in principle, but the drawbacks had not been addressed in the application.

Application 2: Members spoke on the initiative noting it was very inclusive and catered for all experience levels. Members commented on the amount of work to be done outside of the classes to support the students. It was also noted that there was a participation fee which other applications weren't charging.

Application 3: Ms Deeley noted the project was a re-application from the last round where funding was declined. The Committee had encouraged the applicant to reapply in this funding round. She noted the

applicant was successful in a previous round and also the Ōtorohanga Ora Fund for separate projects. Members noted the project was large and if successful, would contribute to the District’s history and Te Ao Māori. Members commented on the need to find a sustainable way for the event to be held without relying on external funding.

Resolved CC35: That the Creative Communities Scheme Committee exclude the public from the following parts of the proceedings of this meeting confirming:

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

General subject of each matter to be considered	Ground(s) under section 48(1) for the passing of this resolution	Interest
Part of Item 9: Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 2 of 2024/25	7(2)(a)	To protect the privacy of natural persons, including that of deceased natural persons.

Chairperson Katrina Christison | Committee Member Scott

The public were excluded at the meeting at 6.25pm and readmitted at 6.32pm.

Application 4: Ms Deeley spoke on the requirement for a school to seek funding only for projects outside the normal curriculum. Members noted the project enabled kids to be involved in art with a tactile project and being a rural school it was hard for small schools to participate in those types of activities.

Application 5: Ms Deeley advised the project was for a series of workshops with several teachers including experts in some mediums. Members noted the request was to subsidise costs, particularly the experts who were being paid to teach.

Application 6: Members spoke on the project which focussed on children and school holidays where it can be tough to find activities for kids. Members noted the project was outside of school and allowed for integration with children from other schools. Members noted the project was free to families and children.

Members discussed the differences between applications 5 and 6 which were similar.

Resolved CC35: That the Creative Communities Scheme Committee approve the applications for Round 2 of 2024/25 listed below from the Ōtorohanga Creative Community Grants Fund, and disburse the funds as listed to successful applicants:

Applicant	Grant	Applicant	Grant
Circus Susurrus	\$0	Encore Academy	\$1,595
Janaya Waitere	\$2,828.97	Korakonui School	\$1,525
Ōtorohanga Creative Conduit / Rebecca Ngapō	\$1,180.47	Ōtorohanga Museum	\$1,200
TOTAL			\$8,329.44

Committee Member Scott | Committee Member Ormsby

Information only reports

Ngā pūrongo mōhiohio anake

There were no reports.

Public excluded

Take matatapu

There were no reports.

Closing prayer/reflection/words of wisdom

Karakia/huritao/whakataukī

Committee Member Ormsby provided the closing karakia.

Meeting closure

Katinga o te hui

Chairperson Katrina Christison declared the meeting closed at 6.53pm.

Decision reports**Ngā pūrongo whakatau**

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

Item 10 Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 1 of 2025/26

To Creative Communities Committee

From Nicky Deeley, Manager of Community Development

Type **DECISION REPORT**

Date 10 September 2025



1. Purpose | Te kaupapa

- 1.1. To decide funding allocations for Ōtorohanga Creative Communities Scheme Grants applicants in Round 1, the first of two rounds for 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 1 of 2025/26 for the Committee to consider.
- 2.3. The annual funding across both Rounds 1 and 2 of 2025/26 is \$21,150.
- 2.4. Four applications totalling \$8,117.65 have been received for this round, which is within the available funding.
- 2.5. Following the previous grants round, Maxine Morgan Wind resigned her position of iwi representative on the Grants Committee. Te Whare o Waiwaiā has appointed Mellissa Gage who begins her position this round.
- 2.6. It is up to the Grants Committee to distribute the funding across both Rounds 1 and 2.
- 2.7. Copies of the applications received for the 2024/2025 funding Round 1 are attached to this report as Appendix 1.

3. Staff recommendation | Tūtohutanga a ngā kaimahi

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

Kiana Ormsby	\$	Ōtorohanga Museum	\$
Rangimarama Morris	\$	Rikki Timu	\$
		Total	\$

4. Context | Horopaki

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.
- 4.4. Creative NZ require all territorial authorities participating in the CCS to hold a minimum of two and a maximum of four funding rounds each year. ŌDC holds two funding rounds annually. This is Round 1, the first of two rounds for the 2025/2026 year.
- 4.5. This report outlines the CCS, and presents the applications received for this funding round for the Committee's consideration.

Annual Funding for 2025/2026

- 4.6. The annual allocation assigned across both Rounds 1 and 2 for the Ōtorohanga District from Creative NZ for 2025/26 is \$21,150.
- 4.7. The availability of these grants was advertised in *King Country News*, and promoted on ŌDC'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.

Application, criteria, and assessment

- 4.8. This meeting is focused on Round 1, the first funding round for 2025-2026. A total of \$8,782.65 has been requested from four applicants which is available within the annual funding.
- 4.9. Four applications are attached to this report as Appendix 1.

- 4.10. 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.
- 4.11. 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.
- 4.12. The Committee is provided with an Assessment Sheet (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 8 September.
- 4.13. 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.
- 4.14. The collated results will be presented to the Committee at the funding deliberation meeting on 10 September and is used to support discussion and make final funding decisions.
- 4.15. 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.
- 4.16. 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 10 September. This allows staff time to seek clarification from the regional CCS Administrator if needed.
- 4.17. 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.
- 4.18. During the previous deliberation meeting in April, the Committee directed the Grants Manager to begin to note within the Assessment Spreadsheet if an applicant has received funding from ŌDC in any other capacity, and these instances are noted.

5. Considerations | Ngā whai whakaarotanga

Significance and engagement

- 5.1. The significance of this decision, as assessed against our policy, is low. The Committee includes both Councillors and community representatives, ensuring that the community's voice is heard when making final decisions.
- 5.2. ŌDC will use the engagement level of 'inform' to share the successful applicants and projects with the community.

Impacts on Māori

- 5.3. 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

- 5.4. 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

- 5.5. Staff confirm this fund meets council's policy and plan requirements.

Legal

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

Financial

- 5.7. The annual allocation of \$21,150 is assigned to the Ōtorohanga District from Creative New Zealand, meaning it is not funded through rate payments. This allocation does not cover the staff costs associated with administering the fund.

6. Appendices | Ngā āpitihanga

Number	Title
1	Applications received - click here
2	Assessors' scoresheet - click here
3	Application guide - click here

APPLICANT; KIANA ORMSBY

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Kiana Ormsby

Contact person (for a group):

Kiana Ormsby

Street address:

[REDACTED]

Town/ City:

Te Awamutu

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)

Māori

New Zealand European/Pākehā

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

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

Yes

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

Council staff member

Project name:

Brief summary of the project:

We are hosting a series of creative cultural workshops that explore the deep connections between Māori visual and performing arts. The kaupapa is designed around two marae-based wānanga, each taking place the day before kapa haka group overnight noho, ensuring the participants are available and present. Each wānanga includes: Poi-making workshop where participants create poi, use them in movement drills, and learn about their traditional uses. Mau rākau movement session to explore the relationship between poi and weaponry. Korero wānanga discussing traditional Māori weaponry and the values they represent. Moko and Kakahu session, where participants use lino printing to explore the visual expression of moko. Painting and pa harakeke session to explore Kakahu creation and the process of whakarite (preparation), connecting visual symbolism to identity.

Where will it happen?

-Venue

-Area or town where your project will take place;

Two wānanga held over two separate weekends: Wānanga 1: 7th November 2025
Wānanga 2: January 2026 Each wānanga runs from 10am to 5pm, the day before a kapa haka group's overnight noho. These are subject to change if Kapa Haka noho dates change.

Start date of your project;

- remember it cannot begin before May 2024

31/10/2025

End date of your project

- you have until June 2025 to complete

12/12/2025

Number of active participants:

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

please estimate if not sure.

Unsure but am confident in the minimum participation number of 40 per waananga.

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?

These workshops results will be carried out through each groups campaign as tools to build resources and tools to fundraise if they want to.

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):

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.

He Kaupapa Here Toi is a series of marae-based creative workshops designed to explore the deep connections between Māori visual and performing arts. The project will be delivered through two wānanga, each held the day before kapa haka group noho, ensuring participants are already gathered, engaged, and ready to take part. These wānanga aim to strengthen cultural identity and creative expression through hands-on experiences rooted in kaupapa Māori. Each wānanga will offer a full day of immersive learning. Participants will create and use poi while learning their traditional and contemporary significance. They will engage in mau rākau to explore movement and the symbolic use of traditional weaponry. Through kōrero wānanga, they will reflect on the values and meaning behind these practices. Visual art sessions will guide participants through lino printing inspired by moko design, and harakeke preparation that leads into understanding kakahu creation and visual storytelling. The project is grounded in tikanga Māori and aims to support kapa haka roopū from the wider Te Nehenehenui area as they transition from the recent festival into preparations for the Tainui Waka Regional Competitions. It offers a space for deeper cultural learning, creative development, and intergenerational connection, encouraging participants to reflect on how Māori visual and performing arts support and enrich each other.

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)

3750

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

(note; please write in numerals only)

3750

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 project will run across two wānanga, held the day before noho at Kahotea Marae (7 November 2025) and Raakaunui Marae (January 2026). These dates and venues have been confirmed, along with the facilitators and support crew. Holding the wānanga just before noho ensures participants are present, engaged, and focused on kaupapa Māori, making it an ideal setting to explore the deep connection between Māori visual and performing arts. Each wānanga runs from 10am to 5pm and includes five interconnected modules: poi-making and movement drills, mau rākau, kōrero wānanga, moko expressed through lino printing, and kakahu creation with harakeke preparation. The structure of the day is designed to show how performing arts (like poi and mau rākau) are enriched by visual arts (such as moko and kakahu), and how both forms work together to express identity, whakapapa, and tikanga. Kai breaks, whakawhanaungatanga time, and tikanga-based facilitation are built into the day. Transport support will be available for rangatahi if required. Feedback will be collected after each wānanga, and a final report will be shared with marae and participating groups. With planning, venues, and facilitators already in place, the project is ready to deliver a well-structured, culturally aligned experience that strengthens the relationship between Māori visual and performing arts, while supporting kapa haka roopū in their creative and cultural development.

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 project will be led by Kiana Ormsby, who is both the Project Lead and Visual Arts Facilitator, responsible for delivering the moko, kakahu, and pa harakeke sessions. Sean Hamana will be the Performing Arts Facilitator, delivering the poi-making and mau rākau sessions. They will be supported by kapa haka leaders from participating roopū, marae coordinators, and whānau volunteers who will help with logistics, kai preparation, and participant support throughout the wānanga. The primary participants are members of local kapa haka roopū from the wider Te Nehenehenui area, particularly rangatahi who are preparing for the Tainui Waka Regional Competitions. Whānau, community members, and aspiring cultural practitioners will also be encouraged to take part or observe, creating an inclusive and supportive environment. This project creates opportunities for others to be involved through cultural participation, learning, and shadowing, enabling future facilitators to build their skills in kaupapa Māori arts spaces.

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 This kaupapa supports rangatahi within kapa haka roopū by providing culturally grounded, creative spaces to deepen their knowledge of visual and performing Māori arts. The workshops happen during a pivotal time — just after Te Nehenehenui Festival and before their Tainui Waka Regional campaign — ensuring their engagement is high, and the content is immediately relevant. By embedding traditional art forms into contemporary kapa haka preparation, the project nurtures young people's identity, pride, creativity, and leadership within a kaupapa Māori framework. It also offers rangatahi tangible artistic skills, strengthens their connection to marae, and uplifts their voice through the arts.

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:

[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
Kahotea Marae Hire	Full day hire of marae	300
Rakaaunui Marae Hire	Full day hire of marae	350
Materials	(Canvas, Paint, Brushes, Lino, Chisel Kit, Paper, Pencils, Posted Sheet, Rakau, Glue, Waxed Cord, Knife etc)	\$1500
Kai	Both Kapa have agreed to provide kai (morning tea, lunch, dinner) so i'm asking for \$100 pūtea to contribute per waananga	\$200
Artist Fees x2	\$300each per waananga	\$1200
Admin	Capturing of waananga process, communications with Kapa to engage in waananga. Structuring of workshops, finances, and final reports, material and receipt gathering.	\$200
Total Costs		3750
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
Total Income		\$0
Costs less income	This is the maximum amount you can request from CCS	
Amount you are requesting from the Creative Communities Scheme		\$3750

APPLICATION; ŌTOROHANGA MUSEUM

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Otorohanga Museum

Contact person (for a group):

Rebecca Ngapo

Street address:

15 Kakamutu Road

Suburb:

Otorohanga, Otorohanga

Town/ City:

Otorohanga

Email:

otorohangamuseum@gmail.com

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]

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 mail-out

Project name:

Vows & Veils: A Celebration of Ōtorohanga Weddings

Brief summary of the project:

As the wedding season gets into full swing we would like to create a vibrant living exhibition using the wedding photography of Richard Wallace as a spring board for a month-long celebration of Ōtorohanga District's wedding memories and stories. This would include a bridal fashion show exhibition launch, photographic exhibition – featuring photography not only from Richard Wallace but including an open invitation to the community to display their favourite wedding photos and memorabilia. We would like to include a literary display of wedding vows, child/ youth exhibition of wedding attire for their favourite Barbie/Ken/doll plus floral displays from Moss & Co and an artist's workshop with Iona Van Der Pasch (Moss & Co) featuring wedding floral art.

Where will it happen?

-Venue

-Area or town where your project will take place;

Ōtorohanga Museum, 15 Kakamutu Road, Ōtorohanga

Start date of your project;

- remember it cannot begin before May 2024

08/11/2025

End date of your project

- you have until June 2025 to complete

14/12/2025

Number of active participants:

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

please estimate if not sure.

Child/ Youth/Open Comp to create wedding attire for a doll or design some wedding attire on paper (approx.20-30 entries).

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?

For the Opening Event we could comfortably accommodate 45 seated on the night. However the exhibition would be open for 3 afternoons a week for 6 weeks and we anticipate 100-200 visitors for the duration of the exhibition.

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)

presentation only(exhibition)

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.

Weddings traditionally bring people together and we want to create a creative community event with this multifaceted exhibition to celebrate our local diversity via the universal language of love.

Amongst the 1.5 million negatives photographer Richard Wallace donated to the Ōtorohanga Museum in 2024, there are a significant number of wedding negatives dating back 50 years.

To showcase this unique and valuable art resource we want to build an engaging living exhibition featuring these images and extend an invitation to the community to share their experiences, photos and wedding memorabilia.

The exhibition will be divided into several events/displays opening with a Wedding Dress Exhibition Show.

Members of the community will be invited to submit a wedding outfit and a model to participate in a community fashion show run in the museum church as a special opening event. The show will start around 6.00pm - 6:30pm with an introduction and artist's talk – (TBC). Models wearing local dresses will be introduced with a brief story or history of the dress while the model walks up the aisle and poses on stage. Post-show the models and dresses will be available for closer inspection. Some dresses from this event will also be displayed for the remainder of the exhibition.

Leading up to this event on the 8th November, the community will be invited to contribute photos, memorabilia, wedding vows and accessories to add to the exhibition. The museum's own historic wedding dresses and artefacts will also be displayed.

Amongst the exhibitions there will be a literary display with a selection of vows, and local poetry, written stories and wedding video extracts playing on the museum screen – all these items will be collected from our community.

For children and young people there will be 2 different creative opportunities to participate. There will be the opportunity to craft a wedding dress on paper to create a visual 1 dimensional artwork, such as a fashion design outlay, with material samples, colour samples etc or poster style.

The second option will be to create an outfit on a doll or toy such as Barbie or Ken using found/recycled materials. There may also be an adult category for this option. These creations will be on display during the 6-week exhibition.

Iona Van Der Pasch will give an artist's talk about crafting and sculpting with flowers.

This event will take place at the Ōtorohanga Museum, 15 Kakamutu Road, Ōtorohanga. It will be open to the public during museum hours – Thursday, Friday and Saturday 12.00pm – 3.00pm with special additional hours for the opening event and any other special items such as florist's talk etc.

This exhibition will be organised and run by Ōtorohanga Museum staff: Rebecca Ngāpō, Elisabeth Cowan, Pryia Singhal and previous resident, Jan Carter, previous owner of the Art Deco shop in Ōtorohanga

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)

\$1,367.65

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

(note; please write in numerals only)

\$1,367.65

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?

End of September – notified if application is successful

October

- Organise and launch promotional/marketing resources with an appeal to Beattie Home and local schools via social media and museum email lists inviting community involvement in the fashion show and/or contributions to the exhibition

- Check with Iona van der Pasch re her November schedule and date availability to give an artist's talk on wedding flowers – opening night or other time TBC.
- Start organising opening/booking chairs etc
- Contact schools with the creative opportunity of designing a wedding outfit in either poster format or 3D
- Select representative images from the Richard Wallace Photographic Collection – scan and print on photographic paper
- Invite members of the public to email/bring in images to be scanned and printed on photographic paper
- Open up tickets for fashion show

Late October:

- Contact those prepared to lend wedding memorabilia to bring in these items. (All items, excluding those to be used for the fashion show, are to be delivered by the 31st October).
- Start setting up exhibition panels, exhibition layout
- Start curating items into display areas

November:

- Final day to deliver wedding dress creative posters/artwork/3D doll wedding dress creations for exhibition is the 6th November – We will liaise with Elevate as a potential drop off place.
- 7th Nov - finish setting up of exhibition spaces
- Organise awards for youth creative entries – people's choice, most creative paper design, best use of materials for 3D design.

Saturday 8th Nov

- Set up chairs in Church for exhibition show
- Organise show walk through late afternoon, if needed
- 5:30pm - doors of church open for people to be seated
- 6.00pm artist's talk about flower sculpting aprox. 15 min - TBC
- Wedding Fashion Show starts
- Post-show dresses, owners/models remain at the venue, so that dresses can be viewed up close by attendees
- Light wedding-themed supper served and exhibition officially opened.

Post opening:

Make sure exhibitions, gowns and displays are set up for public viewing

Exhibition remains open to the public during museum hours until the 14th December

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?

Rebecca Ngāpō – Museum Creative Coordinator will utilise her background in art and her proven organisational skills (operating the Ōtorohanga Creative Conduit and ArtBeat Festival) to organise and run this exhibition with Museum Director Elisabeth Cowan, volunteer Priya Singhal and previous owner of the Art Deco Shop, Jan Carter

Elisabeth Cowan has extensive information about the museum's historic wedding dresses and the Richard Wallace Photographic Collection.

Priya Singhal brings a unique perspective of Indian weddings and customs which we hope will inspire other local cultures to share their own experiences and cultural backgrounds.

Jan Carter owned the Art Deco fashion shop on Maniapoto Street for many years and brings her art deco & fashion knowledge.

Via social media and the museum newsletter we will invite members of the community, who would like to be involved in this exhibition, to contact us. For marketing purposes we will also utilise Elevate's information centre and community information boards.

The criteria/ Ngā paearu:

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

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

-access and participation in the arts

-diversity of the arts

-or young people in the arts

access and participation in the arts

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:

A large rectangular area of the document is completely redacted with black ink, obscuring any text or images that might have been present.

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 <i>eg hall hire</i>	Detail <i>eg 3 days' hire at \$100 per day</i>	Amount <i>eg \$300</i>
Photo Paper	Ilford A2 Galerie Smooth Gloss 310gsm (25 Sheets) x 2 - \$174 per pack for community photos to be displayed	348
Mannequins	Hirage – for displaying attire for 6 weeks	200
Venue	In kind	0
Chairs hire	The Good Guys 45 chairs for opening x \$3 each	135
Printing	Vows, marketing material, replacement ink	300
Light high	The Good Guys – Dual Spot x 1, Festoon Lights x 3	105
Foam Board	GH FOAMBOARD BLACK 5MM A2 SHEET \$7.99 each x 25	279.65
Total Costs		1367.65
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income <i>eg ticket sales</i>	Detail <i>eg 250 tickets at \$15 per ticket</i>	Amount <i>eg \$3,750</i>
Total Income		\$0
Costs less income	This is the maximum amount you can request from CCS	1367.65
Amount you are requesting from the Creative Communities Scheme		\$1367.65

APPLICANT; RANGIMARAMA MORRIS

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Rangimarama Morris

Street address:

[REDACTED]

Town/ City:

Kawhia

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]

Ethnicity of applicant/group:

(you can select multiple options)

Māori

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:

Kāwhia Māmā Toi Programme

Brief summary of the project:

To deliver a 10 week Arts & Crafts Programme for our Kāwhia Māmā. Providing a safe and welcoming space for local māmā and wahine to engage in local arts and crafts activities, delivered by a local volunteer artist and māmā of 2 boys (myself). The programme would have a different art/craft project every week and wahine will be able to take every completed piece home. The programme is designed to suit all ages from Primary School ages through to Kaumātua.

Where will it happen?

-Venue

-Area or town where your project will take place;

Maketu Marae, Kāwhia - Whanau Room - Self Contained Wananga Facility

Start date of your project;

- remember it cannot begin before May 2024

06/10/2025

End date of your project

- you have until June 2025 to complete

08/12/2025

Number of active participants:

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

please estimate if not sure.

20 - Ive previously delivered Arts Workshops and our registration/attendance varied between 15 and 20 participants

Number of viewers/audience members:

(must be completed, please estimate if not sure)

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

50

Funding criteria (select one option):

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

Artform or cultural arts practice that best describes your project

(select one option):

Craft/object art

Which activity best describes your project:

(select one option)

workshop/ wananga

Cultural tradition of your project;

(select one option):

European

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

-Describe your project in more detail.

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

I have developed a 10-week program to provide a safe and engaging space for mothers and women (wahine) aged 19 to 65 in the Kāwhia area to participate in local arts and crafts activities. This initiative aims to address the current lack of dedicated spaces for women to connect, share food, enjoy company, and learn new skills, fostering well-being through creative expression and community engagement. The program will run every Monday from 9:00 AM to 3:00 PM, during school hours, starting on Monday, October 6, 2025, and concluding on Monday, December 8, 2025.

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)

2500

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

(note; please write in numerals only)

1500

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?

KĀWHIA MĀMĀ ARTS + CRAFTS 10WEEK PROGRAMME TIMELINE WEEK ONE: 6th October, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall Mosaic Glass Jar Decorating Making 9am Opening Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Learn about the history and origin of Mosaic Arts Begin Mosaic Glass Decorating 11am-12pm Break – Kai Tahi (Shared Kai) 12:15pm Continue Mosaic Project 2:30pm Finish Mosaic Project 2:45pm – 3pm Pack Down – Closing Karakia WEEK TWO: 13th October, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall Scented Candle Making 9am Opening Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Learn about different Candle waxes – Natural and Un-Natural waxes Begin Scented Candle Making 11am-12pm Break – Kai Tahi (Shared Kai) 12:15pm Continue Candle Making 2:00pm Finish Candle Decorating and Drying 2:45pm – 3pm Pack Down – Closing Karakia WEEK THREE: 20th October, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall Air Dry Clay Modelling 9am Opening Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Learn about the process of Air-Dry Clay Modelling and different tools Used for different moulding techniques. Begin Air-dry Clay Modelling 11am-12pm Break – Kai Tahi (Shared Kai) 12:15pm Continue Clay Modelling 2:00pm Finish Clay Modelling and dry 2:45pm – 3pm Pack Down – Closing Karakia WEEK FOUR: 27th October, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall Acrylic Nature Painting 9am Opening Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Learn about Mixing Colours and creating new colours Begin designing and painting your Canvas Background 11am-12pm Break – Kai Tahi (Shared Kai) – While Paint Drying 12:15pm Continue Nature Painting – Gather Natural Resources 2:00pm Finish Nature Painting and dry 2:45pm – 3pm Pack Down – Closing Karakia WEEK FIVE: 3rd November, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall Wooden Sign Decorating 9am Opening Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Begin Wooden Sign Design 11am-12pm Break – Kai Tahi (Shared Kai) 12:15pm Continue Wooden Sign Design 2:30pm Finish and dry sign 2:45pm – 3pm Pack Down – Closing Karakia WEEK SIX: 10th November, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall Geometric Canvas Painting 9am Opening

Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Learn about different geometric designs and examples of paintings. Begin Geometric Draft Design 11am-12pm Break – Kai Tahi (Shared Kai) 12:15pm Continue Geometric Painting, mixing colours 2:00pm Finish Painting - Dry 2:45pm – 3pm Pack Down – Closing Karakia WEEK SEVEN: 17th November, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall DIY Natural Body Care 9am Opening Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Learn about local native ingredients -Rongoā Māori. Learn about the health benefits Rongoā Māori provide. 11am-12pm Break – Kai Tahi (Shared Kai) 12:15pm Start Creating handmade Hand and Body Wash using native ingredients. 2:30pm Make a handmade natural body scrub 2:45pm – 3pm Pack Down – Closing Karakia WEEK EIGHT: 24th November, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall Kokedama Making with Succulents 9am Opening Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Begin learning about natural mosses/clays used for Kokedama making Learn about the history and origin of Kokedama 11am-12pm Break – Kai Tahi (Shared Kai) 12:15pm Make first Kokedama 2:00pm Finish Second Kokedama 2:45pm – 3pm Pack Down – Closing Karakia WEEK NINE: 1st December, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall Framed Clay Painting 9am Opening Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Learn about different local clays and traditional uses Learn about the different textures and colours of each clay. 11am-12pm Break – Kai Tahi (Shared Kai) 12:15pm Mixing Clay to make natural paints Paint an A4 watercolour Sheet 2:30pm Dry the Clay Painting and Frame 2:45pm – 3pm Pack Down – Closing Karakia WEEK TEN: 8th December, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall Scrapbooking 9am Opening Karakia + Whanaungatanga 9:30am Introduction to Programme 9:45am Begin Scrapbooking Class Learn different techniques of Scrapbooking 11am-12pm Break – Kai Tahi (Shared Kai) 12:15pm Begin Your own Scrapbook 2:30pm Finish your Scrapbook Page 2:45pm – 3pm Pack Down – Closing Karakia

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?

Artist: Rangimarama Morris - I currently support and deliver weekly arts and crafts projects alongside 2 other local artist, this has been an inspiration for me to develop my own programme and grow the programme into an annual opportunity.

Audience/Participants: Local Kawhia Wahine aged from 19-65 who attend the local weekly Kawhia Community Hub - Te Toi Ora Ki Kawhia Moana Advertising/Approach: The weekly activities will be advertised on the local Kawhia Connection, Kawhia School Newsletter, Kawhia Hauora Hub Newsletter, Local Community Groups and Businesses with Posters.

The criteria/ Ngā paearu:

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

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

Access and participation in the arts

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.

A large rectangular area of the document has been completely redacted with black ink, obscuring any text or images that might have been present.

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

A large rectangular area of the document has been completely redacted with black ink, obscuring any text or images that might have been present.

Any other supporting documents:

[REDACTED]

Any other supporting documents:

[REDACTED]

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

Yes I agree.

RANGIMARAMA MORRIS

BIO

I am a dynamic hospitality professional and community advocate based in Kawhia. With over a decade of experience—from front-of-house barista roles to duty management across hotels, cafes/restaurants and local bakery—I demonstrate strong leadership, effective multi-tasking, and excellent care in everything I do.

I am deeply committed to my community wellbeing. Each year I organise and lead Rangatahi Disco's and provide funding opportunities for local groups or whanau at each event. Kawhia Waitangi Day event, I was a key organiser and provider, Hauora events where I have provided Rongoā Māori services and products, weekly Kaumatua gatherings, school discos, Matariki celebrations, and arts workshops, uniting people of all ages in cultural celebration and connection. As a volunteer emergency fire responder and Kaitiaki, I also contribute to local beach clean-ups and tree planting initiatives.

Passionate about uplifting my community, I bring a blend of hospitality expertise, cultural knowledge, and community spirit to every project I undertake.



CONTACT

WEBSITE:

WWW.BLACKFLAX.CO.NZ

EMAIL:

Hospitality professional with 12+ years of experience across NZ and Australia, excelling in customer service, team leadership, and food & beverage operations. Detail-oriented Duty Manager with strong skills in staff rostering, stock ordering, daily reporting, and frontline service. Passionate community advocate, certified in First Aid and licensed in alcohol service, with a proven ability to drive community engagement through event planning and volunteer leadership.

KEY SKILLS

- Customer Service & Community Engagement
- Event Planning & Volunteer Coordination
- Barista/Bartending & Kitchen Operations
- Staff Rostering, Training & Team Leadership
- Inventory Management & Stock Ordering
- Daily Banking, Payroll & Reporting
- Time Management & Multi-Tasking
- First Aid & Licensed to Serve Alcohol

CERTIFICATIONS

- First Aid (Workplace Certified)
- Liquor License (NZ)
- Lotto NZ certified

COMMUNITY INVOLVEMENT

Event Organizer & Volunteer Leader

- **Waitangi Day (annual)** – Co-organised community Hauora events focused on wellbeing and cultural connection for over 300 attendees.
- **Kawhia School Discos** – Delivered two successful discos in the community hall, managing volunteers, music, and logistics for 150+ families.
- **Kaumātua Group Co-Facilitator** – Lead weekly gatherings every Thursday, providing support and cultural engagement for elders.
- **School Weaving Workshops Co-Facilitator** – Engaged tamariki and whānau in Māori weaving arts, enhancing cultural preservation.
- **Local Workshops & Matariki at Kawhia School** – Designed and delivered community workshops alongside kura celebrations (50+ participants).
- **Volunteer Emergency Fire Member** – Assisted in local fire responses and emergency readiness.
- **Environmental Initiatives** – Coordinated beach clean-ups and community planting days, removing waste and improving local habitats.
- **General Community Volunteer** – Available to support local initiatives year-round – from market stalls to cultural festivals.

PROFESSIONAL EXPERIENCE

THE SANDS OF KĀWHIA (2023–2025)

- Excelled in high-volume café service, maintained stock levels, and ensured customer satisfaction. All-Round FOH Barista

TIP TOP BREAD FACTORY Machine Operator & Line Manager (2022–2023)

- Managed roll production, quality control, staff rostering, and machine troubleshooting.

WELLESLEY HOTELS & RESORTS (2016–2019) Duty Manager & Multi-role Team Member

- Directed front-of-house, staffing, payroll, and guest services across multiple venues.

RUSTY SNAPPER CAFÉ Front-House Barista & Store Assistant roles (2011–2016)

- Served customers, managed POS, placed orders, and assisted in shop displays and crafts production. Kitchenhand.

OPARAU ROADHOUSE Barista and Retail (2023-2024)

- Served customers, managed POS, placed orders, and assisted in shop displays and crafts production. Kitchen Staff, Lotto Staff and FOH.

BLACK FLAX LIMITED Production Manager (2019–Present)

- Served customers, managed POS, placed orders, and assisted in shop displays and crafts production. Stocktake, Policies and Procedures, Minute Taking, POS experience, facilitate Community Events and Initiatives, Marketing and Advertising, Pop-up shop/Markets, Nature Tour Guides and Wananga Facilitator.

TE TOI ORA KI KĀWHIA MOANA LIMITED (Present)

- Volunteer co-facilitating the local weekly Kāwhia Kaumātua Programme providing exercise classes, art activities, craft making, health providers, Nutrition and Diets and free health services.

References

- **Brendon Brown**, Director – Black Flax Limited: [REDACTED]
- **Sonja Barlow**, Owner – The Rusty Snapper Cafe: [REDACTED]
- **Morgan Haskins**, Chandler Macleod Recruitment (Brisbane): [REDACTED]
- **Frances Emmett** Owner of Oparau Roadhouse

KĀWHIA MĀMĀ ARTS + CRAFTS 10WEEK PROGRAMME BUDGET AND TIMELINE

WEEK ONE: 6th October, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

Mosaic Glass Jar Decorating \$150

Mosaic Pieces	\$25	Temu
Glass Jars	\$50	Kmart
Mosaic Glue	\$50	Kmart
Mosaic Tweezers	\$25	Temu

WEEK TWO: 13th October, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

Scented Candle Making \$140

Candle Soy Wax	\$50	Candle Supplies
Candle Jars	\$60	Candle Supplies
Fragrance	\$20	Candle Supplies
Wicks	\$10	Candle Supplies

WEEK THREE: 20th October, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

Air Dry Clay Modelling \$100

Clay Air-dry	\$60	The Warehouse
Clay moulding tools	\$40	The Warehouse

WEEK FOUR: 27th October, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

Acrylic Nature Painting \$150

Acrylic Paint	\$50	Kmart
Paint Brushes	\$30	Kmart
20pk Canvas	\$50	The Warehouse
Plastic Cups	\$20	The Warehouse

WEEK FIVE: 3rd November, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

Wooden Sign Decorating \$100.00

Wooden Signs	\$40	Temu
Glue Sticks	\$30	Kmart
Decorations	\$30	Kmart

WEEK SIX: 10th November, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

Geometric Canvas Painting \$140.00

Canvas Boards	\$60	The Warehouse
Paints	\$50	The Warehouse
Paint brushes	\$20	The Warehouse
Rulers	\$10	The Warehouse

KĀWHIA MĀMĀ ARTS + CRAFTS 10WEEK PROGRAMME BUDGET AND TIMELINE

WEEK SEVEN: 17th November, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

DIY Natural Body Care \$150

DIY Natural Hand and Body Wash

Hand and Body Wash Base	\$30	Purenature
Essential Oils	\$20	Purenature
Hand Dispenser	\$45	Purenature

DIY Natural Body Scrub

Coconut Sugar	\$10	Conutdown
Raw Sugar	\$10	Countdown
Sand	\$10	Kmart
Jars	\$25	Kmart

WEEK EIGHT: 24th November, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

Kokedama Making with Succulents \$100

Jute Twine	\$30	Mitre10
Potting Mix	\$25	Mitre10
Clay Balls	\$20	Mitre10
Peat Moss	\$25	Mitre10

WEEK NINE: 1st December, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

Framed Clay Painting \$100

A4 Frames	\$80
Watercolour Pad	\$10
Brushes	\$10

WEEK TEN: 8th December, Monday 2025 9:30am – 2:30pm Kāwhia Community Hall

Scrapbooking \$150

Scrapbooking Pieces	\$50
A4 Blank Diary	\$80
PVA Glue	\$20

Arts Materials **\$1280**

Venue Hire @ \$50 x 10days **\$ 500**

Travel – Artist

From Kaimango Road to Kawhia **\$ 220**

Artist Fees **\$ 500**

\$2500.00

Tomai Tuteao

Kāwhia Kaumātua Co-facilitator

Te Toi Ora Ki Kāwhia Moana Ltd.

Kāwhia Kaumātua Group

[REDACTED]

4th July 2025

To Whom it may concern,

I am writing to enthusiastically support **Rangimarama Morris** in her application for funding to continue leading arts and crafts workshops within our community and particularly for our Kāwhia Wahine and Māmā.

Since early this year, Rangimarama has successfully delivered a wide variety of workshops for our weekly sessions, with participation ranging from 15 to 35 kaumatua each Thursday. Our group holds 79 registered members, all eager for these enriching outings

Rangimarama has demonstrated strong facilitation skills, cultural sensitivity, and passion in coordinating these sessions—skills she has honed through her hospitality and community work. She offers a trusted and stable presence, creating a safe and joyful space for our kaumatua.

Participants consistently express gratitude—describing Rangimaramas workshop days as “motivating,” “uplifting,” and “a highlight of the week.”

It has been a blessing for our group to have Rangimarama volunteer her devoted time to support our Kaumātua.

Please feel free to contact me at Kawhiahub@whaingaroa.co.nz for any further information.

Ngā mihi nui,

Tomai Tuteao

Kāwhia Kaumātua Group Co-Facilitator

APPLICANT; RIKKI TIMU

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Rikki Timu

Street address:

[REDACTED]

Town/ City:

Kawhia

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]

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

Māori

Would you like to speak in support of your application at the CCS assessment committee meeting?
- you would have around ten minutes to present and answer any questions from the panel.

No

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

Social media

Project name:

12 Week Arts and Crafts programme

Brief summary of the project:

Empower kaumātua to design and produce handcrafted art using natural materials and resin techniques, showcasing their creations at a pop up market. This programme offers a culturally rich, hands on creative journey, culminating in a community facing event to celebrate kaumātua talents.

Where will it happen?

-Venue

-Area or town where your project will take place;

Kawhia Hauora Hub - Te Toi Ora Ki Whaingaroa

Start date of your project;

- remember it cannot begin before May 2024

25/09/2025

End date of your project

- you have until June 2025 to complete

18/12/2025

Number of active participants:

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

please estimate if not sure.

20-30 Kaumatua members

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?

60

Funding criteria (select one option):

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

Artform or cultural arts practice that best describes your project

(select one option):

Craft/object art

Which activity best describes your project:

(select one option)

creation and presentation

Cultural tradition of your project;

(select one option):

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.

Who: This programme is led by myself Riki Timu im a Kāwhia-based creative practitioner, a multidisciplinary artist known for many community-driven, sustainable art practices. The programme is designed to engage local community members, particularly our Kawhia Kaumatua Group, whānau, and individuals seeking reconnection, cultural identity, or creative healing. It will specifically target those who have experienced social isolation, disconnection, or mental health challenges.

What: A 12-week creative arts programme offering hands-on workshops that explore sculpture, upcycling, and ocean-inspired art using recycled and natural materials. Participants will create sculptural pieces, jewellery, and functional art while learning sustainable practices and creative techniques.

Where: All workshops will be delivered at the Kāwhia Hauora Hub, a trusted and inclusive space for local well-being initiatives. The venue is accessible and centrally located to support regular attendance.

How: Weekly sessions will be facilitated by myself, Rikki Timu, who brings both lived experience and a practical, strengths-based approach. Participants will be guided through project-based learning with a focus on creativity, sustainability, and cultural reconnection. Natural materials will be sourced locally, with a focus on using beach-found objects and recycled items. Sessions will incorporate informal kōrero and reflection to support emotional expression and hauora.

Why: This programme aims to enhance creative practices through creative expression and community connection. It promotes environmental awareness, and identity through sustainable art practices. By engaging in this kaupapa, participants will gain a sense of purpose, learn new skills, and collaborate with each other in a supportive, inclusive setting.

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)

\$1,500

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

(note; please write in numerals only)

\$1,500

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

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

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

Weeks 1–4: Driftwood Flower Pots

Week 1 – Resin basics & driftwood gathering (10 am–2 pm) – Introduction to resin: PPE, mixing ratios, and safe handling – Pour resin into flower pot molds – Coastal trip to source driftwood/provide driftwood for those unable – Prep and begin drying driftwood
Week 2 – Wood prep & embedding pots – Carve recess in driftwood for pot placement – Design water feature/resin inset – Sand, stain, seal driftwood
Week 3 – Assembly stage – Finalize design of flower pot arrangement – Pour resin water feature and assemble pot – Paint pots and pour additional resin layers
Week 4 – Final driftwood pot finishing –

Clear coat or stain driftwood – Glue pot into driftwood base, plant, and finish –
Introduce next 5 week project options: resin jewelry or splash form water bowls

Weeks 5–9: Jewelry & Water Bowls

Participants choose one track. Jewellery Track Week 5 – Pour resin into jewellery molds; practice bubble removal Week 6 – De mold pieces, clean up, attach hardware – Mix and pour new resin cycle Week 7 – De mold and finish pieces; hardware assembly; package ready items – Begin refill pour for next session Week 8–9 – Final pours, de molding, hardware fitting, cleaning, polishing, packaging Water Splash Bowl Track Week 5 – Drape cured resin over forms/cling wrap for bowl shape; initial pour Week 6 – Add layers of resin for strength Week 7 – Add final structural layers; allow curing Week 8 – Peel off mold, refine edges, final resin coat inside bowl Week 9 – Final finishing, polishing, packaging Throughout Weeks 5–9, a combined weekly 1 pm segment is set aside to plan the Week 10 pop up market (stall layout, signage, invitations, kōrero sessions).

Weeks 10–12: Pop Up Stall Event Week

10 – Host the pop up market: display and sell art at a local venue (e.g. marae or community space) – Serve morning tea; participants share their creative process via mini kōrero Week 11–12 (Buffer/Follow-up) – Debrief: lessons learned, customer feedback – Optional restocking or fulfillment – Collectively reflect and plan next future creative gatherings – All resources cost approx. NZD 1500–1550 for 20–30 Kaumatua participants aged 55–68 years old. Physically capable. – PPE mandatory each session. – Local source driftwood, support sustainability and community connection.

Cultural Integration –

Begin each session with a karakia and whakawhanaungatanga kōrero – Incorporate te reo Māori descriptors for natural materials and crafting steps – Integrate tikanga protocols – Invite kaumātua members as mentors and speakers during jewellery stages and market day _____ Key Outcomes – Each participant completes at least one flower pot and a series of resin jewelry and/or water bowls – Participants gain confidence in resin art and natural cultural materials – Final market fosters entrepreneurship, community visibility, and storytelling

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 is our local Kaumatua Roopu which has a registration list of 79 at Te Toi Ora Ki Kawhia Moana, however the weekly attendance ranges from 20+-30.

I have previously provided workshops for the group, however due to political changes we have been unfortunate to continue the service, hence why i have tried to apply for this fund, so we are able to provide a creative service for the Kaumatua as they have showed the gratitude and appreciation of how it makes a difference in thier lives, having a creative safe space to work in.

At the end of the programme we will hold a pop-up market to display thier art pieces they have made throughout the programme. We will advertise these workshops on the Kawhia Hauora Hub page as well as Community Boards and Newsletters.

The criteria/ Ngā paearu:

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

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

Access and Participation

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]

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.	
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Clear Epoxy Resin	1 Ltr @ \$45 x9 ltrs	\$405.00
Silicone Resin Bowl Moulds	36pieces @ \$18 x5	\$90.00
Hypoallergy Jewellery Hooks	60pieces @ \$15	\$15.00
Epoxy Stirring Sticks	60pieces @ \$25	\$25.00
Resin Beads	300pieces @ \$15	\$15.00
Silicone Mats	4pieces @ \$15 x3	\$45.00
Geometric Resin Moulds	20pieces @ \$15 x2	\$30.00
Resin Earring Moulds	12pieces \$15 x2	\$30.00
Measuring Cups	3pack @ \$8 x5	\$40.00
Resin Paint	Blue + White @ \$12 x5	\$60.00
Jewellery Pliers and Connector set	X3 Sets @ \$50	\$150.00
Plastic Sea life Figurines	36pieces @ \$15	\$15.00
Jewellery Traces	40meters @ \$25	\$25.00
PPE Gear	Face masks, gloves and aprons	\$105.00
VENUE HIRE	Kawhia Hauora Hub – Te Toi Ora Ki Kawhia Moana Ltd	\$450
ARTIST FEES	Community Volunteer of Te Toi Ora Ki Kawhia Moana Ltd	\$0
Total Costs		\$1500.00
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
Total Income		\$0
Costs less income	This is the maximum amount you can request from CCS	

Amount you are requesting from the Creative Communities Scheme		\$1500.00



TAX INVOICE
Te Toi Ora Ki Kāwhia Moana Ltd

[Redacted]
[Redacted]
[Redacted]
[Redacted]

Invoice To:

Rikki Timu
[Redacted]
[Redacted]
[Redacted]

Invoice Number: [Redacted]
Invoice Date: 1 July 2025
Due Date: 28 September 2025

Description of Services

Description	Quantity	Unit Price	Total (NZD)
Venue Hire – Kāwhia Hauora Hub		\$37.50	\$450.00

Period of Hire:
From: 20 September 2025
To: 18 December 2025
Frequency: 1 day per week
Time: 9am – 3pm
Venue: Kāwhia Hauora Hub, 679 Hoturoa Street, Kāwhia

GST Included (15%) : \$58.70
Total Amount Due: \$450.00 (NZD)

[Redacted]
[Redacted]
[Redacted]
[Redacted]

Te Toi Ora Ki Kāwhia Moana Ltd

[REDACTED]
[REDACTED]

Aotearoa

8 July 2025

To Whom It May Concern,

RE: Letter of Support for Rikki Timu – 12-Week Arts & Wellbeing Programme

On behalf of Te Toi Ora Ki Kāwhia Moana Ltd, I am writing in full support of Rikki Timu's funding application to deliver a 12-week creative arts and well-being programme for our Kāwhia kaumātua rōpū.

Over the past year, Rikki has provided several arts and crafts workshops that have greatly benefited our kaumātua. These workshops have not only fostered creativity but have also significantly enhanced the social, emotional, and mental well-being of our elders. Through hands-on creative expression, our kaumātua have found a safe and inspiring space to reconnect, share kōrero, and rediscover purpose. The feedback from participants has been overwhelmingly positive, and the demand for more workshops continues to grow.

Rikki has developed strong and respectful relationships with our kaumātua, who genuinely appreciate the care and manaakitanga he brings to every session. His approach is inclusive, gentle, and grounded in kaupapa Māori values, which makes him a trusted and respected facilitator within our community.

Unfortunately, due to recent political changes and the loss of key funding streams, several support services that once enabled the delivery of such workshops have been discontinued. This has directly impacted our ability to continue running regular creative sessions with our kaumātua. As a result, we see Rikki's current funding application as both timely and essential to meet the ongoing needs of our community.

Te Toi Ora Ki Kāwhia Moana Ltd fully supports Rikki Timu's application to deliver this 12-week programme. We believe it will provide significant benefits to the hauora and wairua of our kaumātua and strengthen our commitment to creative community recovery in a post-COVID and post-service-loss landscape.

If you require any further information or wish to discuss this support further, please do not hesitate to contact me directly.

Ngā manaakitanga,

Jasmine Teei

Director

Te Toi Ora Ki Kāwhia Moana Ltd

[REDACTED]
[REDACTED]

RIKKI TIMU

BIO

I am a multidisciplinary creative and ocean-inspired sculptor based on the rugged Kawhia Coast of Aotearoa. With an instinctive connection to the ocean, I have a deep personal and environmental ethos to my work—crafting statement pieces from washed-up beach debris, natural materials, and pāua shell. My practice bridges creativity and conservation, breathing life into what others discard, and drawing powerful inspiration from the tides, currents, and rhythm of Kawhia Moana.

I proudly embrace the label "creative" over "artist"—not bound by any one medium, thriving on experimenting across painting, sculpture, design, and reclaimed functional art. Whether it's transforming driftwood into centrepiece installations or turning trash into treasured objects, my work champions sustainability, storytelling, and innovation, combining deep practical knowledge with compassion and care—whether underwater or in the community.

For me, creativity is not just a career—it's a way of being. If I can think it, I'll have a go at making it.

Motivated, creative, and highly adaptable, I bring a strong work ethic and deep commitment to both artistic expression and professional service. I am passionate about marine environments and community well-being, and have spent years in both hands-on creative production and direct care work. Whether as a dive instructor, support worker, or sculptural artist, I consistently strive to deliver with integrity, reliability, and high standards.

Key Skills

- Sculptural and mixed media design (natural/recycled materials)
- Marine & ocean conservation awareness
- Disability & mental health support services
- PADI-certified dive instruction & marine safety
- First Aid training & instructional delivery
- Team leadership & solo project work
- Crisis management & client-centered care
- Retail & small business management

Qualifications

- **Diploma in Scuba Instruction** – Dive HQ Hamilton
- **First Aid Instructor**
- **Cylinder Testing & Filling Certification**
- **NZ Certificate in Retail**
- **OHSCR Forklift License**
- **Certificate in Employment Regime**
- **NZQA Unit Standards**



Creative Practice

2020 – Present | Independent Artist & Sculptor – Kawhia Coast

- Founder of a personal art practice focused on sculpture using pāua shell, natural fibres, and reclaimed beach materials
- Commissioned custom pieces and jewellery
- Upcycled wall art and statement objects using sustainable materials
- Advocated for ocean health through functional eco-art projects

REFEREES

Amanda Brady-Fujita
Current Service Manager
[REDACTED]

Rodney Cox
Former Manager
[REDACTED]

Tony Te Ripo
Former Store Manager – Dive
HQ
[REDACTED]

Support & Health Sector Experience

2017 – 2020 | Ability Care – Disability Support Worker

- Supported clients with complex needs in residential settings
- Developed care plans with families and staff
- Managed behaviours with calm, respectful care
- Domestic tasks including cleaning and cooking

2011 – 2017 | Centa Care – Disability Support Worker

- Delivered 1:1 care services in home environments
- Encouraged client independence and well-being
- Sole staff member on shift; required strong autonomy

2009 – 2011 | Te Rūnanga o Kirikiriroa

- Residential Support Worker (Youth AOD & Adult Mental Health)
- Occasionally acted in Team Leader role overseeing 16-bed facility
- Delivered consistent care in high-needs mental health setting

2006 – 2007 | Spectrum Care – Community Support Worker

- Supported intellectually and physically disabled clients
- Assisted with planning, rosters, and daily activities

Marine & Diving Industry

2007 – 2010 | Dive HQ Bait n Tackle – Instructor & Store Manager

- Led scuba certification programs and dive excursions
- Delivered workplace First Aid training
- Managed retail dive store operations

2002 – 2007 | Dive HQ Hamilton – Dive Instructor

- Conducted underwater training and marine education
- Maintained and tested scuba gear and oxygen tanks

Hospitality

1998 – 1999 | Hotel Du Vin – Kitchenhand / Short Order Cook

- Prepared breakfast service and food handling
- Maintained kitchen cleanliness and health standards

Education

- **1996–2000:** Te Awamutu College (Fifth & Sixth Form Units)
- **1994:** Mahi/Mauri Ora – Employment Regime
- **2000–2002:** Diploma in Scuba Instruction – Dive HQ Hamilton

CREATIVE COMMUNITIES R1 2024/2025 Total Available across R1 and R2 \$21,150	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 or grant?	What will the funds actually pay for?	Total Cost of Project	Requested funding	*Committee Input* Your total amount to fund this project \$	*Committee Input* The Idea Referring to the full applications please mark between 1 and 4 (mark 1 is Low , 4 -High)	*Committee Input* The Process (mark 1 Low - 4 -High)	*Committee Input* The People (mark 1 Low - 4 -High)	*Committee Input* The Funding Criteria 1.Access and Participation, 2.Diversity, 3.Young People (mark 1 Low - 4 -High)	*Committee Input* The Budget (mark 1 Low - 4 -High)	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
Kiana Ormsby	Kiana Ormsby	<i>He Kaupapa Here Toi</i>	Workshops, poi, ma rakau, lino printing, moko, painting, weaving	Ngā toi Māori	Workshop/ Maori	Kahotea and Rakanui Marae Ōtorohanga	November 2025 and January 2026	Yes	New applicant	No	Marae hire, canvas, paints, materials, artist fees, admin	\$3,750	\$3,750	\$						
Ōtorohanga Museum	Rebecca Ngapo	<i>Vows & Veils: A Celebration of Ōtorohanga's Wedding Heritage</i>	Exhibition of weddings	Access and Participat ion	Multi Art/Presentation	Ōtorohanga	November - December 2025	No	\$1,200 in R2, 2024/25 \$1,554 in R1 2024/25	Annually Funded as ODC Community Service Provider - for staff wages Ōtorohanga Ora Fund 2025, \$10K for waka house project ODC Community Grant R1 2024/25, \$2,875 for exhibition lighting R1 2023/24 \$5,000 for heat pumps R1 2022/23 \$5,000 RSA for display cabinets R1 2021/22 \$5,000 for display boards	Display boards, mannequin and chair hire printing, photo paper, lights hire	\$1,367.65	\$1,367.65	\$						
Rangimarama Morris	Rangimarama Morris	<i>Kāwhia Māmā Toi Programme</i>	Arts and craft program for Kawhia mothers	Access and Participat ion	Craft / Object Art	Kāwhia	October - December 2025 Ten weeks	No	New applicant	No	Venue hire, arts materials, artist fees, petrol	\$2,500	\$1,500	\$						
Rikki Timu	Rikki Timu	<i>12 Week Arts and Crafts programme</i>	Arts/ Craft Workshops for Kawhia kaumatua which are then shown and sold at a craft market	Creation and Presentat ion	Craft / Object Art	Kāwhia	September - December 2025 Twelve weeks	No	New applicant	No	Venue hire, materials PPE gear	\$1,500	\$1,500	\$						
Total Available; \$21,150											Total Available; \$21,150		\$ 8,117.65							



Contact us

Website: www.creativenz.govt.nz

Creative New Zealand

Level 2
2-12 Allen Street
PO Box 3806
Wellington 6140

T: 04 473 0880

E: info@creativenz.govt.nz

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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Ngā pūrongo mōhiohio anake

There are no reports.

Public excluded

Take matatapu

There are no reports.

Closing prayer/reflection/words of wisdom

Karakia/huritao/whakataukī

Meeting closure

Katinga o te hui