



TE KAUNIHERA Ā-ROHE O
ŌTOROHANGA
DISTRICT COUNCIL

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, 30 April 2025 commencing at 6.00pm.

Tanya Winter, Chief Executive

15 April 2025

OPEN TO THE PUBLIC AGENDA

Committee membership

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

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

Public excluded

Please note that the Chairperson may move the meeting into public excluded for a portion of the following items to enable deliberations: Item 9 - Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 2 of 2024/25.

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

Opening formalities**Ngā tikanga mihimihi**

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

Decision reports**Ngā pūrongo whakatau**

Item 8	Ōtorohanga District Creative Community Grants Scheme – Accountability Reports received in Round 2, 2024/2025	12
Item 9	Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 2 of 2024/25	102

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	230
Meeting closure	Katinga o te hui	230

This Open Agenda was prepared by Manager Governance, Kaia King and approved for distribution by Group Manager Strategy & Community, Nardia Gower on 14 April 2025.

For use in both opening and closing meetings

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

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

For use in blessing food

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

Nau mai e ngā hua o te wao	<i>I welcome the gifts of food from the forest</i>
O te ngakinga	<i>From the cultivated gardens</i>
O te wai tai	<i>From the sea</i>
O te wai māori	<i>From the fresh waters</i>
Hei oranga mō tātou	<i>For the goodness of us all</i>
Tūturu whakamaui	<i>Let this be my commitment to all!</i>
Kia tina! Tina! Hui e! Tāiki e!	<i>Drawn together and affirmed!</i>

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

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

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

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

Apologies**Ngā hōnea**

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

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

Late items**Ngā take tōmuri**

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

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

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

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

A conflict can exist where:

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

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

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

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

Staff recommendation

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

Creative Communities Scheme Committee

Open Minutes of an ordinary meeting of the Creative Communities Scheme Committee held in Waikōwhitiwhiti (Council Chambers), Ōtorohanga District Council, 17 Maniapoto Street, Ōtorohanga on Thursday, 31 October 2024 commencing at 6.00pm.

Tanya Winter, Chief Executive

14 April 2025



Committee attendance

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

Senior staff in attendance

Chief Executive	Tanya Winter	Apology
Group Manager Business Support	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

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	4

Decision reports**Ngā pūrongo whakatau**

Item 7	Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 1 of 2024/25	4
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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	5
Meeting closure	Katinga o te hui	5

These Open Minutes were prepared by Manager Governance, Kaia King and approved for distribution by Group Manager Strategy & Community, Nardia Gower on 14 April 2025.

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

Deputy Chairperson Tamaki declared the meeting open at 5.01pm.

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

Deputy Chairperson Tamaki provided the opening karakia.

Apologies**Ngā hōnea**

Resolved CC28: That the Creative Communities Scheme Committee receive and accept the apologies from Chairperson Katrina Christison and Committee Member Richard Scott for non-attendance.

Deputy Chairperson Tamaki | Committee Member Freestone

Late items**Ngā take tōmuri**

There were no late items.

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

Committee Member Morgan-Wind declared a conflict for two applications:

- a) Application 8: Toi Māori o Tokopiko for Toi Māori o Tokopiko
- b) Application 9: Turitea Marae for Te Oho Toi Māori.

Resolved CC29: That the Creative Communities Scheme Committee receive the declaration of a conflict of interest from Committee member Morgan-Wind for Item 7 (applications 8 'Toi Māori o Tokopiko' and 9 'Turitea Marae') and direct the conflict to be recorded in Ōtorohanga District Council's Conflicts of Interest Register.

Deputy Chairperson Tamaki | Committee Member Freestone

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

Resolved CC30: That the Creative Communities Scheme Committee confirm as a true and correct record of the meeting, the open Minutes of the meeting held on 17 April 2024 (document number 750934).

Deputy Chairperson Tamaki | Committee Member Morgan-Wind

Decision reports**Ngā pūrongo whakatau****Item 7 – Ōtorohanga Creative Communities Scheme Grants – Consideration of Applications for Round 1 of 2024/25**

ODC's Manager Community Development & Wellbeing, Nicky Deeley provided an outline of the applications noting one applicant had requested to be heard by the Committee.

Applicant Julia Iti Prendergast spoke to her project named "Okiokinga" (application 4).

Committee Member Freestone queried if the artwork was being viewed for the first time by the public. Ms Prendergast confirmed that was correct.

Ms Deeley commented on the delay due to the meeting being rescheduled and the impacts on applicants then took the Committee through the applications received.

Deputy Chairperson Tamaki took the Committee through each of the applications noting the requested funding and the combined suggested funding from Committee's pre-meeting worksheets. In accordance with her Declaration earlier, Ms Morgan-Wind was not present during the discussion of applications 8 and 9.

Committee Member Kiana Ormsby joined the meeting at 5.55pm.

Ms Deeley reconfirmed the conditions specified by the Committee during the discussions. Conditions were imposed or feedback provided to the applicant for the following applications:

- a) Application 1: Anita Schurmann for AOK Print Workshop: Condition that the Ōpārau Hall renovation was completed prior to the event.
- b) Application 3: Janaya Waitere for Ka mua Ka Muri: Recommend an application is submitted in the next funding round and also to consider the Ōtorohanga Ora Fund.
- c) Application 4: Julia Iti Prendergast for Okiokinga: Recommend the applicant ensures the Kāwhia Hall hire was at the community rate.
- d) Application 5: Kathleen Cederman for Pottery Taster Workshop: Ensure that the workshop is free for participants to attend.

- e) Application 6: Ōtorohanga Museum for Ōtorohanga Museum Creative Hub: Funding is granted only for the Wallace exhibition portion of the application.

Resolved CC31: That the Creative Communities Scheme Committee approves the applications listed below from the Ōtorohanga Creative Community Grants Fund, and disburse the funds as listed to successful applicants:

Anita Schurmann	\$	1,400.00	Ann Crighton	\$	1,700.00
Janaya Waitere	\$	Nil	Julie Iti Prendergast	\$	2,000.00
Katherine Cedarman	\$	1,200.00	Ōtorohanga Museum	\$	1,554.00
He Tauahi kite Koniahi	\$	1,900.00	Toi Māori o Tokopiko	\$	1,400.00
Turitea Marae	\$	1,500.00	TOTAL GRANTED	\$	12,654.00

Deputy Chairperson Tamaki | 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

Councillor Willison provided a closing karakia.

Meeting closure

Katinga o te hui

Deputy Chairperson Tamaki declared the meeting closed at 6.52pm.

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 8 Ōtorohanga District Creative Community Grants Scheme – Accountability Reports received in Round 2, 2024/2025

To Creative Communities Scheme Committee

From Nicky Deeley, Manager of Community Development

Type **DECISION REPORT**

Date 30 April 2025



1. Purpose | Te kaupapa

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

2. Executive summary | Whakarāpopoto matua

2.1. The Creative Communities Scheme (CCS), managed by Ōtorohanga District Council (ŌDC) on behalf of Creative New Zealand (CNZ), supports local arts participation and diversity.

2.2. Between Round 1 of 2021/22 and Round 1 2024/25, a total of 35 applications were approved, of these:

- a) 13 projects have returned accountability reports previously and are fully completed
- b) 11 projects are still in development and staff are monitoring their progress
- c) 1 project is unlikely to be completed and has been retired
- d) 10 projects have returned accountability and are attached to this report.

2.3. A successful applicant from Round 1, 2023/24) Rebecca Dowman-Ngapo (as the lead for 'Ōtorohanga Creative Conduit') staged popular arts workshops which turned a profit. Her request to re-invest this profit to run additional arts workshops and meet that community demand was approved.

3. Staff recommendation | Tūtohutanga a ngā kaimahi

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 | |

4. Context | Horopaki

Background

- 4.1. The Creative Communities Scheme (CCS) is a relationship between Creative New Zealand and local authorities, which supports opportunities for New Zealanders to participate in the arts in their local area. Each local authority has an assessment panel that represents its community, with these panels making the funding decisions. Ōtorohanga District Council (ŌDC) administers the CCS on behalf of Creative NZ. The locally appointed assessment committee are delegated to assess and allocate funding of eligible applicants.
- 4.2. The purpose of the CCS is to increase participation in the arts at the local level and to increase the range and diversity of arts available to communities. Creative NZ sets criteria for funding which are listed on Council's website alongside frequently asked questions to assist and encourage new applicants.
- 4.3. Creative NZ require all territorial authorities participating in the CCS to hold a minimum of two and a maximum of four funding rounds each year. ŌDC holds two funding rounds per annum. This is Round 2, the second and final round for the 2024/2025 year.

Project criteria

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

Project completion

Between Round 1 of 2021/22 and Round 1 2024/25, a total of 35 applications were approved. Of these:

- a) 13 projects have already returned accountability reports to the Committee and are fully completed
 - b) 1 project is unlikely to be completed and has been retired
 - c) 10 projects have returned accountability and are attached to this report
 - d) 11 projects are still in development and staff are monitoring their progress
- 4.6. One applicant (Adam Te Kahara Wright 'Mahi taonga') is unlikely to complete their project due to significant social challenges. Rebecca Kunin, the CNZ representative, advised the Grants Administrator to mark this project as "retired." This means Council has no obligation to return any project funds or retrieve associated purchases, but any future funding applications from this applicant will need to take this unfinished project into consideration.
 - 4.7. Only one project from Round 1, 2023/24 and earlier has reached the twelve-month mark (Mike Brown 'Koru'). Staff are in regular contact with Mr Brown and the project is still in progress.

4.8. However, the Committee may wish to note eleven projects that have been funded recently by the Committee are currently in development. They are:

Round 1, 2023/24

- Mike Brown 'Koru'

Round 2, 2023/24

- Te Puti Uku Collective, 'Te Puku Uku Collective'
- Apakura Rangatahi ki Kahotea Marae, "Te Paehaka o Apakura"
- Te Rōpū Manaaki Aroha Incorporated, "TRMAI Creative"

Round 1, 2024/2025

- Anita Schurmann, "AOK Print Workshop"
- Anna Crighton, "Cartoon Workshop"
- Turitea Marae, "Te Oho Toi Māori"
- Julia Iti Prendergast, "Okiokinga"
- He Tauawhi ki te Koniahi, "Ōtorohanga History Digital Storytelling Workshop"
- Toi Māori o Tokopiko, "Toi Māori o Tokopiko"
- Kathleen Cederman, "Pottery Taster Workshop"

4.9. Three of those applicants returning accountability this round are also applying for a new project this round and are noted as 'current applicants'. One further applicant relates to a separate and one-off Festival Fund (held in Round 2, 2023/24).

4.10. Reports returned for this round are attached as Appendix 1 and are submitted from:

Adam Te Kahara Wright	Round 1, 2023/24
Carole Shepherd	Round 2, 2022/23
	Round 2, 2021/22
Encore	Round 2, 2023/2024 <i>*current applicant*</i>
Kāwhia Primary School	Round 1, 2023/ 2024
Korakonui School	Round 2, 2021/2022 <i>*current applicant*</i>
Nimbus Media	Round 1, 2023/ 2024
Ōtorohanga Creative Conduit /Rebecca Ngapō	Round 1, 2023/ 2024) <i>*current applicant*</i>
Ōtorohanga Historical Society	Round 1, 2024/2025 <i>*current applicant*</i>
Rebecca Dowman Ngapō/Ōtorohanga Creative Conduit	As part of the one off Festival Fund, in Round 2, 2023/24

- 4.11. The Committee may be interested to know that a successful applicant, Rebecca Dowman-Ngapo (‘Ōtorohanga Creative Conduit’, Round 1, 2023/24), was able to make a profit from her series of creative workshops. Ms. Ngapo contacted staff to request permission to use the profit for an additional series of workshops to meet community demand. CNZ regional advisor Rebecca Kunin wishes to convey her congratulations to Ms Dowman Ngapō and approved the use of the earnings as:
- a) the original funding was fully spent as indicated
 - b) any profit beyond that may be used at the applicant's discretion.
- 4.12. Whilst the Accountability Reports can vary in format and style due to various applicants’ different IT capabilities, the Grants Administrator has reviewed all reports and confirm they are sufficient to meet the CNZ reporting criteria.
- 4.13. The reports are provided to the Committee to align with the CNZ Assessors Guidelines, and to provide an opportunity for the Committee to enjoy and celebrate the attainment of creative aspirations for our local artists.

5. Appendices | Ngā āpitihanga

Number	Title
1	Accountability reports received



7 April 2025

RETIREMENT OF CCS PROJECT; Adam Te Kahara Wright

Information for ŌDC archives.

The project which was successful within Round 1 2023/24 of the Creative Communities Scheme, Adam Te Kahara Wright, titled '*Mahi Taonga*' has been retired with the support of Creative NZ Regional Arts Advisor, Rebecca Kunin.

We do have receipt that the funds were spent in the manner which was originally stated- the purchase of several wood working chisels- however the community carving classes are unlikely to eventuate due to significant social and health challenges for the successful applicant.

The receipt of purchase is attached following this letter.

Under CNZ guidelines ŌDC does not have to retrieve or return these funds or items as retirement of some projects due to these types of challenges is not unheard of. However, should the applicant above wish to apply for grants in future, this retirement of an unfinished project will be taken into consideration.

Nicky Deeley
Manager of Community Development

Tax Invoice

GST No : [REDACTED]

Email : orders@carbatec.co.nz

Website : www.carbatec.co.nz

Page No. : 1

Invoice To:

Mahi Taonga
Attn - Adam Wright
7 Wahanui Crescent
Otorohanga
New Zealand 3900
Attn : Accounts Payable
[REDACTED]

Deliver To :

Mahi Taonga
Attn - Adam Wright
7 Wahanui Crescent
Otorohanga
New Zealand 3900
Attn : Inwards Goods

Order No : WEB49578

Date : 14/12/2023

Account : [REDACTED]

Ref : [REDACTED]

Rep : [REDACTED]

Product Code	Description	Ordered	B/Ord	Supplied	Rate	Total
PF-13-12	PFEIL CHISEL 13-12	2.00		2.00	99.000	198.00
PF-13-14	PFEIL CHISEL 13-14	2.00		2.00	99.000	198.00
PF-3-20	PFEIL CHISEL 3-20	2.00		2.00	80.000	160.00
PF-5-20	PFEIL CHISEL 5-20	2.00		2.00	80.000	160.00
PF-5-30	PFEIL CHISEL 5-30	1.00		1.00	105.000	105.00
PF-8-10	PFEIL CHISEL 8-10	2.00		2.00	70.000	140.00
PF-8-18	PFEIL CHISEL 8-18	2.00		2.00	80.000	160.00
WEBFREIGHT	2 Sector Ticket Non Rural	1.00		1.00	18.000	18.00
T						

Carba-Tec NZ Ltd

Freight 0.00
Rounding 0.00
GST Content 148.57

Our bank details for direct credit are [REDACTED]

GST Inclusive 1139.00
Paid Today (DPS) 1139.00

Please note that this invoice is due for payment on or before the 15/12/2023

Balance Due

0.00
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PROJECT COMPLETION REPORT

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

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

Client Name:	CAROLE SHEPHEARD		
Project Title:	INTRODUCTION TO SCREEN PRINTING w. LISA FEYEN		
Date Report Due:	Dec 2023	Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

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

(800 words maximum)

THE IDEA

As an introductory workshop to screen printing the group were real beginners so expectations were met. The aim was to make the technique accessible and engaging as possible. This the tutor Lisa Feyen did with skill, warmth and encouragement. Artistic expectations were to make screen-printed objects that crossed both art and craft lines and to understand the process in order to extend knowledge and learning. What was hugely rewarding was how Lisa asked the group to work in pairs to make the printing process easier, but to also share the outcomes with another person. Some in the group were partners; one was with a caregiver for part of the time and two more paired up having known one another years ago! There was an open and on going conversation around career potential and income possibilities. And it was fun!

Screen-printing can be either very basic, or very complex. Several in the group expressed an interest in learning the next stage – photographic - and it is hoped this can be arranged for 2024. It is important that participants in this however have undertaken an introductory workshop first.

There were nearly thirty responses to this workshop advertised on Kāwhia Connection, Instagram and Facebook. It was heartening to see many men interested in this activity, and that the process attracted local Maori. Apart from the Introduction to Clay Workshop, and the newly formed Kāwhia Uku Group, this has not

been the case before. Whether that is because the workshops are offered free of charge with a small koha, or that they are more attractive to different groups, needs to be researched further.

This was a highly energetic workshop that the accompanying images show.

THE PROCESS

The location didn't change but the timeframe was pushed out a month. Te Puti Art Studio is well equipped to run such a workshop with an environment designed for not only the needs of this activity, but others. Space, heating, lighting, water, tools, equipment, toilet etc is close at hand with health and safety issues addressed at the outset. As part of this emphasis, lunches were prepared outside the studio and had in the house. The blessing of the food was given (and initiated) by Watene Panapa and this set the tone for the weekend. Lunches both days were in the house and prepared by John Thomson with tea, coffee, hot chocolate and cold drinks available in the studio when wanted.

My goal of having eight participants was a little on the high side however we managed in the space adequately. This process is not only space hungry, but resource hungry as well, however the basic tools/materials for individuals to continue is now available on loan. The needs of the workshop were met however for future workshops the number may need to be more realistic. While other venues may be bigger and accommodate more people they are not adequate for a practical workshop of this type.

THE PEOPLE

As experienced in other workshops (e.g. clay), the number of people who expressed interest initially fell away as the deadline got closer. My attempt to gain more interest from young adults was fraught by timing issues and other educational demands e.g. NCEA, semester breaks. Hopefully this will change with a new idea to capture those who may be a little shy, or uncomfortable in unfamiliar surroundings being considered. That said one teenager was present and he did extremely well and has been invited to join my Monday art class. The age range was from 17 – 70+! and as mentioned, there were four Maori participants and four men! This for me was highly rewarding.

Lisa Feyen, tutor from Napier lead the workshop.

I was her assistant.

Participants came from Ōparau, Aotea, Kāwhia and Takanini (Kāwhia raised and stayed with his father).

Their backgrounds are professional workers (2), life-style owners (2), designer/caregiver (1), artist (1), teenager & caregiver (2). The teenager came with his caregiver who stayed for part of the first day.

My husband John Thomson made the lunches.

THE BUDGET:

Lisa is highly experienced as her initial budget showed. She was able to purchase materials at reduced prices because of her contacts in Napier and I am able to get a discount from Gordon Harris Art Supplies. We worked to the established budget and came out even.

We were able to offer excellent accommodation for three nights and provide evening meals at no cost thanks to the generosity of the art community.

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

(200 words maximum)

As with most workshops like this, participants are either wanting to do more, or not. They either have the enthusiasm and drive – or not. Some handicaps associated with this have been considered e.g. materials, tools and equipment. Those wishing to use the screens, squeegees and remaining inks are welcome and can be borrowed from the studio at any time. The studio also is available and one couple plan to finish printing T-Shirts this week (27th Sept). I am encouraging all of them to consider making a sellable product e.g. T-Shirts, T-towels, sarongs etc for summer visitors, or as presents they can give to friends and whanau.

- One participant is a clothes designer who intends to print his own fabrics now.
- One participant will be attending art classes in the future.
- One participant will make printed work for TOPO.
- One woman will use the process as part of her mixed print art making.

On the final day after cleaning and clearing the space visitors were invited to come and look at what had been achieved. Watene closed the workshop with a karakia.

PART II: FINANCIAL REPORT

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

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

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

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
As per attached budget	2529.97	2529.97	none
TOTAL EXPENDITURE:			

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

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

PART III: STATISTICAL REPORT

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

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

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

Actual Start date:

9 September

Actual End date:

10 September

A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
Te Puti Art Studio Kāwhia	N/A	One	N/A	8	Kai Koha	Three	Workshop Fee Free
				+ 1 tutor			
				+ 1 assistant			

Notes on the statistics provided above (if applicable):

Statistical Report Guidelines

A. Where the project took place

Complete column A to tell us where the funded parts of your project took place.

A project location can be a [Local Territorial Authority](#) OR Overseas Country OR National OR Online.

Complete a row of statistics for **each** location where your project took place.

B. Number of new works/titles created

Complete column B if your project involved creating artwork.

New work refers to the creation, development or publishing of an original work that has not previously existed (excluding the reinterpretation of existing works).

C. Number of events

Complete column C if your project involved exhibiting or performing.

Events capture the number of opportunities audiences have to experience arts activities

For exhibitions enter the number of days the exhibition is open to the public.

For plays/concerts/dance performances enter the number of performances.

D. Number of copies/print run

Complete column D if your project involved publishing or recording.

E. Number of participants actively involved in making or presenting the art

Complete column E if your project involved creating or developing artwork or exhibiting or performing.

Participation includes the active involvement of individuals, groups and/or communities in the making or presentation of art.

It applies to professional, emerging and non-professional artists, including those involved in cultural and recreational activities. Participation does not include activities such as listening to recorded music, reading a book or going to a show.

F. Number of event attendances/quantity distributed

Complete column F if your project involved exhibiting or performing or publishing (including online).

- **Paid attendances/paid quantity distributed:** the number of people who paid for tickets/copies/arts experiences
- **Complimentary attendances/complimentary quantity distributed:** the number of people who were given complimentary tickets/copies/arts experience (include sponsors)
- **Free attendees/free quantity distributed:** the number of people who attended or accessed free arts experiences.

PART IV: SUPPORT MATERIAL

List the support material provided with this report.

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

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

Workshop Images, additional receipts

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

Workshop Structure, CV's, tiktok movies (Ashley Davies)

PART V: SIGN-OFF

Release of information

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

Y

SECTION I: SUMMARY REPORT

Y

SECTION III: STATISTICAL REPORT

Y

SECTION II: FINANCIAL REPORT

Y

SECTION IV: SUPPORT MATERIAL

Declaration

Grant recipients must complete this declaration:

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

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

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

Name:

Dr Carole Shepheard

Date:

25 September 2023

PROJECT COMPLETION REPORT

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

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

Client Name:	CAROLE SHEPHEARD		
Project Title:	READY? SET? GO! (New Title from KICKSTART)		
Date Report Due:		Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

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

(800 words maximum)

THE IDEA:

My aim was to produce a low cost resource booklet for anyone interested in making art but who didn't have access or opportunity to explore art making more fully. Rather than trashing thirteen years of community based teaching notes, my idea was to share it, initially with art newbies (young and not so young) and to gauge interest in the area. When the Kāwhia Art Group donated art packages to local children at the beginning of Covid19 lockdown in 2020, in each bag were print handouts for art projects and how kids might use the ideas and materials. Making creative activities accessible and rewarding for us in Aotearoa New Zealand, is a life-time goal for me however since moving to Kaawhia and the Covid19 lockdown. Many people have been unable to participate in the visual arts to the same extent as before and now is a re-energised catch up time. Sadly I am not able to offer more classes for beginners – age has caught up with me – but I thought this might be a useful resource.

The booklet was to contain 50 art projects however it has exceeded that to give better breadth, and depth. I realised very quickly given the emphasis, I would need to identify the artists I was using as exemplars and I would also need to ensure artists from Aotearoa/ New Zealand were well represented. Many projects needed

additional material to strengthen the information and support the challenges. It needed to be visual. Art projects, subject ideas and materials/tools access lists grew as I got into the project. And as they grew so too did the time required to produce an attractive, worthwhile publication full of ideas and challenges.

Gauging whether the project exceeded my expectations cannot be known until it's used and I have feedback. As I have material for at least two more booklets of this size, I will need to rely on this data to see how it has been used and if it has been useful, as opposed to 'successful'. As a result of this, and to make use of the other teaching material I have, I may produce another .

THE PROCESS:

As stated in my application, this project was one of accumulation, sorting, researching, printing and distribution. And testing, The original handouts have been stored in my computer for the past thirteen years, used for teaching purposes and distributed free of charge. The material ranges across several visual fields – drawing, painting, collage, assemblage with a specific section for children. Some of these were handouts given to local tamariki during Covid 20 lockdown, other material came from a Summer Art School 2016 held at Te Puti Art Studio for local teenagers and funded/initiated by the Kawhia Art Group. Also community projects initiated by the Kaawhia Art Group as part of our annual Spring Fling.

The teaching material need to be reworked more extensively than expected. Some information was made more generic, some more specific to place, and artists needed to be identified when using their images. Illustrations included local artists mahi as well as diverse examples from Aotearoa New Zealand – especially that of women and Maori/Pacific Islanders. For context and historical reasons, sitting alongside Pacifica artists are names of significant international artists – primarily contemporary but who have had an impact on my own practice, but also my teaching.

The project has now been solely undertaken by myself with input from my Te Puti Art Studio group. This included:

- Written outlines
- Researching artists.
- Reviewing content
- Constructing artists lists
- Selecting appropriate images
- Photographing student work
- Booklet design and structure
- Sourcing materials and outlets for art materials
- Printing

I have had the booklet printed full colour in a spiral bound format at Rosetown Print, Te Awamutu. Twenty of fifty have been printed and are ready for distribution.

THE PEOPLE:

My intention was to have assistance from a young art graduate however this did not eventuate. In part because the timeline needed to be extended due to a family health situation, and also because of practical reasons in her life such as full time work, family relocation and living in Hamilton. I needed to extend the deadline because I had two large exhibitions that took more time than I had expected.

I am the sole author of the booklet and own the copyright.

THE BUDGET:

Suffice to say I under budgeted, or more accurately, I did not expect it would take the amount of time the pre-print production took. In time terms, it was far in excess of what I had expected to undertake.

The cost of printing had risen in the year since obtaining the quote (refer to quote in my original application 2022) – each copy is now \$31 as opposed to \$20.

The booklet grew as I was developing it, this became a pedagogical requirement and a responsibility.

I will bear the additional costs of this project that will be the printing.

I have never gone over budget before – and without a much abbreviated publication I'm unsure I could have handled it differently.

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

(200 words maximum)

I will quite possibly never know the full outcome of this project nor opportunities that may result from its usage. As a teacher with close to fifty years experience, one gets feedback in drips and drabs or reads it on social media! Hopefully a publication such as this is delved into at different times by different groups, for different reasons. It is not intended as a sequential teaching model nor a curriculum guide nor an art programme but as a taster for a range of art activities across several disciplines. My hope is that it is used by those who do not have easy access to art facilities or informed teaching but who want to work at their own pace with their own approaches.

Of parallel concern is the lack of emphasis placed on the visual arts in our primary & secondary schools. Art can be abandoned for theatre or music or..... it is at the mercy of the particular school and their teaching resources and expertise.

Research tells us how beneficial art is for mental and physical health and well being, and Covid certainly saw a substantial increase in numbers engaging with the visual and performing arts. My fear however is that individuals in rural situations are missing out on these opportunities – hence this small contribution to my community.

This is not solely a 'how to guide' but a series of challenges firmly rooted in this culture, in this place at this time.

PART II: FINANCIAL REPORT

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

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

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

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
As per attached budget	4594.96	6715.75	\$2120.79
TOTAL EXPENDITURE:			

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

SURPLUS/DEFICIT:			- \$2120.79
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Creative New Zealand reserves the right to require, at its own cost, the financial statements contained herein to be audited, to set the scope of the audit and to appoint an auditor. The grantee shall do whatever is required to facilitate and assist the audit. We recommend that all grantees retain all receipts on file as evidence for an audit.

PART III: STATISTICAL REPORT

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

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

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

Actual Start date:

9 September

Actual End date:

10 September

A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
Te Puti Art Studio Kāwhia	N/A	N/A	20 of 50			To: Kāwhia Art Group members. Correspondence students. Home schooling. Unemployed esp youth. Seniors.	Copies are free.

Notes on the statistics provided above
(if applicable):

Because I under budgeted I will have the total number of copies printed over a short period of time and as requested.
I have had 10 printed at this point and being distributed.
I have another 10 currently being printed.
The remainder will be printed as finances permit(within three months)

Statistical Report Guidelines

A. Where the project took place

Complete column A to tell us where the funded parts of your project took place.

A project location can be a [Local Territorial Authority](#) OR Overseas Country OR National OR Online.

Complete a row of statistics for **each** location where your project took place.

B. Number of new works/titles created

Complete column B if your project involved creating artwork.

New work refers to the creation, development or publishing of an original work that has not previously existed (excluding the reinterpretation of existing works).

C. Number of events

Complete column C if your project involved exhibiting or performing.

Events capture the number of opportunities audiences have to experience arts activities

For exhibitions enter the number of days the exhibition is open to the public.

For plays/concerts/dance performances enter the number of performances.

D. Number of copies/print run

Complete column D if your project involved publishing or recording.

E. Number of participants actively involved in making or presenting the art

Complete column E if your project involved creating or developing artwork or exhibiting or performing.

Participation includes the active involvement of individuals, groups and/or communities in the making or presentation of art.

It applies to professional, emerging and non-professional artists, including those involved in cultural and recreational activities. Participation does not include activities such as listening to recorded music, reading a book or going to a show.

F. Number of event attendances/quantity distributed

Complete column F if your project involved exhibiting or performing or publishing (including online).

- **Paid attendances/paid quantity distributed:** the number of people who paid for tickets/copies/arts experiences
- **Complimentary attendances/complimentary quantity distributed:** the number of people who were given complimentary tickets/copies/arts experience (include sponsors)
- **Free attendees/free quantity distributed:** the number of people who attended or accessed free arts experiences.

PART IV: SUPPORT MATERIAL

List the support material provided with this report.

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

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

Ready? Set? Go! Booklet will be dropped off at CCS office in Otorohanga.

The original quote from Rosetown Print - attached.

My updated budget - attached.

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

PART V: SIGN-OFF

Release of information

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

☒ SECTION I: SUMMARY REPORT

☒ SECTION III: STATISTICAL REPORT

☒ SECTION II: FINANCIAL REPORT

☒ SECTION IV: SUPPORT MATERIAL

Declaration

Grant recipients must complete this declaration:

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

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

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

Name:

Date:

PROJECT COMPLETION REPORT

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

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

Client Name:	Martha Ash		
Project Title:	Encore Academy		
Date Report Due:	31 March 2023	Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

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

(800 words maximum)

We considered the experience in 2023 as a pilot programme and the funding allowed us to try out our ideas and modify as we went along. The costs were slightly higher than we hoped and in our application we did not account for the time difference between the closing of the grants and the final decision. Thankfully Nicky was in touch to let us know and we compensated with funding from our reserves. The pilot met our expectations for we wish to develop it further. See Photo Page (attached) for a snapshot of how it operated.
Apart from the participants we had a number of people come to watch what we were doing.

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

(200 words maximum)

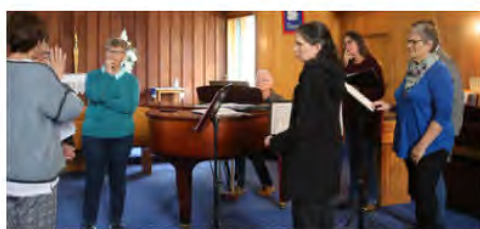
We wish to carry on experimenting and developing - we may move the venue from St Brides to the Baptist Church as there is more space and rooms available.

The Academy at work guided and overseen by Beatrice Hofer!

The Academy participants range from 15 to 79 and include many who are advanced learners. These individuals are taking their learning and experience from the Academy to their own singing communities.



Glenys George teaches a **Music Theory Class**. Following this hour-long class these singers join the other groups for additional work on singing skills.



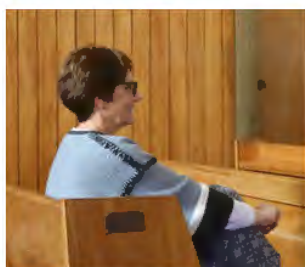
The **Intermediate group** working on a piece of music with the pianist under the tutelage of Beatrice Hofer. They learn the music, practice, perform and hear a critique from Beatrice.



The **Advance group** works diligently on mastering a difficult piece of unaccompanied music for later performance and critique by Beatrice.



Beatrice Hofer works with a small group and takes a **Masterclass** (open lesson) with students Edan Stubbs and Ebony Phillips. The girls perform solo pieces and sing a duet.



The whole group participates in sight singing, guided listening, and rhythm activities **Page 34**

PART II: FINANCIAL REPORT

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

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

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

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
	4160	4820	-660
TOTAL EXPENDITURE:		4820	

REVENUE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
	1800	2000	+200
TOTAL REVENUE:		2000	+200

SURPLUS/DEFICIT:		-670	-460
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Creative New Zealand reserves the right to require, at its own cost, the financial statements contained herein to be audited, to set the scope of the audit and to appoint an auditor. The grantee shall do whatever is required to facilitate and assist the audit. We recommend that all grantees retain all receipts on file as evidence for an audit.

PART III: STATISTICAL REPORT

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

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

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

Actual Start date:	11 March 2023	Actual End date:	4 November 2023				
A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
St Brides Otorohanga		8		20-25	20	2	3

Notes on the statistics provided above
(if applicable):

Statistical Report Guidelines

A. Where the project took place

Complete column A to tell us where the funded parts of your project took place.

A project location can be a [Local Territorial Authority](#) OR Overseas Country OR National OR Online.

Complete a row of statistics for **each** location where your project took place.

B. Number of new works/titles created

Complete column B if your project involved creating artwork.

New work refers to the creation, development or publishing of an original work that has not previously existed (excluding the reinterpretation of existing works).

C. Number of events

Complete column C if your project involved exhibiting or performing.

Events capture the number of opportunities audiences have to experience arts activities

For exhibitions enter the number of days the exhibition is open to the public.

For plays/concerts/dance performances enter the number of performances.

D. Number of copies/print run

Complete column D if your project involved publishing or recording.

E. Number of participants actively involved in making or presenting the art

Complete column E if your project involved creating or developing artwork or exhibiting or performing.

Participation includes the active involvement of individuals, groups and/or communities in the making or presentation of art.

It applies to professional, emerging and non-professional artists, including those involved in cultural and recreational activities. Participation does not include activities such as listening to recorded music, reading a book or going to a show.

F. Number of event attendances/quantity distributed

Complete column F if your project involved exhibiting or performing or publishing (including online).

- **Paid attendances/paid quantity distributed:** the number of people who paid for tickets/copies/arts experiences
- **Complimentary attendances/complimentary quantity distributed:** the number of people who were given complimentary tickets/copies/arts experience (include sponsors)
- **Free attendees/free quantity distributed:** the number of people who attended or accessed free arts experiences.

PART IV: SUPPORT MATERIAL

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

--

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

--

PART V: SIGN-OFF

Release of information

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

SECTION I: SUMMARY REPORT

SECTION II: FINANCIAL REPORT

Y

SECTION III: STATISTICAL REPORT

SECTION IV: SUPPORT MATERIAL

Declaration

Grant recipients must complete this declaration:

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

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

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Name:	Martha Ash	Date:	26/01/23
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The Academy at work!

The **Intermediate group** working on a piece of music with the pianist under the tutelage of Beatrice Hofer. They learn around the piano, practice with music in front of them and then without music. And finally hear a critique from Beatrice.



The **Advance group** works diligently on mastering a difficult piece of unaccompanied music for later performance and critique by Beatrice.



Glenys George teaches a class on **Music Theory** to



those wishing to upskill in this area. Following this hour-long class these singers will join the other groups for additional work on singing skills.



Additional activities included whole group singing, guided listening activities, rhythm activities and Masterclasses (Beatrice Hofer demonstrating a singing lesson with one of her students.



ŌTOROHANGA DISTRICT COUNCIL GRANTS

PROJECT COMPLETION ACCOUNTABILITY FORM

Tell us how your work went!

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

If you can, include quotes from those who benefit from your project- these might be attendees, staff, volunteers, audience, or users.

Photos can also help convey what you achieved. If you built something you could include a 'before and after' photo, if you ran an event you could show us the people who attended, if you bought tools or materials or created something, you could show us a picture of it being used or displayed.

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

Name of your Organisation: Kāwhia School

Name of Project/Activity: Whakapakari Toi: Growing Creative Passions

Name of Contact Person: Leanne Apiti

Email: mrsapiti@kawhia.school.nz

Postal Address: Kāwhia School
PO Box 28
KĀWHIA 3889

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

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



Refer back to your application. Were the funds used in the way you planned? Yes

If no, please explain what the funds were used for, and why;

Yes, the funds were used as planned to conduct arts workshops at Kāwhia School, engaging local artists to lead creative arts and crafts.

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

- ☒ Social
- ☐ Economic
- ☐ Environment
- ☒ Cultural

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

- How did the grant help the development of your organisation?
- How the grant was of benefit to the community?
- The actual (or estimated) number of people involved?
- How do you measure success? How do you know this project was successful?
- Did you hit any snags? Was there any part of the project that you would do differently?

The "Whakapakari Toi" project was a wonderful success, thanks to the support from the Ōtorohanga District Council. This initiative helped Kāwhia School provide arts workshops for our tamariki, connecting them with local artists and cultural practices. Most of the artists were familiar faces to the students, including a former Kāwhia School student, an uncle, two mothers, and an aunty, but this was the first time they shared their artistic talents with them. Through these workshops, students explored their creativity, learned new skills, and gained a deeper appreciation for the arts and their own natural talents.

Development and Community Benefit:

The grant enabled us to enhance our school's cultural programs, making arts more accessible to our students. By collaborating with local artists, we strengthened community ties and highlighted the importance of arts education. The workshops benefited students from Years 4-8, providing them hands-on experiences in various art forms.

Measuring Success:

Success was measured by student engagement, positive feedback, and the pride they had in the art produced during their workshops. Students expressed enthusiasm and confidence in their new skills and learned they can express themselves through art, indicating the project's success.

Challenges and Improvements:

One challenge was scheduling workshops to fit into the school calendar. In the future, we may adjust the timeline to ensure more flexible participation. We also learned the importance of gathering more initial feedback to fine-tune workshops for better outcomes.



-How was Council acknowledged as the funder?

We acknowledged Ōtorohanga District Council to the whānau and community through our school newsletter, announced to our audience during our end-of-year school prizegiving and to our tamariki/artists.

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

To keep the momentum going, we plan to integrate arts more into our regular curriculum and host similar workshops annually.

Please attach any photos, newspaper articles or pamphlets, you can explain what they are here.

Link to photos, expenditure and expenses are uploaded in the following Google Folder
<https://t.ly/WdWZi>

Details of Expenditure

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

Project Costs	Amount (excluding GST)
Riki Timu – artist fee (8 Dec)	\$200.00
Riki Timu – artist fee (1 Dec)	\$200.00
Toku Aroha Ki Te Puti (E Pikia) – artist fee (1 Dec)	\$200.00
Toku Aroha Ki Te Puti (E Pikia) – artist fee (8 Dec)	\$200.00
Black Flax Ltd (J Teei) – artist fee Inv KWS007	\$173.91
Amiria Ratu – prezzy card contribution for facilitating kapa haka (1 Dec)	\$100.00
Amiria Ratu – prezzy card contribution for facilitating kapa haka (8 Dec)	\$100.00
Amiria Ratu – travel gasoline contribution for facilitating kapa haka)	\$210.24
Just a Dime – materials	\$57.83
The Warehouse – materials	\$116.40
L Panapa – wages 2 x sessions	\$421.50
Kmart – Materials	\$51.65
Total	\$2031.53

Attach

☒ A final summary of expenditure and income report or final budget



- ☒ All relevant invoices pertaining to the funding tagged for this grant by Council.
Link to photos, expenditure and expenses are uploaded in the following Google Folder
<https://t.ly/WdWZi>
-

Return to Funds

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

Choose one of the following

- ☐ Full Return of funds
☐ Partial Return of funds

Reason:

Choose one of the following

- ☐ The project/activity didn't take place

In 50 words or less please explain the why the project/activity did not take place

OR

- ☒ The estimated and actual cost differed.

Kāwhia School made up the difference

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

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

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

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

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

It acknowledges that everybody has something to offer, a piece of the puzzle,

and by working together we can all flourish.



Kāwhia School
Whakapakari Toi 2023
Funded by Ōtorohanga District Council
Photo
Highlights



Date	Description	Income	Expense	Balance	GST
16/11/23	Ōtorohanga District Council	\$2,000.00			Exclusive
1/1/2023	Riki Timu – artist fee (8 Dec)		\$200.00		
8/12/2023	Riki Timu – artist fee (1 Dec)		\$200.00		
1/12/2023	Toku Aroha Ki Te Puti (E Pikia) – artist fee (1 Dec)		\$200.00		
8/12/2023	Toku Aroha Ki Te Puti (E Pikia) – artist fee (8 Dec)		\$200.00		
18/12/23	Black Flax Ltd (J Teei) – artist fee Inv KWS007		\$173.91		
1/8/2023	Amiria Ratu – prezzy card contribution for facilitating kapa haka (1 Dec)		\$100.00		
08/12./23	Amiria Ratu – prezzy card contribution for facilitating kapa haka (8 Dec)		\$100.00		
1 and 08 Dec 23	Amiria Ratu – travel gasoline contribution for facilitating kapa haka)		\$210.24		
8/12/2023	Just a Dime – materials		\$57.83		
29/11/23	The Warehouse - materials		\$116.40		
23/12/23	Lisa Panapa – wages for taking 2 x sessions		\$421.50		
11/22/2023	KMart - Materials		\$51.65		
		\$2,000.00	\$2,031.53	-\$31.53	
Kāwhia School Income and Expenditure Report					
	Ōtorohanga District Council Creative Communities Grant 2023-2024				
	Kaupapa: Whakapakari Toi				
	Note: Artists were paid in ways that best supported their needs				
	- either by way of invoice, vouchers/petrol paid for or through wages (already employed at school)				

PROJECT COMPLETION REPORT

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

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

Client Name:	Korakonui School		
Project Title:	Korakonui School Wall Mural		
Date Report Due:	8 Feb 2024	Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

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

(800 words maximum)

1) Yes! Our school now has a magnificent mural on a wall near our school office. The students were involved with the creation and installation of it, and the Jae McMinnimen gave a talk to all our school about being an artist.

2) The mural is just lovely. The Staff and BOT had a lot of input into the design of the mural. We were able to utilise our school hall so that poor weather didn't interrupt the process.

Location and timeframe were as expected. There was fluidity around when the mural was actually done in term 4 as we needed to fit in with when the artist would be in the area.

There were perhaps fewer students involved with the actual mural painting itself than we originally planned, but the students that were involved were all super keen and were involved for the whole project rather than just one day. They really had ownership of the mural as well and put their initials on it!

There was minimal change from the budget which reflected a slightly better price for the purchase of the marine ply that we painted the mural on, and no freight required as our Groundsman picked it up for us.

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

(200 words maximum)

The mural stands proudly at the entrance to the school office. It shows our local Maunga, fauna, and the native birds of our school sporting houses.

The artist spoke to all our akonga about being an artist and his journey to making it his career. He showed them videos of him painting murals at other schools as well. Talks like this can really light a fire for some students – and lead them into the arts.

PART II: FINANCIAL REPORT

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

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

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

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
Artist Fee	\$5,550	\$5,550	\$0
Marine Ply	\$392	\$270.69	\$121.31
TOTAL EXPENDITURE:		5820.69	

REVENUE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
N/A	0	0	
TOTAL REVENUE:			

SURPLUS/DEFICIT:		(\$5,820.69)	
-------------------------	--	---------------------	--

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

PART III: STATISTICAL REPORT

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

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

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

Actual Start date:		Actual End date:						
A. Where the project took place		B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
						Paid	Complimentary	Free
Korakonui School		1			10	0	0	Ongoing

Notes on the statistics provided above (if applicable):

The mural is enjoyed by all our staff, students and whanau who visit our school. Our current role is close to 150 students so currently that could be up to 500 people who would be attending our school either daily or for school events and would see the mural. And the mural will be there for many years to come, and for many more people to view and enjoy!

Statistical Report Guidelines

A. Where the project took place

Complete column A to tell us where the funded parts of your project took place.

A project location can be a [Local Territorial Authority](#) OR Overseas Country OR National OR Online.

Complete a row of statistics for **each** location where your project took place.

B. Number of new works/titles created

Complete column B if your project involved creating artwork.

New work refers to the creation, development or publishing of an original work that has not previously existed (excluding the reinterpretation of existing works).

C. Number of events

Complete column C if your project involved exhibiting or performing.

Events capture the number of opportunities audiences have to experience arts activities

For exhibitions enter the number of days the exhibition is open to the public.

For plays/concerts/dance performances enter the number of performances.

D. Number of copies/print run

Complete column D if your project involved publishing or recording.

E. Number of participants actively involved in making or presenting the art

Complete column E if your project involved creating or developing artwork or exhibiting or performing.

Participation includes the active involvement of individuals, groups and/or communities in the making or presentation of art.

It applies to professional, emerging and non-professional artists, including those involved in cultural and recreational activities. Participation does not include activities such as listening to recorded music, reading a book or going to a show.

F. Number of event attendances/quantity distributed

Complete column F if your project involved exhibiting or performing or publishing (including online).

- **Paid attendances/paid quantity distributed:** the number of people who paid for tickets/copies/arts experiences
- **Complimentary attendances/complimentary quantity distributed:** the number of people who were given complimentary tickets/copies/arts experience (include sponsors)
- **Free attendees/free quantity distributed:** the number of people who attended or accessed free arts experiences.

PART IV: SUPPORT MATERIAL

List the support material provided with this report.

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

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

Photos of the creation of our mural, and of the artist speaking to our students.
Invoices and Proof of payment of expenses

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

PART V: SIGN-OFF

Release of information

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

<input type="checkbox"/>
<input type="checkbox"/>

SECTION I: SUMMARY REPORT

SECTION II: FINANCIAL REPORT

<input type="checkbox"/>
<input type="checkbox"/>

SECTION III: STATISTICAL REPORT

SECTION IV: SUPPORT MATERIAL

Declaration

Grant recipients must complete this declaration:

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

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

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

Name:

Cynthia Port

Date:

8/2/2024



Date : 30/10/2023
Tax Invoice Number : 392445
Order Number :
Picking Slip Number :

Invoice To : J P DAINTY
130 WHAREPUHUNGA ROAD
RD 3
TE AWAMUTU

Description	Quantity	Rate	Gross	% Disc	Nett
PLY H3 CD 2400*1200*12.0MM	3.0	90.23	270.69	.0	270.69

ALL NETT PRICES

ENTERED

JPD

(on caretakers A/c)

Reimburse caretaker.

mural expenses.

Utl 30/11/23

INVOICE

Sub Total :	270.69
GST Amount :	40.60
Total :	311.29

Direct Credit Bulk Payment – Detail

Client ID: 209475

Payment Number	1195	Payment Name	20231130
Withdrawal Account	12-3134-0048900-00	Payment Total	311.29
Due Date	30 Nov 2023	Status	Fully processed
Particulars	Korakonui	Debit Type	Bulk
Code	School	Date Created	30 Nov 2023
Reference		Date Modified	30 Nov 2023
Authorised By	fayea123,conrad11	Payment Check Total	DEACA4CF8CA613AAC4F4CF13EB2AC4D06C790401
		Import File Check Total	18420035271

Payee Description	Account Number	Amount	Particulars	Code	Reference	Due Date	Internal Ref.
JP Dainty	01-1842-0035271-00	\$311.29	Korakonui	School	Reimb OTC	30 Nov 2023	160534



Like Comment Send



Direct Credit Bulk Payment – Detail

Payment Number

Payment Name

Import 10 Nov 14-21

Payment Total

9828.68

Status

Fully processed

Due Date

10 Nov 2023

Particulars

Korakonui

Debit Type

Bulk

Code

School

Date Created

10 Nov 2023

Reference

Date Modified

Payment Check Total

Authorised By

fayea123,conrad11

Import File Check Total

Payee Description

Account Number

Amount Particulars

Code

Reference

Due Date

Internal Ref.

\$55.00 Korakonui School BoTMtg9Nov23 10 Nov 2023

\$289.87 Korakonui School Camp Reimb 10 Nov 2023

\$50.00 Korakonui School Camp Reimb 10 Nov 2023

\$55.00 Korakonui School BoTMtg9Nov23 10 Nov 2023

\$17.25 Korakonui School 4561a 10 Nov 2023

\$55.00 Korakonui School BoTMtg9Nov23 10 Nov 2023

\$75.00 Korakonui School BoTMtg9Nov23 10 Nov 2023

\$264.87 Korakonui School Camp reimb 10 Nov 2023

\$858.19 Korakonui School 15828 10 Nov 2023

\$1,616.00 Korakonui School 22757a 10 Nov 2023

Joe McMenamin
Limited

\$6,382.50 Korakonui School 585 10 Nov 2023

\$55.00 Korakonui School BoTMtg9Nov23 10 Nov 2023

\$55.00 Korakonui School BoTMtg9Nov23 10 Nov 2023

Accountability budget

Korakonui School Mural 2023		
INCOME	Budgeted amount (GST Ex	Actual amount (GST Ex)
Funding request details		
Otorohanga District Creative Communitess Grant	\$5,942.00	\$5,929.89
OTHER INCOME	Budgeted amount	Actual amount
Own income		
TOTAL INCOME	\$5,942.00	\$5,929.89
EXPENDITURE	Budgeted amount	Actual amount
Artist Fees	\$5,550.00	\$5,550.00
Plywood	\$392.00	\$270.69
TOTAL EXPENDITURE	\$5,942.00	\$5,820.69
Operational Surplus/Deficit	\$0.00	\$109.20



ALL VISITORS
PLEASE
REPORT
THE OFF

PROJECT COMPLETION REPORT

This Project Completion Report form must be submitted within two months after your project has been completed.

Please note that if you don't complete and return a satisfactory report you or your group will not be eligible for future Creative Communities Scheme funding.

Name of applicant:	Sasha McLaren / He Tauawhi ki te Koniahia		
Project name:	Ōtorohanga Digital Storytelling Wānanga		
Start date:	10 September 2024	Finish date:	11 September 2024
Number of people who <i>actively</i> participated in your project?	8		
Number of people who came to see a performance or showing of your project?	12		

1. Give a brief description of the highlights of your project:

What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

This project was a success in our eyes because we had 8pp from the community come along to create a meaningful personal story.

The location of the workshop at the Ōtorohanga Library was brilliant. The team there were helpful, and the space had everything we needed - large space for group work, small separate room for audio recording, kitchen, bathrooms, parking, central location, photocopying, TV etc.

The only thing we needed to do to enhance the space was with regards to the sound recording room (small office) - we wanted to replicate the cushioning we find on marae in the mattress room - the best audio spaces. So Leon actually did bring in x2 foam mattresses from his marae and they worked a treat!

We had thought we might have time at the end of the wānanga for a more public screening, where storytellers could invite their friends and whānau. But with the wānanga being held on a weekday, this was logically difficult for the storytellers to coordinate with others busy schedules.

Next time I think we should hold the wānanaga on the weekend, to allow for this if possible.

The timing of the wānanga was unintentionally personally significant for the storytellers, as there had been some significant losses in the community, including the passing of Kiingi Tuheitia, which allowed for some personal reflection and healing to be released.

2. How did your project deliver to the criteria that you selected: Participation and access, diversity or young people? If you require more information about these criteria please refer to the CCS Application Guide.

Yes it did.

This wānanga, as with all our wānanga, was open and inclusive for anyone in the community to attend, regardless of age, gender, ethnicity, religion, sexual orientation, all levels of physical and mental ability, or any other characteristic that identifies identity.

This wānanga supported stories told in English or Te Reo Māori, and supported all levels of digital literacy.

We scheduled the wānanga on a weekday, because we understood that many, especially in the Māori community, have busy weekend commitments (including weekend sports). We had hoped this would provide greater access.

3. Financial report: Please give details of how the money was spent.

Project costs			
Write down all of your project costs. Include all items from the budget in your application.			
Item	Budgeted cost (from application) <i>eg \$600</i>	Actual cost <i>eg \$400</i>	Reason for difference in amounts (if any) <i>eg Project moved to cheaper venue</i>
<i>eg. Venue hire</i>			
Facilitator fees	2565.00	2565.00	
Tech support fees	500.00	500.00	
Equipment hire	1,200.00	1,200.00	
Total costs	4265.00	4265.00	
Project Income			
Write down all of your project income. Include all items from your application budget. Include your Creative Communities Scheme grant.			
Item	Budgeted income (from application) <i>eg \$1600</i>	Actual cost <i>eg \$1700</i>	Reason for difference in amounts (if any) <i>eg Extra tickets sold</i>
<i>eg Ticket sales</i>			
Creative Communities Scheme Grant	4265.00	4265.00	

Total income	4,265.00		
Costs less income	4,265.00		

You may be required to provide receipts for this project. Please keep your receipts in a safe place for seven years.

4. Other material. Please attach copies of any of the following :

- ☐ A summary of participant or audience survey results
- ☐ Newspaper articles or reviews -
- ☐ Responses from other people involved in the project
- ☐ Responses to the project from other funding bodies or partners/supporters
- ☐ Photos of the project and/or artwork

Do we have permission to use these photos to promote the Creative Communities Scheme?

Yes ☐ No ☐

Please return your Project Completion Report to:

Creative Communities Scheme Administrator – info@waipadc.govt.nz

Waipa District Council

Private Bag 2402, Te Awamutu, 3840

Te Awamutu office: 101 Bank Street, Te Awamutu

Cambridge office: 23 Wilson Street, Cambridge

Phone: 0800 924 723

- Great facilitating. Safe space, inspired creativity and confidence. Most exciting things I take away are the connections and peace of mind.
- I would definitely recommend this waananga to others, it is much needed for many people.
- The atmosphere on this waananga was mean as. It was a vibe.
- Would I recommend this? Hell yeah. I know many people that have a story that needs to be shared.
- I liked the small and intimate waananga size, and how positive it was. Very informative waananga. The tutors are amazing.
- The facilitators were great, patient, understanding and made the space feel safe to learn.
- I would recommend this waanaga to others because people love to be heard, it's a need that most times is not met, and this is an avenue to make it happen.
- I liked that I got to learn about digital movie making!
- The most exciting thing I take away is my story! I'm inspired to make my video into a movement or goal for others.
- The best thing about this waananga was the healing and connections I made.
- I would recommend this waananga to others because it would benefit the generations to come and their truth to tell.
- The most exciting takeaway for me is I get to share my story, after almost 10 years, with my tamariki, and those who may learn from my video.

PROJECT COMPLETION REPORT

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

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

Client Name:	Ōtorohanga Museum		
Project Title:	Wallace Exhibition		
Date Report Due:	15/02/2025	Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

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

(800 words maximum)

The Wallace Photographic Exhibition was a community-focused event highlighting 50 years of photographic documentation of the social history of the Ōtorohanga District. Exhibition photos were hand-picked by Richard and Ruve Wallace and a catered event was also held where Richard described his long photographic career and relationship with the Ōtorohanga District. An original water colour portrait of Richard & Ruve by local water colour artist, Rebecca Ngapo, was presented to them to thank them for their extraordinary gift of 1.5 million photo negatives to the museum.

The photographic exhibition was displayed for a further 2 months and received hundreds of visitors. The whole project was carried out as detailed in the original application.

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

(200 words maximum)

Prints from the Wallace Photographic Collection will be made available to people featured in the original negatives at a modest charge to compensate the Ōtorohanga Museum for scanning and printing costs. The negatives will also be a rich source of photographs of the people and events of the Ōtorohanga District for future exhibitions.

PART II: FINANCIAL REPORT

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

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

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

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
Negative scanner tool for Epson Perfection V850 Pro digital scanner22	\$224	\$224	\$0.00
Catering – exhibition opening & artist talk	\$300	\$300	\$0.00
Commemorative portrait (artis fee & materials)	\$800	\$800	\$0.00
Exhibition materials – foam boards, labels & signage	\$230	\$230	\$0.00
TOTAL EXPENDITURE:	\$1554	\$1554	\$0.00

REVENUE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
	\$0.00	\$0.00	\$0.00
TOTAL REVENUE:	\$0.00	\$0.00	\$0.00

SURPLUS/DEFICIT:	\$0.00	\$0.00	\$0.00
-------------------------	---------------	---------------	---------------

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

PART III: STATISTICAL REPORT

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

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

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

Actual Start date:

23/11/2024

Actual End date:

01/02/2025

A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
Ōtorohanga Museum 15 Kakamutu Road, Ōtorohanga 3900	n/a	2 (Richard & Ruve Wallace farewell event & photographic exhibition)	n/a	500	0	45 (Farewell event & artist talk)	500

Notes on the statistics provided above
(if applicable):

Statistical Report Guidelines

A. Where the project took place

Complete column A to tell us where the funded parts of your project took place.

A project location can be a [Local Territorial Authority](#) OR Overseas Country OR National OR Online.

Complete a row of statistics for **each** location where your project took place.

B. Number of new works/titles created

Complete column B if your project involved creating artwork.

New work refers to the creation, development or publishing of an original work that has not previously existed (excluding the reinterpretation of existing works).

C. Number of events

Complete column C if your project involved exhibiting or performing.

Events capture the number of opportunities audiences have to experience arts activities

For exhibitions enter the number of days the exhibition is open to the public.

For plays/concerts/dance performances enter the number of performances.

D. Number of copies/print run

Complete column D if your project involved publishing or recording.

E. Number of participants actively involved in making or presenting the art

Complete column E if your project involved creating or developing artwork or exhibiting or performing.

Participation includes the active involvement of individuals, groups and/or communities in the making or presentation of art.

It applies to professional, emerging and non-professional artists, including those involved in cultural and recreational activities. Participation does not include activities such as listening to recorded music, reading a book or going to a show.

F. Number of event attendances/quantity distributed

Complete column F if your project involved exhibiting or performing or publishing (including online).

- **Paid attendances/paid quantity distributed:** the number of people who paid for tickets/copies/arts experiences
- **Complimentary attendances/complimentary quantity distributed:** the number of people who were given complimentary tickets/copies/arts experience (include sponsors)
- **Free attendees/free quantity distributed:** the number of people who attended or accessed free arts experiences.

PART IV: SUPPORT MATERIAL

List the support material provided with this report.

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

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

n/a

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

n/a

PART V: SIGN-OFF

Release of information

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

☒

SECTION I: SUMMARY REPORT

☒

SECTION III: STATISTICAL REPORT

☒

SECTION II: FINANCIAL REPORT

☐

SECTION IV: SUPPORT MATERIAL

Declaration

Grant recipients must complete this declaration:

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

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

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

Name:

Elisabeth Cowan (Ōtorohanga Museum Director)

Date:

13/02/2025

PROJECT COMPLETION REPORT

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

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

Client Name:	Rebecca Dowman-Ngapo on behalf of original applicant Michelle Hollands, ODDb now Elevate		
Project Title:	Ōtorohanga Creative Conduit		
Date Report Due:	Nov 2024	Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

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

(800 words maximum)

Originally the Ōtorohanga Creative Conduit was to run as a brick and mortar establishment with workshops, a dedicated gallery space and networking opportunities. We had difficulty securing a suitable venue and then were unable to source enough funding to sustain a gallery space and staff.

Therefore, the Ōtorohanga Creative Conduit has been operating as an online entity since March 2024 running pop-up workshops utilizing a local unleased building, the Ōtorohanga Museum and other local spaces..

With the project pivoting to focus on creative workshop facilitation, networking and mentoring the ŌCC offered over 31 workshops to our wider community – many at a discounted price.

Since starting with the first school holiday workshops in April the ŌCC has offered 16 kids workshops and run 13 including 2 clay workshops, tee printing, abstract art, creating a secret money box, led jar, watercolour artworks, felt tip creations, collage, silhouette art etc.

For adults & teens, the ŌCC offered 15 classes or workshops ranging from 3 hours to 8 weeks, of those 12 ran. Workshops offered included photography, mahi raranga Maori weaving, pastel art, clay/pottery x 3, abstract art,

movement therapy in Spanish, Tai Chi & art, vision boarding, drawing, pressed flowers, animation and life drawing & Christmas workshops.

The ŌCC also ran a free watercolour workshop at Beattie Home for a small group of residents.

We have had 12 different tutors wanting to share their skills & passions with our community – 5 from Ōtorohanga, 1 from Cambridge, 1 from Hamilton, 3 from Te Awamutu, and 1 from South Auckland.

Of these, 2 locals have been new tutors whom the ŌCC has helped to mentor and support in running successful workshops.

The \$3000 CCS funding was dedicated solely to offering subsidised workshops especially to children. So the funding went towards administration, art supplies and tutor fees allowing each workshop to be run for only \$15 for school holidays and \$40 for clay workshops, any money made from these workshops was then utilized to subsidize teen and adult workshops making some of the more expensive workshops more accessible to the wider community.

Any money made from any other workshops has gone back into the ŌCC kete which will allow us to continue to run during 2025, with a continued focus on providing affordable creative workshops to the community, especially children, with tutors already offering to run workshops from March 2025.

Thank you for your support, your funding helped to build up local creativity which is so important not only to creatives working in the community but also for the networking and social opportunities as well as the mental health and wellbeing benefits for all involved.

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

(200 words maximum)

Working under the umbrella of Elevate, I learnt more about budgeting and forecasting for this project. I taught myself how to better use and utilize Excel & Google spreadsheets which helped me develop formulas and create data to help forecast and plan ahead for workshop subsidization which will continue to help me going forward.

While art workshops were popular, more unusual workshops ie Spanish Dance Therapy, Tai Chi & Art were not. So I will seek help for future – maybe better wording, adding video examples etc. Or completely funding these workshops so I can offer them for free to the community as sharing in these new experiences/cultures will only benefit the community.

PART II: FINANCIAL REPORT

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

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

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

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
Subsidising workshops	3000	3000	
TOTAL EXPENDITURE:	3000	3000	

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

SURPLUS/DEFICIT:	0	0	0
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Creative New Zealand reserves the right to require, at its own cost, the financial statements contained herein to be audited, to set the scope of the audit and to appoint an auditor. The grantee shall do whatever is required to facilitate and assist the audit. We recommend that all grantees retain all receipts on file as evidence for an audit.

PART III: STATISTICAL REPORT

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

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

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

Actual Start date:

April 2024

Actual End date:

October 31st 2024

A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
Ōtorohanga		31 offered, 25 went ahead		There have been 235 bookings for workshops, 156 of these were for kids aged 5-14			

Notes on the statistics provided above (if applicable):

Statistical Report Guidelines

A. Where the project took place

Complete column A to tell us where the funded parts of your project took place.

A project location can be a [Local Territorial Authority](#) OR Overseas Country OR National OR Online.

Complete a row of statistics for **each** location where your project took place.

B. Number of new works/titles created

Complete column B if your project involved creating artwork.

New work refers to the creation, development or publishing of an original work that has not previously existed (excluding the reinterpretation of existing works).

C. Number of events

Complete column C if your project involved exhibiting or performing.

Events capture the number of opportunities audiences have to experience arts activities

For exhibitions enter the number of days the exhibition is open to the public.

For plays/concerts/dance performances enter the number of performances.

D. Number of copies/print run

Complete column D if your project involved publishing or recording.

E. Number of participants actively involved in making or presenting the art

Complete column E if your project involved creating or developing artwork or exhibiting or performing.

Participation includes the active involvement of individuals, groups and/or communities in the making or presentation of art.

It applies to professional, emerging and non-professional artists, including those involved in cultural and recreational activities. Participation does not include activities such as listening to recorded music, reading a book or going to a show.

F. Number of event attendances/quantity distributed

Complete column F if your project involved exhibiting or performing or publishing (including online).

- **Paid attendances/paid quantity distributed:** the number of people who paid for tickets/copies/arts experiences
- **Complimentary attendances/complimentary quantity distributed:** the number of people who were given complimentary tickets/copies/arts experience (include sponsors)
- **Free attendees/free quantity distributed:** the number of people who attended or accessed free arts experiences.

PART IV: SUPPORT MATERIAL

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

Otorohanag Creative Conduit Statement up to the End of NOV, Photos of some of the workshops run

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

PART V: SIGN-OFF

Release of information

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

☒ SECTION I: SUMMARY REPORT

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☒ SECTION II: FINANCIAL REPORT

☒ SECTION IV: SUPPORT MATERIAL

Declaration

Grant recipients must complete this declaration:

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

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Name:



Date:

29.11.24

Ōtorohanga District Development Board Inc.

Ōtorohanga Creative Conduit



Statement of Account
For Funds Held

31/10/2024

Income

2/08/2023 Trust Waikato	\$ 5,000.00
16/11/2023 Ōtorohanga District Council	\$ 3,450.00
16/02/2024 Ōtorohanga Charitable Trust	\$ 8,000.00
5/04/2024 Sales - Humanitix - RNCOLL	\$ 33.00
22/04/2024 Sales - Humanitix - RNCOLL	\$ 363.00
22/04/2024 Sales - Humanitix - RNPIA	\$ 396.00
24/04/2024 Sales - Humanitix - RNPOP	\$ 31.00
29/04/2024 Sales - Humanitix - RNPOP	\$ 124.00
15/05/2024 Sales - Humanitix - KCPFLO	\$ 222.00
31/05/2024 Sales - Humanitix - RMWEA	\$ 200.00
5/06/2024 Sales - Humanitix - RMWEA	\$ 70.00
6/06/2024 Sales - Humanitix - RMWEA	\$ 475.00
8/06/2024 Sales - Humanitix - JBDRW1	\$ 108.00
9/06/2024 Sales - Humanitix - JBDRW1	\$ 54.00
11/06/2024 Sales - Humanitix - RNWAT	\$ 30.00
11/06/2024 Sales - Humanitix - RNFRA	\$ 30.00
12/06/2024 Sales - Humanitix - RMWEA	\$ 100.00
12/06/2024 Sales - Humanitix - JBDRW1	\$ 324.00
18/06/2024 Sales - Humanitix - ALHP1	\$ 1,720.00
26/06/2024 Sales - Humanitix - RSPAS	\$ 360.00
1/07/2024 Sales - Humanitix - RMWEA	\$ 105.00
12/07/2024 Sales - Humanitix - RNFRA	\$ 135.00
12/07/2024 Sales - Humanitix - RNWAT	\$ 180.00
19/07/2024 Sales - Humanitix - RNFEL	\$ 180.00
19/07/2024 Sales - Humanitix - RNCOL2	\$ 210.00
21/07/2024 Sales - Humanitix - KCPOT	\$ 185.00
31/07/2024 Sales - Humanitix - KWANI2	\$ 360.00
20/08/2024 Sales - Humanitix - RMWEA	\$ 475.00
20/08/2024 Sales - Humanitix - RMWEA - Cancellation fee	-\$ 14.55
28/08/2024 Sales - Humanitix - ALCHB	\$ 400.00
18/09/2024 Sales - Humanitix - KCPOT	\$ 1,295.00
29/09/2024 Sales - Humanitix - JWTAI	\$ 390.00
2/10/2024 Sales - Humanitix - DMPHOI	\$ 250.00
8/10/2024 Sales - Humanitix - RNMAB	\$ 165.00
8/10/2024 Sales - Humanitix - RNWCI	\$ 195.00
14/10/2024 Sales - Humanitix - RNTST	\$ 195.00
14/10/2024 Sales - Humanitix - RNSMB	\$ 195.00
15/10/2024 Sales - Humanitix - ALCWP	\$ 400.00
23/10/2024 Sales - Humanitix - THVIS	\$ 260.00
24/10/2024 Sales - Humanitix - IPBSCT	\$ 70.00

30/10/2024 Sales - Humanitix - IPBSCT	\$	70.00
		<u>\$ 26,790.45</u>

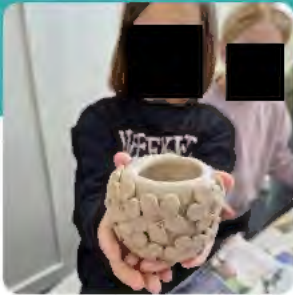
Expenses

26/02/2024 Rebecca - One NZ Smart E10 Locked Bundle (Phone & Sim Card)	\$	85.00
1/03/2024 Rebecca - Feb Contractor	\$	730.00
11/03/2024 Mitre 10 - Key Cut - Front Door	\$	8.00
20/03/2024 Mitre 10 - Key Cut - Side Door	\$	8.00
3/04/2024 Rebecca - Phone Top Up	\$	40.00
3/04/2024 Rebecca - Art Supplies	\$	56.00
9/04/2024 Rebecca - Mar Contractor	\$	790.00
9/04/2024 Rebecca - Art Supplies	\$	245.83
11/04/2024 Paper Plus - Felt Pens	\$	38.32
3/05/2024 Rebecca - Apr Contractor	\$	1,220.00
3/05/2024 Rebecca - Tutor - RNCOLL, RNPIA, RNPOP	\$	300.00
5/05/2024 Kathleen Cederman - KCPFLO	\$	112.00
15/05/2024 Ali's Pottery Creations - ALHP1	\$	275.00
23/05/2024 Venue Hire - Maniapoto St- RNCOLL, RNPIA, RNPOP	\$	115.00
31/05/2024 Venue Hire - Maniapoto St	\$	115.00
2/06/2024 Rebecca - May Contractor	\$	1,600.00
2/06/2024 Rebecca - Art Supplies	\$	40.00
2/06/2024 Rebecca - Facebook Ads	\$	23.03
13/06/2024 Joanne Bryce - JBDRW1	\$	360.00
14/06/2024 Ali's Pottery Creations - ALHP1	\$	784.00
30/06/2024 Venue Hire - Maniapoto St	\$	115.00
1/07/2024 Rebecca - June Contractor	\$	1,418.00
1/07/2024 Rebecca - Facebook Ads	\$	3.97
1/07/2024 Rebecca - Tutor - RNWAT, RNFEL	\$	16.49
1/07/2024 Rebecca - Art Supplies - Mitre 10 - RNFRA	\$	43.00
1/07/2024 Rebecca - storage bins + 3 rolls of ribbon RNFRA	\$	20.90
1/07/2024 Rebecca - Art Supplies Rita Shaw - RSPAS	\$	71.84
1/07/2024 Rebecca - Art Supplies RNFRA	\$	114.70
30/07/2024 LPR Collective - KWANI2	\$	600.00
31/07/2024 Venue Hire - Maniapoto St	\$	172.50
6/08/2024 Rebecca - July Contractor	\$	1,340.00
6/08/2024 Rebecca - Tutor RNWAT, RNFRA, RNFEL, RNCOL2	\$	420.40
6/08/2024 Rebecca - White paint for frames workshop RNFRA	\$	16.98
6/08/2024 Rebecca - Batteries for light packs for workshop RNWAT	\$	29.98
20/08/2024 Rita Shaw Art - RSPAS	\$	200.00
22/08/2024 Rosemary Murray - RMWEA	\$	1,110.00
28/08/2024 Sienna Derbyshire - ALCHB	\$	40.00
31/08/2024 Venue Hire - Maniapoto St	\$	115.00
1/09/2024 Ali's Pottery Creations - ALCHP	\$	537.65
4/09/2024 Rebecca - August Contractor	\$	840.00
4/09/2024 Rebecca - prepaid top up for work phone	\$	20.00
4/09/2024 Rebecca - Small wooden blocks and small canvas blocks RNMAB	\$	107.04
4/09/2024 Rebecca - Indian ink for school holiday workshop RNMAB	\$	29.03
4/09/2024 Rebecca - A5 MDF Boards Secret Money Box - RNSMB	\$	52.58
17/09/2024 Paper Plus - Watercolour Pad A4 & A3	\$	43.18

24/09/2024	Jocelyn Watkin Kia Ora Tai Chi - KWTAI	\$	405.51
30/09/2024	Rebecca - September Contractor	\$	1,360.00
30/09/2024	Rebecca - Masking tape for school holiday workshops RNMAAB, RBWCI & RN	\$	19.96
30/09/2024	Rebecca - Paint RNWCI, Paper RNWAI, RNMAAB, Fabric Paint RNTST	\$	75.53
30/09/2024	Rebecca - Facebook boosted post for upcoming workshops - first payment	\$	6.00
30/09/2024	Rebecca - T Shirts RNTST	\$	155.46
30/09/2024	Rebecca - 17/09-20/09 Social Media boosted posts	\$	6.00
30/09/2024	Rebecca - 29-23 Social Media boosted posts	\$	6.00
30/09/2024	Rebecca - New Name it stickers for workshops	\$	9.99
30/09/2024	Black Creative - Photography Workshop - DMPH01	\$	230.00
30/09/2024	Venue Hire - Maniapoto St	\$	172.50
10/10/2024	Otorohanga Museum - Venue Hire RSPAS, RMWEA, JBDRWL, JWTAI	\$	240.00
15/10/2024	Ali's Pottery Creations - ALCWP	\$	522.00
21/10/2024	Tracey Hancock - THVIS	\$	345.00
23/10/2024	Otorohanga Museum - Venue Hire THVIS	\$	50.00
31/10/2024	Venue Hire - Maniapoto St	\$	230.00
31/10/2024	Katheleen Cederman - KCPOT	\$	630.00
2/11/2024	Rebecca - October Contractor	\$	860.00
2/11/2024	Rebecca Workshops RNWCI x 2.5hrs, RNTST x 3hrs, RNMAAB x 2.5hrs, RNSM	\$	40.00
2/11/2024	Rebecca - Foam board for kids workshop - RNSMB	\$	22.33
2/11/2024	Rebecca Contact Adhesive for workshop RNSMB	\$	38.82
2/11/2024	Rebecca Art panels for Beattie Home Art Workshop 06/11/24	\$	69.00
27/11/2024	Ali's Pottery Creations - ALXMAS	\$	518.00
30/11/2024	Venue Hire - Maniapoto St	\$	100.00
TOTAL EXPENSES			\$ 20,535.50
BALANCE OF FUNDS HELD			\$ 6,254.95

Some Photos from workshops run in 2024:

School Holiday/Kids Workshops:



Children's Introduction to Pottery



Handbuilding - pinch pot creations



School Holiday Workshop -
Create a Magical Water
World with Rebecca Ngapo



ŌTOROHANGA
CREATIVE CONDUIT
Creativity for the Community

School Holiday
Workshop
ŌTOROHANGA
CREATIVE CONDUIT
Creativity for the Community

UpCycle School:
Picture Frame Edition



**DIY Tee Shirt Transfer
School Holiday Workshop**



Week 2 School Holiday Workshops

ŌTOROHANGA
CREATIVE CONDUIT
Creativity for the Community



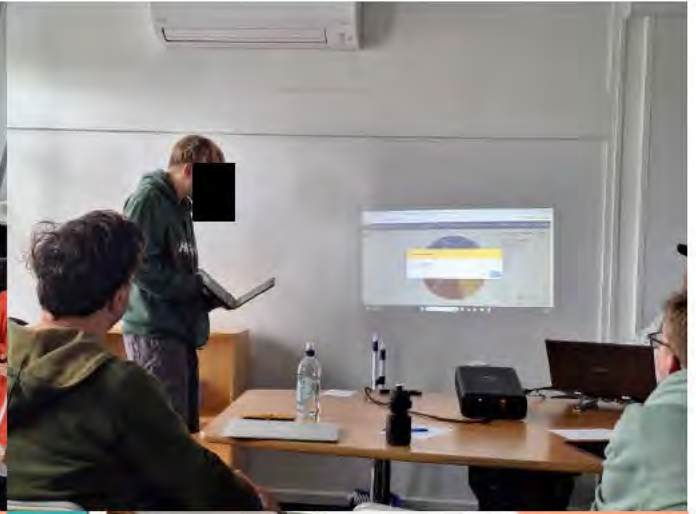
**Watercolour and Ink with tutor
Rebecca Dowman-Ngapo**



Create a Secret Moneybox



Teen and Adult workshops



**Mahi Raranga ki
Ōtorohanga 2024 with
Rosemary Murray**



ŌTOROHANGA
CREATIVE CONDUIT
Creativity for the Community



**Drawing Workshop
with Jo Bryce**

ŌTOROHANGA
CREATIVE CONDUIT
Creativity for the Community



**Introduction to Pottery - Handbuilding
with Alison Lowe 2nd session: coiling**



**Look at all the beautiful clay pieces the
Handbuilding class made with Alison Lowe!**



Weekend Workshop: How to achieve a realistic animal in soft pastel with Rita Shaw

ŌTOROHANGA
CREATIVE CONDUIT
Creativity for the Community



Introduction to Pottery - Handbuilding with Alison Lowe - glazing vrs final results!

Beattie Homes



PROJECT COMPLETION REPORT

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

Client Name:	Rebecca Dowman-Ngapo – Lead organizer of Artbeat		
Project Title:	Artbeat Ōtorohanga – Music & Arts Festival 2024		
Date Report Due:	Dec 2024	Reference No:	

PART I: SUMMARY REPORT

Tell us about your funded project.

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

(800 words maximum)

The idea was to revive the 2020/21 ArtBeat Festival to celebrate and showcase creatives in the Ōtorohanga District and surrounds. To provide an opportunity and space for artists and performers to be able to engage with the community, network with other artists and promote the diverse range of culture and creative modalities within our community.

We met our expectations and then exceeded them as we had anticipated about 15 artists would participate but we ended up having 26 exhibiting artists (aged from 8-80+), 12 different performance/performances (some performing both days) including a musical performance by the local college, a poetry slam by a young rangatahi and line dancing, 1 busker for both days, 6 working artists who engaged with the public – from animation, to a high school student drawing caricatures, clay, pastel art and raranga/weaving, they networked and most had an activity that the public could participate in/collaborate on. The event has received positive feedback including the fact that it had a 'chill vibe'; people were impressed by the quality of the art and diversity/quality of the performances.

We also incorporated 10 local schools and Beattie Home Rest home to provide artworks which were created especially for artbeat or throughout the year, which were then displayed in the main street shop windows to bring the public into the main street, along with a scavenger hunt to help engage the public with the artworks – prizes were donated by local businesses. Mitre 10's Toby the Train came on board to transport people to and from the museum/town. People said it was really nice to see their kids artworks displayed for the public.

The festival took place at the Ōtorohanga Museum, 15 Kakamutu Road, Ōtorohanga including the Girl Guide Hall. We were then able to spread the festival across several buildings – exhibition in the Girl Guide Hall, working artists in and outside of the museum courthouse, performances were in the museum church and we had a special photography exhibition featuring photos from Richard Wallace in Te Waonui o Tane – the waka building. But we also had the above mentioned school and Beattie home artworks in the main street so the festival took over some of the town for the week leading up to the festival.

Unfortunately we lost one of our organizing team throughout the year, Teresa Ferguson who removed herself from the project citing health reasons. Vanessa Drinkwater ended up only available to work the Saturday during the festival so we added Doug Beeching to help with the exhibition, and utilized Steve Ngapo as the performance space manager/MC to work alongside Terry from your Sound and Lighting. Lisa Ormsby and Hiria Anderson were vital for curating and managing the exhibition space allowing myself as lead organizer to tackle anything that arose during the festival. Liz Cowen was on board as our museum member.

Part of the kaupapa of this project was to make sure creatives were paid for their time where possible, so any artworks sold 90% of the sale price went to the artists and 10% went back to artbeat to cover transaction fees and to offset the eftpos hire fee. Performers were paid a koha to help with transportation and set up costs. By paying the creatives that worked during the festival or helped to set up /deinstall meant we had reliable workers who turned up on time and did a fantastic job. Losing a team member and only having the other for 1 day meant we needed additional money to pay the new workers as the team members we lost were financially covered by Elevate.

As the lead organizer I worked over 216 hours up to the end of November doing the design, advertising, marketing, participant communication and registrations, school and business liaison and general festival organization. This exceeded the 140 hours that were predicted.

We sourced another \$6800 from other funders which enabled us to cover the additional expenses above the \$6661.34 we received from CCS. As the other funders would not allow us to cover wages, we utilized the CCS fund to cover administration and staffing costs. Additional expenses included a higher venue fee, higher art panel transportation fee, art materials for public art activities, ramp fee, eftpos hire, chair hire etc. The scope of the project grew from the original to include arty activities (painting a tile for a mural and contributing a page for a community Zine), the main street art displays and we worked alongside the museum to have a special artists talk on Saturday night 23rd from Richard Wallace Photographer, who has been a local photographer for over 55 years who is leaving the area. etc

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

(200 words maximum)

As lead organizer I learnt a lot about organizing such a large festival including budgeting, working with a large group of creatives and a team and will take those learnings to putting on other community events. When we run this festival in future, we will try for a larger funding pot and would run it in October and maybe start the festival on the Friday or finish on the Monday to incorporate the local schools more as although 10 schools provided artwork for the main street displays, none (but 3 students from the college) were able to come perform as it was a weekend and the college had already finished most of their classes for the year. So when it runs again the idea would be to add a schools exhibition/performance space or day.

We offered fundraising space to local schools and sports groups but none were interested, Riding for the Disabled ended up fundraising, so while we cannot be sure of the total numbers of people that came through the festival we know that RDA sold over 300 sausages and 110 waffles.

The public really seemed to enjoy doing the art activities and they were inclusive not just for kids.

PART II: FINANCIAL REPORT

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

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

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

EXPENDITURE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
From CCS Funding	6661.34		
	6800		
TOTAL EXPENDITURE:	\$13,641.34	14525.02	833.88

REVENUE (as per final funded budget)	Approved Budget \$	Actual \$	Variance \$
Koha /art sales commission– unknown amount guessed \$500	500.00	728.90	
Funding	\$13,641.34	\$13,641.34	
TOTAL REVENUE:	14141.34	14370.24	228.9

--	--	--	--

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

PART III: STATISTICAL REPORT

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

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

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

Actual Start date:

23.11.24

Actual End date:

24.11.24

A. Where the project took place	B. Number of new works/titles created	C. Number of events	D. Number of copies/print run	E. Number of participants	F. Number of event attendances/quantity distributed		
					Paid	Complimentary	Free
Ōtorohanga Museum & Girl Guide Hall	3 - mural, magazine, ceramic artwork with working artists	2 days exhibition, 18 performances, 6 working artists		84 people created a tile for the mural, 27 people created a page for the Zine, 41 different performers		26 – the people who participated in creating the Zine will all get a copy of it.	400-500 people attended

Notes on the statistics provided above (if applicable):

Statistical Report Guidelines

A. Where the project took place

Complete column A to tell us where the funded parts of your project took place.

A project location can be a [Local Territorial Authority](#) OR Overseas Country OR National OR Online.

Complete a row of statistics for **each** location where your project took place.

B. Number of new works/titles created

Complete column B if your project involved creating artwork.

New work refers to the creation, development or publishing of an original work that has not previously existed (excluding the reinterpretation of existing works).

C. Number of events

Complete column C if your project involved exhibiting or performing.

Events capture the number of opportunities audiences have to experience arts activities

For exhibitions enter the number of days the exhibition is open to the public.

For plays/concerts/dance performances enter the number of performances.

D. Number of copies/print run

Complete column D if your project involved publishing or recording.

E. Number of participants actively involved in making or presenting the art

Complete column E if your project involved creating or developing artwork or exhibiting or performing.

Participation includes the active involvement of individuals, groups and/or communities in the making or presentation of art.

It applies to professional, emerging and non-professional artists, including those involved in cultural and recreational activities. Participation does not include activities such as listening to recorded music, reading a book or going to a show.

F. Number of event attendances/quantity distributed

Complete column F if your project involved exhibiting or performing or publishing (including online).

- **Paid attendances/paid quantity distributed:** the number of people who paid for tickets/copies/arts experiences
- **Complimentary attendances/complimentary quantity distributed:** the number of people who were given complimentary tickets/copies/arts experience (include sponsors)
- **Free attendees/free quantity distributed:** the number of people who attended or accessed free arts experiences.

PART IV: SUPPORT MATERIAL

List the support material provided with this report.

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

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

Photos, budget sheet,

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

PART V: SIGN-OFF

Release of information

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

☒

SECTION I: SUMMARY REPORT

☒

SECTION III: STATISTICAL REPORT

☒

SECTION II: FINANCIAL REPORT

☒

SECTION IV: SUPPORT MATERIAL

Declaration

Grant recipients must complete this declaration:

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

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

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

Name:



Date:

12.12.24

Budget Assignment & Photos below – CCS payments are highlighted in Yellow

				Estimate	Actual			
ArtBeat 2024 Budget			Expense Running Total:	13,665.85	14525.02		\$13,641.34	CCS Funding - \$6661.34
			Income Running Total:	\$500.00	\$14,190.24			TLC - \$1000
			Budget Remaining:	-\$24.51	-\$334.78			OCT - \$5800
EXPENSES						-460.95		\$13641.34 total funds
Item	Mahi	Personnel	Details	Estimate	Actual Costs	Variance		
Personnel - Talent Working Artists & Demonstrators			Paid via sale of work					
Performing Groups & Individuals			\$150 per 3+group, \$50 each Solo/Duo	2,900.00	\$2,320	580		
Personnel - Work Crew Install exhibition screens/artwork		Ihaka & Nikora	4 hours Friday, \$25	\$300	200	100	Paid From income	
Deinstall artwork		Ihaka & Nikora	Sunday 2 hours \$25 p/h	\$100	200	-100	Paid from income	
additional workers & Performance Space MC, stage hand etc		Steve Ngapo	\$25 per hr Sat/Sun 9-4pm x 7hrs each day total 14	1,200.00	350	850	pd \$105.34 from CCS, \$150 paid cash from float, 94.66 from income	
Art Activity Team - High School Students?		Art Activities in Hall	\$150 a day	300	0	300	Ended up running it with core crew	
Tea/coffee,ntoilet paper, hand soap etc, water for staff				150	60.56	89.44		
Transport/Petrol Pick up and delivery of exhibition screens to AB24			Estimated	200	0	200	Oto Transport Company Volunteer	
	Pick up and delivery of screens to Kawhia		Mana Transport Estimated	200	550	-350		
	Kawhia Art Group Koha	Panel rental	\$100		100	0		

	Fuel for Toby The Train			200	0	200	Wouldn't take money, gave morning tea to staff		
Venue Hireage	Girl Guide Hall - Free Set up, \$150 a day			350	350	0			
	Oto Museum - \$100 a day set up free			200	200	0			
Equipment	Your Sound and Lighting - soundsystem/mic/lighting	Updated Quote 30/5		2,006.7 5	1725	281.75			
	Piano Hirage - Rem?	TBA							
	Exhibition screen Hirage	In Kind		0	0				
	Tables for demonstrators	2 from OCC, 2 from Museum	In Kind	0	0				
	Chairs for audience	Maniapo to Marae	Chair Hirage (Koha)	100	100	0	\$50 to Pera McDonald, \$50 to Maniapoto Marae		
		Toa Roha	Opening Blessing Koha	70	70	0			
	Plinth Hirage	Hiria to organise	TBA	0	0				
	Eftpos Hirage for weekend including freight & insurance	Rebecca		130	120.74	9.26			
	Transation fees			tba	49.8			\$21.74 + 28.06	
	Disabled Ramp			0	180	-180			
Materials	Art Installation fixtures - are there any from last time?	TBA			\$57.54	-57.54			
	Art Supplies for tile mural and Zine			501.6	499.23	2.37			
	markers				47.11	-47.11			
	Tiles				\$108	-108			
	Mural artists koha				\$50	-50			
Advertising/Marketing	Flag - from previous Art beat			0	0				
	Newspaper adverts - 1 x 1/4 page	TBD		632.5	0	632.5			

	1 half page		TBD							
	1 half page advertorial		TBD							
	Petty Cash for incidentals	Bubble wrap, blue tack, velcro dots, pens, plastic drop sheets for tables		150	\$71.14	78.86	From Cash			
Administration	Core Team	3,500.00								
	Hiria Anderson	F S S + meetings	18	450	500	-50	CCS pd	22 hrs		
	Lisa Ormsby	S/M + FSS	18	450	650	-200	CCS Paid	28 hrs		
	Doug Beeching	F/S/S	15	375	450	-75	CCS Paid	18hrs		
	Rebecca Ngapo		100	2500	5412.5	-2912.5	Paid \$4956 CCS as not enough to pay full amount	216.5 hrs		
Printing Costs	Notices/posters for shops, exhibition price list, artist booklet			200	93.88	106.12	mitre 10 OCT			
Student Entry fees cover by TLC					\$10	10	TLC			
INCOME										
Item	Mahi	Personnel	Costs	Amount Estimated	Actual Income		Funds from:			
Funding	CCS Festival Grant				\$6,661.34					
Funding	The Lines Compant				\$1,000.00					
Funding	OTC				\$5,800					
Koha	Community entrance donation		ie gold coin - buckets at info tent	\$200	375.6	175.6	\$370.60 cash \$5 eftpos			
Commission on Artworks	10% if sold by eftpos to cover fees – no commission for event workers/staff		ie sell \$1500 worth	\$150	146.5	-3.5	total eftpos sales /cash out = \$2836 Sat, \$141 Sun			
Artists Exhibition entry fee	\$10 per artists for up to 2 pieces - mini exhibition free		maybe 15 artists	\$150	206.8	56.8	22 online Humanatix any fees were absorbed by ArtBeat			

Photos

















Mural progress shot, now awaiting more varnish and mounting. Ōtorohanga – Small Town, Big Ideas mural

Information only reports

Ngā pūrongo mōhiohio anake

There are no reports.

Public excluded

Take matatapu

There are no reports.

Closing prayer/reflection/words of wisdom

Karakia/huritao/whakataukī

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

Meeting closure

Katinga o te hui

The Chairperson will declare the meeting closed.

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

To Creative Communities Scheme Committee

From Nicky Deeley, Manager of Community Development

Type **DECISION REPORT**

Date 30 April 2025



1. Purpose | Te kaupapa

- 1.1. To decide funding allocations for Ōtorohanga Creative Communities Scheme Grants applicants in Round 2, the second and final round of 2024/2025.

2. Executive summary | Whakarāpopoto matua

- 2.1. The Creative Communities Scheme (CCS) is a partnership between Creative New Zealand (Creative NZ) 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 Creative NZ, 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 for the Committee to consider.
- 2.3. The annual funding across both Rounds of the Ōtorohanga Creative Community Grants is \$21,246.
- 2.4. Round 1 allocated \$12,654, leaving \$8,329 available for this Round 2.
- 2.5. Six applications totalling \$18,264.08 have been received for this round, exceeding the available funding.
- 2.6. In response to a low number of applicants across all three contestable grants administered by ŌDC, the application deadline for this Round 2 was extended from 28 February to 10 March. This extension was communicated to the community, potential applicants, and the Grants Committee.
- 2.7. Copies of the applications received for the 2024/2025 funding Round 2 are attached to this report.

3. Staff recommendation | Tūtohutanga a ngā kaimahi

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	\$	Encore Academy	\$
Janaya Waitere	\$	Korakonui School	\$
Ōtorohanga Creative Conduit / Rebecca Ngapō	\$	Ōtorohanga Museum	\$
		TOTAL	\$

4. Context | Horopaki

Background

- 4.1. The CCS is a partnership between Creative NZ 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. 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 NZ 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 2, the second and final round for the 2024/2025 year.

Annual Funding for 2024/2025

- 4.5. The annual allocation assigned across both Rounds 1 and 2 for the Ōtorohanga District from Creative NZ for 2024/2025 is \$21,246.
- 4.6. In Round 1, \$12,654.00 was allocated to eight successful applicants, leaving \$8,329.00 available for applicants in this Round 2.
- 4.7. There was initially an unusually low number of applicants for this round across all three contestable grants administered by ŌDC. As a result, staff extended the application deadline from 28 February to 10 March. Extending the deadline is standard practice in contestable grant management. A key factor

for the extension was that this is the final round of the financial year, and any unallocated funds due to fewer applicants may not roll over to the next round, as this decision rests with Creative New Zealand.

- 4.8. The deadline extension was communicated to the community, potential applicants, and the Grants Committee to allow applicants to adjust their project timelines if necessary. It did not affect the scheduled date of the Committee meeting.
- 4.9. The availability of these grants was advertised in *King Country News*, and promoted on the Council's website, Facebook page, and shared on community Facebook pages. It was also circulated via email to elected members, ŌDC staff, previous applicants, non-profits, clubs, district schools, and email networks.

5. Discussion | He kōrerorero

- 5.1. This meeting is focused on Round 2, the final funding round for 2024-2025. A total of \$18,264.08 has been requested which exceeds the available funding.
- 5.2. Six applications are attached to this report as Appendix 1.
- 5.3. One applicant, who was unsuccessful in Round 1, has re-applied. Their updated application is included in this round and noted in the Assessors Scoresheet.
- 5.4. 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.
- 5.5. All applications have been assessed by the administrator and all line items, tools, and materials, are eligible for funding. This deliberation meeting is for the Committee to make the final decisions.
- 5.6. The Committee may note that one applicant intends to stage their project in Waipā District due to the professional theatre facilities their project requires. Our CNZ regional advisor Rebecca Kunin, has advised that the project *is eligible* for consideration as while this project will be staged in Waipā, the audience who benefits is Ōtorohanga school children.
- 5.7. 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 by Monday, 28 April at 9 am.
- 5.8. The collated results will be presented to the Committee at the funding deliberation meeting on Wednesday 30 April and is used to support discussion and make final funding decisions.
- 5.9. The CCS Application Guide (Appendix 3) provides a detailed explanation of the criteria and answers frequently asked questions. Assessors can refer to this guide for additional information and guidance on assessing applications.
- 5.10. 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 30 April. This allows staff time to seek clarification from the regional CCS Administrator if needed.

- 5.11. Individual assessments are not binding, and Committee members may adjust their views during deliberation. However, this initial assessment can serve as a useful tool to highlight consensus among Committee members regarding specific applications.
- 5.12. Since the requested funds for Round 2 exceed the available allocation, the Committee may consider partial funding for applicants. It is important to reflect on whether this is the best way to support their projects.
- 5.13. Partial funding requires a creative individual or group to spend further significant time seeking out other funding avenues which can also be under demand. In some instances, it may be more helpful to decline an application this round to consider funding it fully in the next round.

6. Considerations | Ngā whai whakaarotanga

Significance and engagement

- 6.1. 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.

Impacts on Māori

- 6.2. 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

- 6.3. 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

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

Legal

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

Financial

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

7. Appendices | Ngā āpitihanga

Number	Title
1	Applications received
2	Assessment scoresheet
3	Application guide

APPLICATION; CIRCUS SUSURRUS

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Mat Merle

Street address:

[REDACTED]

Suburb:

Tangiteroria, Tangiteroria

Town/ City:

Tangitaroria

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)

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?

Creative NZ website

Project name:

Sensory Circus Show

Brief summary of the project:

We would like to present a sensory friendly circus performance for Ōtorohanga children especially those with special needs.

Where will it happen?

-Venue

-Area or town where your project will take place;

The Te Awamutu Little Theatre was the only venue we could find that would suit our needs – with professional lighting and sound rigs.

We need a backstage area, backdrop curtain and wings as we do not have our own equipment to set that up ourselves. The Little Theatre was slightly smaller than The Woolshed and as we are produced this show for young people with disabilities in mind, we considered that smaller audience sizes might be better suited for those who are overwhelmed by crowds.

Start date of your project;

- remember it cannot begin before May 2024

01/06/2025

End date of your project

- you have until June 2025 to complete

31/05/2026

Number of active participants:

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

please estimate if not sure.

4

Number of viewers/audience members:

(must be completed, please estimate if not sure)

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

150

Funding criteria (select one option):

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

Artform or cultural arts practice that best describes your project

(select one option):

Theatre

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

presenation only (performance or concert)

Cultural tradition of your project;

(select one option):

European

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

-Describe your project in more detail.

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

We want to perform a sensory circus show for children with special needs and their families as these children seldom have access to circus arts. One of our team is a special education teacher, another is a special education teaching assistant and the two other members of the team have worked with children with special needs in the past.

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

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

(note ; please write in numerals only)

\$4,608.56

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

(note; please write in numerals only)

\$4,608.56

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?

Our team are all neurodiverse and experienced in working with people with disabilities through delivering circus workshops for disabled people and working in special needs schools in New Zealand. As such we understand the accommodations required to put on a show that caters to their needs.

Who can go?

We will come to Te Awamutu to present this show and will reach out to Ōtorohanga schools as well as disability support groups to offer free tickets.

Cost of tickets; We will put on at no cost if our funding request is approved. There are 36 seats available in the Te Awamutu Little theatre, we would run the show 4 times to allow as many Ōtorohanga students as possible to see the show during school hours.

When would the show be on? We would put the show on during school hours so that parents/caregivers are not put out in having to arrange transport to and from the show, our experience so far is that schools are able to arrange transport for students to attend.

How many minutes is the show? Our runtime is approx 45 minutes, some acts have audience interaction and improvisation so the length can vary slightly.

Our health and safety plan is to advise support staff to keep their clients seated and to be alert if they try to approach the stage, this has been successful in our previous shows.

There is no other funding for this show at this time, we have a long term vision for this to happen but only started developing this show in November last year and have performed it locally so far.

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?

Mat Manamat - Mat is a French circus performer who has been based in Whangarei since 2009 where he has been one of Circus Kumarani's head coaches ever since. Mat specialises in diabolo and clowning and has been instrumental in developing the comedic aspects of the project.

Simon West - Simon is a veteran circus performer who has travelled the world performing for over 20 years. He has toured with Cirque du Soleil and various other circus companies, performed on cruise ships, at arts festivals, fringe festivals and as a street performer during this time. Simon is a juggling specialist and has shaped the juggling acts in the show. As well as being a juggler Simon is also accomplished in partner acrobatics, Cyr wheel and magic.

Jodie Nakat - Jodie is a special education teacher and circus performer. She has taught internationally and was recently teaching at Blomfield Special School before joining Circus Susurrus. In 2023 Jodie toured Europe with Simon performing at the Edinburgh Fringe Festival, Gloworm Festival and as a street performer throughout Europe. Jodie is also an accomplished dancer and actor and has been key in creating the choreography used in the show. Her circus skills are primarily hula hooping, partner acrobatics, clowning and Cyr wheel.

Lisa Lu - Lisa has been involved in the youth circus community in Whangarei for over 10 years and is a core member of Circus Susurrus. Lisa acquired a Bachelor of Social Work at the Alice-Salomon-Hochschule in Berlin in 2010 and toured across Europe teaching circus skills and performing before moving to Whangarei in 2012. Lisa has been one of the head coaches at Circus Kumarani since arriving. She co-lead the organisation of several community events and productions all around Northland and Auckland in New Zealand. Examples are the Northland Circus Festival (2015-2025), the New Zealand Youth Circus Festival (2022/2023) with Circability and The Moonlight Cabaret (2019/2020). Lisa is a hula hooping specialist, juggler and clown.

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 - Our demographic is people with disabilities who would otherwise not have the opportunity to attend traditional circus shows due to the bright lights, loud noises and large crowds. We are all neurodiverse and have been unable to attend shows in the past for these reasons and are aware that there is a large population of people in NZ with disabilities who are inadvertently excluded from these shows and have prepared a show with them in mind so that they can experience the magic of circus arts in an environment that is comfortable for them.

The budget/Ngā pūtea:

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

The \$4,610 covers the full cost of staging the show.

[REDACTED]

Any other supporting documents:

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

[REDACTED]

Any other supporting documents:

[REDACTED]



Any other supporting documents:



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

Yes I agree.

Sheet1

Circus Susurrrus Sensory circus show budget Te Awamutu	Item	Detail	Cost
	Mileage	307 km @ \$1.04/km x 2 vehicles	638.56
	Equipment Hire	Circus props, costumes, sound equipment etc	300
	Accommodation	Accom for 4 x artists @Palm Court Motel	250
	Food	@\$100/artist x 4 artists	400
	Artist fees	@\$500/artist x 4 artists	2000
	Administrative costs	admin costs	500
	Venue Hire	The Woolshed Theatre	400
	Sound and Light technician	Technician @\$60/hr x 2 hrs	120
	Subtotal		4608.56

CIRCUS KUMARANI

Letter of Support for Circus Susurrus

To whom it may concern:

Kumarani Productions Trust (KPT) supports Circus Susurrus's plans for a sensory circus show for special needs schools and services. Circus Susurrus is an exciting new group, which includes longstanding Kumarani team members. KPT can vouch for the talent as well as the inclusive and caring nature of all members of Circus Susurrus.

KPT manages 'Circus Kumarani' and has a core ethos of 'circus for all ages and abilities' with a focus on inclusive and accessible creative pathways that everyone from the community can engage with. This has included work with Blomfield Special School Whangarei and teaching circus in school and we are pleased to see this connection continue through Circus Susurrus's efforts.

We highly recommend supporting Circus Susurrus through funding this project. They are upstanding members of the Aotearoa circus community and the work they produce will be both entertaining and of high standards, and be a highlight event for audience members.

Thanks for your consideration.

Sincerely,

Tracy

On behalf of Kumarani Productions Trust.

To whom it may concern.

Blomfield Special School and Resource Centre had the most amazing opportunity to see a circus show performed by the talented circus Circus Susurrus performers.

This performance was made available to all our akonga—our five years old right up to our senior 21 year olds. All needs and abilities were well catered for.

The nearly one hour performance catered for a wide variety of learning, social, sensory and behaviour needs.

The performers provided an engaging set of routines. This involved juggling, hoops, mime and acts that had a basic storyline.

It was apparent that the performers were well rehearsed and understood their audience. They worked well as a team, with cleverly managed transitions between acts. Lighting and music were well chosen to create an ambience and atmosphere that was calm and focused.

Every student that attended was enthralled and well entertained at the show. Responses were positive, especially for some for whom this was their first opportunity to see a circus.

The circus team communicated well with our school and did their best to accommodate every need.

I would not hesitate to recommend Circus Susurrus as a performance that could cater for any age. We are hoping that they come and perform for us again in the near future!!

Yours sincerely

APPLICANT; ENCORE ACADEMY

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

ENCORE

Contact person (for a group):

Martha Ash

Street address:

[REDACTED]

Town/ City:

Te Kuiti

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

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

[REDACTED]

Bank account number:

-please double check the numbers are correct

[REDACTED]

GST number:

[REDACTED]

Ethnicity of applicant/group:

(you can select multiple options)

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:

"Encore Academy"

Brief summary of the project:

The Encore Academy has operated for two years with great success. The number of participants has grown and the skill level is increasing. Encore is a collective of singers based in Ōtorohanga working under the tutelage of Beatrice Hofer, and the Encore Academy is the school for building musical and vocal skills on eight Saturdays through the latter half of 2025 and the first half of 2026. The group setting paired with this funding allows participants to access Vocal/Music lessons for an affordable price. Therefore this application seeks operational funding for four Saturdays from July 2025 through November 2025.

Where will it happen?

-Venue

-Area or town where your project will take place;

Ōtorohanga

Start date of your project;

- remember it cannot begin before May 2024

02/08/2025

End date of your project

- you have until June 2025 to complete

08/11/2025

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

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):

Music

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

creation and presentation

Cultural tradition of your project;

(select one option):

European

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

-Describe your project in more detail.

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

What? The Encore Academy Who? a team of tutors working with approximately 25 participants Where? either Baptist or Anglican Church in Otorohanga How? Through 8 Saturdays from July 2025 to June 2026 (we are applying for 4 sessions) Why? to increase competency in musical theory and singing in groups.

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)

3540

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

(note; please write in numerals only)

1940

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 Academy is a Saturday music school for individuals aged 12+ who wish to further musical learning held in the Baptist Church in Otorohanga. Opportunities on offer: • Lessons in Music Theory with Glenys George • Ensemble singing under the tutelage of Beatrice Hofer and accompanist John Parker of Hamilton • Masterclasses and workshops led by Beatrice Hofer and Janet Lincé. At the end of the Academy season in June 2026, the programme will finish with a Showcase of work achieved.

The people/Ngā tāngata:

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

The musical tutors are Beatrice Hofer, Glenys George, and recently UK professional conductor and choral director, Janet Lincé (bios attached. Janet has built a house in Waitomo and visits the area twice a year. She is very keen to be involved with our

The criteria/ Ngā paearu:

-access and participation in the arts

-diversity of the arts

The Academy is open to anyone wishing to pursue individual and/or choral singing.

Page 123

-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 2025

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>
Vocal Tutor		1200
Theory Tutor		640
Accompanist		600
Venue Hire		200
Financial support for students		160
3 volunteers each session		240
Workshop with Janet Lince		500
Total Costs		3540
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>
Participation fee	20 Participants @ \$80 in 2025 half of year	1600
Total Income		1600
Costs less income	This is the maximum amount you can request from CCS	1940
Amount you are requesting from the Creative Communities Scheme		\$1940

28 February 2025

To Whom it May Concern

The application from Encore to Otorohanga Creative Communities is attached.

Encore is applying for continued support for the Encore Academy, a music school focused on vocal skills, theory and singing in groups. The programme has been running since early 2023; numbers of participants have increased from 15 to approximately 25. We are applying for funding for the Academy from July 2025 to November 2025, four Saturday sessions.

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

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

Yours faithfully
Martha Ash
On behalf of Encore

MUSIC TUTORS

Beatrice HOFER



Beatrice Hofer is well-known for her contributions to vocal music in the wider Waitomo, Otorohanga, and Te Awamutu areas as a singer and singing teacher. Originally from Switzerland, Beatrice studied at the Bern Conservatoire earning degrees in pedagogy and vocal performance.

As a soloist and ensemble member with choirs and orchestras throughout Switzerland, she built an extended repertoire from early classical music to opera. At the same time, she worked as a singing teacher, first tutoring an auditioned choir and then at a reputable music school.

After moving to Otorohanga with her husband in 1998, starting a dairy farm in 1998 and raising two daughters, Beatrice continued to sing as a soloist, while establishing a successful vocal studio. About ten years ago, she formed the group '**Encore**' with her enthusiastic group of adult students, and they are performing concerts in a wide range of styles throughout the Waikato and King Country region. The group has also provided workshops on different aspects of singing and performing.

Two years ago, they started a Saturday Academy, adding general music education, as well as building group singing skills to what's on offer.

Beatrice has also taken on the role of convenor for the Te Awamutu Vocal Competitions.

Glenys GEORGE (B.Ed., L.T.C.L)

Glenys has had a lifetime of music-making and passing on her knowledge and skills. She has been a



- Primary School music specialist in Auckland, Waitomo, Otorohanga and Paeroa
- Lecturer in Music Education at Auckland College of Education
- Member of Waitomo Caves Choir
- Church Musician
- Workshop Leader for Early Childhood and Primary Sectors
- Leader of Mainly Music in Otorohanga
- Private music teacher – piano, flute, music theory
- Performer on flute, harp and piano accompanist
- Regular volunteer performer in Rest Homes, Woman's Groups, Community Events

Janet LINCÉ



Janet is a freelance professional conductor with a particular interest in contemporary and Baroque choral music. She trained at the Guildhall School of Music in London and worked as a freelance singer, accompanist and teacher before taking up her first conducting post in 1990.

Janet has been musical director of numerous choirs in addition to Choros, including Reading Festival Chorus, Royal Leamington Spa Bach Choir, Newbury Choral Society and OUP Choir. For sixteen years she was chorus master for the highly acclaimed Newbury Spring Festival Chorus and from 2012-21 was inaugural conductor of new Choir.

As a guest chorus master with the BBC Symphony Chorus, the Philharmonia Chorus and the London Symphony Chorus Janet has worked for conductors such as Andrew Davis, Richard Hickox, Yakov Kreizberg, Kurt Masur and Mikhail Pletnev. She is greatly in demand as a choir trainer and workshop leader and has travelled widely in the UK, working with choirs and giving workshops throughout the country. She has toured New Zealand several times and in 2003 she was engaged for three months as guest conductor for Auckland Choral with whom she performed Handel's Messiah and settings of the Gloria by Poulenc, Rutter and Vivaldi.

Encore Academy students providing music in the community of Otorohanga, 2024



Ebony Phillips singing at Artbeat,
Otorohanga



Performing at Beattie Home



Beatrice Hofer working in an open
lesson/Masterclass with
Conductor Beth Dalton



Some of the Women of the Academy
performing at ArtBeat



A small group performing to an attentive
audience and the Academy Showcase.

APPLICANT – JANAYA WAITERE

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

individual

Full name of applicant:

Janaya Waitere

Contact person (for a group):

Janaya Waitere

Street address:

[REDACTED]

Town/ City:

Otorohanga

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

[REDACTED]

Bank account number:

[REDACTED]

GST number:

[REDACTED]

Ethnicity of applicant/group:

Māori

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

No

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

Council staff member

Project name:

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

Brief summary of the project:

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

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

As part of our journey, we intend to;

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

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

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

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

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

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

Start date of your project;

- remember it cannot begin before May 2025

19/06/2025

End date of your project

- you have until June 2026 to complete

27/06/2025 (two days installation of exhibition, six days exhibition open to public, one day take down of exhibition)

Number of active participants:

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

Between 8- 10 artists will participate in the Exhibition entering at least 1-3 pieces each.

Number of viewers/audience members:

(must be completed, please estimate if not sure)

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

This exhibition intends open to the public over 6 days, this includes 3 days of live demonstrations from the artists, where the community can come and engage with demonstrations. I envisage an audience of over 1- 200+ members over the week including local schools.

Funding criteria (select one option):

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

Artform or cultural arts practice that best describes your project

Ngā toi Māori

Which activity best describes your project:

Presentation only (exhibition)

Cultural tradition of your project;

Māori

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

-Describe your project in more detail.

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

WHAT;

Exhibition/ Expo This 6-day exhibition with 3-day interactive expo supports growing and upholding the longstanding legacy of knowledge pertaining to mahi whatu muka that is world renowned from this area of Ngāti Maniapoto. It aims to educate as many audience members as possible about ngā tāonga tuku iho (the treasures from our ancestors) such as various kākahu Māori (cloaks and garments), their methods of construction functionalities and history.

HOW;

A group of weavers will be brought together in 2024 to discuss the exhibition project, including the kaupapa, conventions and expectations. A timeline and plan will be established for each to follow. At least 1 large or x2 smaller pieces per kaiwhatu (weaver) will need to be produced, 1 based in customary practice and the other in contemporary practice. I will run specific mentoring classes once a month to guide participating kaiwhatu in their projects for upcoming exhibition where we can wānanga, explore and Analyse artefacts and techniques and learning together.

WHO: PARTICIPANTS

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

WHERE;

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

WHY?

Investigating our position as kaitiaki of customary practices in an everchanging modern world, “Ka mua Ka muri” helps us to strengthen and maintain links to our indigenous knowledge systems (mātauranga Māori) and weaving practices (mātauranga Whare) while exploring our own whakapapa, identity and technical styles. It brings connection between the past, present and future, giving each timeline the opportunity to co-exist and be present.

As part of our learning, we investigate bridging the gap between customary /traditional and modern practices used in the construction of kākahu and challenge ourselves to examine the questions; - In 2025, what is contemporary and what is customary? - How can they co-exist? Is there a divide? - Where does customary end and contemporary begin? - what is our role? Ngāti Maniapoto / Rereahu has a rich history of Whatu kākahu, and has been nationally renowned for the artform since the 1950s. Having an

exhibition here will help to maintain this mātauranga in the area and will encourage participation not only in the artform but in the engagement of our regional history for all age groups. It will also be good for our community to have an opportunity to see some of the fruits of the planting project established at Lake Huiputea in 2015.

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

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

\$ 11,068.52

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

\$ 5,688.52

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

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

In November 2024

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

Exhibition set up;19 and 20 June

Exhibition open to public; Saturday 21st June - Thursday 26th June to the public

Saturday 21st June – Opening Karakia - 6am opening Karakia - small gathering with kai afterwards. 1st day of Expo, open to the public at 10am – 5pm
Artists will be available to speak and interact with audience
Demonstrations available;

- Hāro muka (extraction)
- Miro muka (twining by hand)
- Horoi Muka (Washing)
- Huruhuru prep (soaping Kiwi feathers)

Sunday 22nd June – 2nd day of Expo, from 10am -5pm

Artists will be available to speak and interact with audience

Demonstrations available;

- Whatu (weaving) demonstration
- Adding huruhuru - Kiwi feathers

Monday 23rd June; 1pm – 7pm (exhibition open)

Tuesday 24th June; 1pm – 7pm (exhibition open)

Wednesday 25th June; 1pm – 7pm (exhibition open)

Thursday 26th June; 1pm -7pm (exhibition open) closing Karakia and commence pack down

Exhibition pack down; 27 June

The people/Ngā tāngata:

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

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

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

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

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

Curator/ Installation - Aisha Roberts - Janaya Waitere

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

Photographer - Aisha Roberts

Videographer - Leon Hemara

The criteria/ Ngā paearu:

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

Access and participation in the arts.

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

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

The budget/Ngā pūtea:

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

[Redacted content]

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 content]

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
Printing	Street Signage, Catalogue/ brochures (200) Intro poster,	164.36 634.80 164.36 \$963.52
Graphic design	Graphics layout, marketing material and exhibition branding, e-invites	\$1200
Misc consumables for install, stationery and expo activities	T-pins, Fabric, stationary, screws, nylon, paint, rope, cord,	\$350
Venue hire	9 days hire @\$175 per day this iper 2 day rate	\$1575
Koha for Pou tikanga	Kaumatua, kai karakia for opening and closing	\$100
Curators fee	X2 curators Janaya and Aisha	\$1000
Videographer	Koha for Small Video – during expo event	\$500
Personal costs	Support with install set up and pack down.	\$300
Exhibition furniture	On loan from Te Wānanga o Aotearoa, Exhibition furniture; - display table x2 - Standard hireage fee @ \$100 per day x 7 days - kākahu forms x 4 – Standard hireage fee @ \$100 per day x 7 days	\$1400
Photography	includes; catalogue photos and opening night, install.	\$1000
Workshop facilitation fees for Expo	Workshop facilitation by Artists @200 x 9 artists (over 3 days)	\$1800
Kai/ catering	for opening night only x60 ppl @ \$8 per head	\$480
Total Costs		\$11,068.52
\Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
In kind	On loan from Te Wānanga o Aotearoa, Exhibition furniture; - display table x2 - Standard hireage fee @ \$100 per day x 7 days - kākahu forms x 4 – Standard hireage fee @ \$100 per day x 7 days	\$1400
In kind	Photography includes; catalogue photos and opening night, install.	\$1000

In Kind	Graphic design support (partial Payment)	\$700
In Kind	Artists fees: Workshop facilitation at EXPO by Artists @200 x 9 artists (over 3 days)	\$1800
In Kind Kai/ catering	for opening night only 60 ppl @ \$8 per head	\$480
Total Income		\$5380
Costs less income	This is the maximum amount you can request from CCS	\$5688.52
Amount you are requesting from the Creative Communities Scheme		\$5688.52

Melissa Willison

TAURANGA 3110

QUOTATION

QUOTE #: [REDACTED]

ISSUE DATE: 28/08/2024

Janava Waitere

Otorohanga

Graphic design – Te Ara Oho Exhibition 2025

Description

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

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

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

Ngā mihi

Melissa

Quotation



ROSETOWN PRINT

• T E A W A M U T U •

A Division of Kale Print Limited

Quote No: [REDACTED]
Attention: Jayne

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

Rosetown Print
38 Market Street,
Te Awamutu 3800

[REDACTED] Kale Print

Pages | 1 of 1

Issue Date | 28/08/24

Paylite Boards - [REDACTED]

Printed High Quality CMYK x 1 side on 4mm Paylite
Size: A2 (420x594)
Finishing: Packed

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

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

Subtotal	\$142.92
GST (15%)	\$21.44

Total Price	\$164.36
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Please feel free to give me a call if you have any additional questions or concerns.

Kind Regards

Jayne Fortis

Phone: 07 871 7786

Email: admin@rtprint.co.nz

Quotation



ROSETOWN PRINT

• T E A W A M U T U •

A division of Kale Print Limited

Quote No: [REDACTED]

Attention: Jayne

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

Rosetown Print
38 Market Street,
Te Awamutu 3800

[REDACTED] Kale Print

Pages | 1 of 1

Issue Date | 28/08/24

Corflute - [REDACTED]

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

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

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

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

Kind Regards

Jayne Fortis
Phone: 07 871 7786
Email: admin@rtprint.co.nz

Quotation



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

Quote No: [REDACTED]
Attention: Jayne

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

Rosetown Print
38 Market Street,
Te Awamutu 3800

[REDACTED] Kale Print

Pages | 1 of 1

Issue Date | 29/08/24

630 x 297 folded to A4 brochure

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

Finishing: Packed

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

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

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

Kind Regards

Jayne Fortis
Phone: 07 871 7786
Email: admin@rtprint.co.nz

QUOTE

Wednesday 28 August 2024

J M Waitere

Quote number

GST No: N/A

Description :

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

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

Total Due \$300

Please contact for further details

Ngā mihi

Jamie Waitere

QUOTE

Janaya Waitere

Date
29 Aug 2024

Quote Number

GST Number

Content To Media Ltd
51 Main North Road
Otorohanga 3900

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

Quote

Date: 28/08/2024	Quote Number: [REDACTED]	GST No: N/A
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To: Janaya Waitere [REDACTED]	From: Aisha Roberts [REDACTED]
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Description:

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

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

Wednesday 28 August 2024

J Waitere

Quote number

Description :

Facilitation, organisation, curation and Installation of proposed Exhibition

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

Total Due \$500

Please contact for further details

Tuatara Room Meeting/conference Venue

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

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

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



Tuatara Room Meeting & conference venue

Room Hire:

All hireage prices are GST inclusive

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



Tuatara Room at Otorohanga Kiwi House seats 50

Facilities on site:

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



Kitchen facilities - meeting & conference venue



**Meet
Our Animals**



**Daily
Keeper Talks**



**Find
Us**

8 full days @ \$200 per day

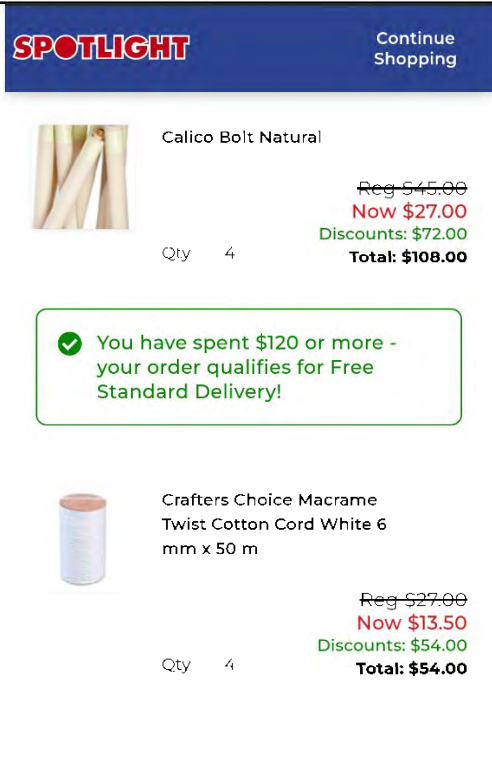
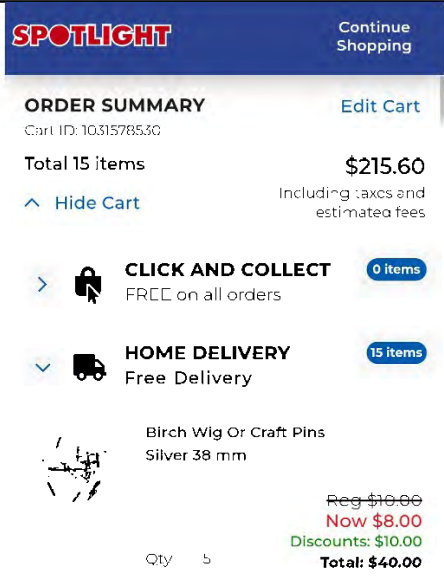
Total \$1600




Or 8 days @ \$350 per 2 days rate

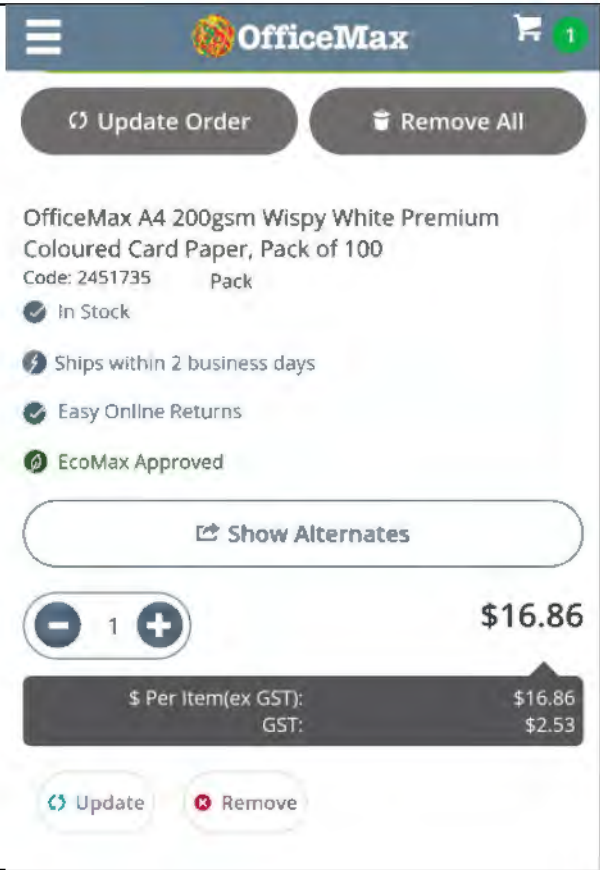
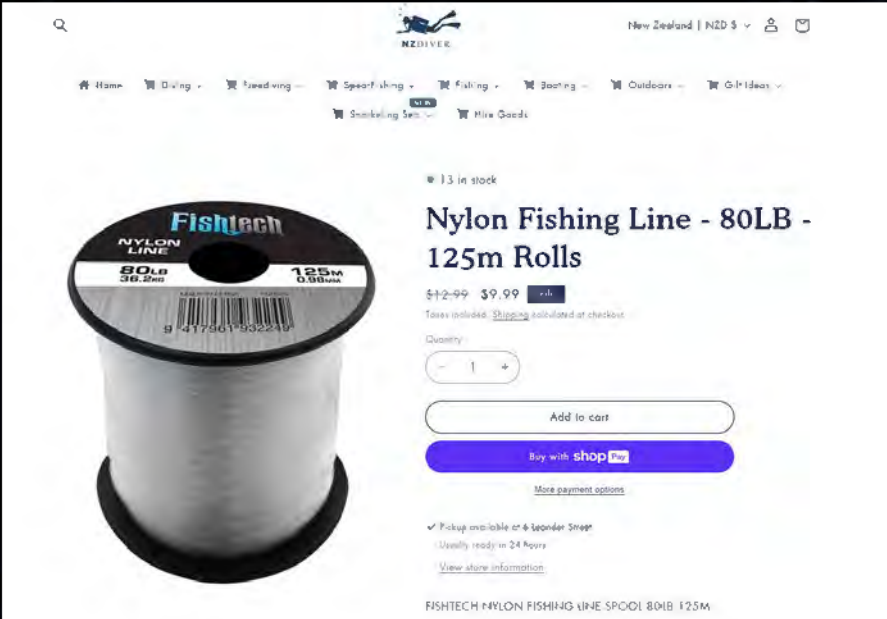
\$350 x 4 = 1400

Total \$1400

Quotes of Miscellaneous consumables.

Store, Item, quantity and Price	Screenshot (estimated cost)
<p>Spotlight Calico fabric x 4 m @ \$45 per metre (normal price) Total \$180.00</p> <p>Crafters Macrame cord 6mm x50m X 4 rolls @ \$27 (normal price) Total price \$108</p>	
<p>Spotlight Craft pins X 5pks @ \$10ea (normal price) Total price; \$50</p>	

<p>Spotlight</p> <p>Double sided adhesive tape x2 rolls @ \$8.50 each total price \$17.00</p>	<div data-bbox="517 194 1040 1077"> <div> <div>SPOTLIGHT</div> <div>Continue Shopping</div> </div> <div> <div>✓ You have spent \$120 or more - your order qualifies for Free Standard Delivery!</div> </div> <div> <div>  <div> <div>Papercraft Double Sided Adhesive Tape White 28 mm x 16 m</div> <div> <div>Reg \$8.50</div> <div>Now \$6.80</div> <div>Discounts: \$3.40</div> <div>Total: \$13.60</div> </div> </div> <div>Qty 2</div> </div> <div> <div>✓ You have spent \$120 or more - your order qualifies for Free Standard Delivery!</div> </div> <div> <div>Subtotal: \$355.00</div> <div>Delivery FREE</div> <div>Discounts: -\$139.40</div> <div>Estimated NZD total: \$215.60</div> </div> </div> </div>
<p>Total cost so far;</p>	<p>\$355.00 with possible discount of \$139.40 new total; \$215.60</p>
<p>Spotlight total</p>	<p>\$215.60</p>
<p>Mitre10</p> <p>Pine Screws 50 pk x1 @26.80 Total price; \$26.80</p> <p>Sisal Rope 9mm x15m X2 @20.42 each Total price; 40.84</p> <p>Subtotal for Mitre 10; 67.64</p>	<div data-bbox="517 1223 1021 2040"> <div> <div>Mitre 10 MEGA Cambridge Open 7:00 AM - 6:00 PM</div> <div> <div>MITRE 10</div> <div>3</div> </div> </div> <div> <div>Your cart items</div> <div> <div>  <div> <div>Treated Pine Screws</div> <div>10g x 100mm Pack of 50 Galvanised</div> <div>362867 . pack of 50</div> <div>Qty: 1</div> </div> <div>\$26.80</div> </div> <div>  <div> <div>Sisal Rope 9mm x 15m Natural</div> <div>246472 . each</div> <div>Qty: 2</div> </div> <div>\$40.84</div> </div> <div> <div>Subtotal</div> <div>\$67.64</div> </div> <div>Showing 2 of 2 Items</div> <div>View Cart</div> </div> </div> </div>

Mitre10	67.64
Total cost so far;	\$215.60 + 67.64 \$283.24
Officemax;	
Officemax Card stock for labels 1x 100pk @ 16.86 Total price; \$16.86	
	16.86
Total cost so far;	\$283.24 +16.86 \$300.1
NZ Diver Nylon fishing line 1x 80LB. 125m roll @ 12.99 each Total price; \$12.99	
	\$12.99

Total cost	\$300.1 \$12.99 \$313.09

Janaya Waitere

PORTFOLIO 2023

KO WAI AU? | WHO AM I?

Ko Maungaroa te Maunga

Ko Marokopa te Awa

Ko Maniapoto te Iwi

Ko MiruMiru te Marae

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

Ko Tangiwai rāua ko Keith Christie oku matua

Ko Jamie Waitere toku hoa rangatira

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

He rau tēnei no te pāharakeke ō Marokopa.



TAKU HAERENGA | MY JOURNEY INTO WHATU KĀKAHU

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

2005 - Started formal study at age 19

2008 - Graduated Bachelor of Maunga Kura Toi

2009 - Became a maamaa to Manaia-Rae

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

2014 – Kaiako for TWoA

2015 – started planting project at Lake Huiputea

2015- 2017 – Bachelor with Honours at WINTEC

2016 – Māui born

2017 – visited Margery Blackman (textile expert)

2018-2020 – Master of Arts at WINTEC

2021 – finished Kaitaka Paepaeroa

2022- Mahuta born



KĀHAHU MĀORI



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

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

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

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

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

Main image: Waikato chiefs Te Moanaroa and Te Awa-i-taia wearing prestige cloaks adapted from 'Māori clothing and adornment – kākahu Māori', Te Ara - the Encyclopedia of New Zealand, **Page 157**
<http://www.TeAra.govt.nz/en/maori-clothing-and-adornment-kakahu-maori> (accessed 26 September 2023)

AKU MAHI WHATU | MY WORKS

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

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

AKU MAHI WHATU | 'TE PUAWAITANGA' 2006-2008

'Te Puawaitanga' 2006-2008



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

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

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

AKU MAHI WHATU | SOME OF MY WORKS

'Te Puawaitanga' 2006-2008 - *continued*

Kaupapa and meanings

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

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

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

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

Materials used:

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



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AKU MAHI WHATU | SOME OF MY WORKS

Post Graduate - Evolution from Pake to Hīeke 2015



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AKU MAHI WHATU | SOME OF MY WORKS

Post Graduate 2016



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

AKU MAHI WHATU | SOME OF MY WORKS

Hīeke Neinei; 2016



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

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

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

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AKU MAHI WHATU | SOME OF MY WORKS

Kahu Tōi; 2016



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

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

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

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

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

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

AKU MAHI WHATU | SOME OF MY WORKS

Masters project; Kaitaka Paepaeroa 2018 - 2022



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

What is a Kaitaka Paepaeroa?

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

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

AKU MAHI WHATU | SOME OF MY WORKS

Masters project; Kaitaka Paepaeroa 2018 - 2021

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

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

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

As i wove her, it was bought to my attention that i should wear her at my wedding (Dec, 2020).

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

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

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



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

COMMUNITY PROJECTS I HAVE BEEN A PART OF:



LAKE HUIPUTEA PLANTING PROJECT 2015





TAE MĀORI WORKSHOPS



TAE MĀORI



WAHAKURA WĀNANGA



WAIKAWA FOR KORONEIHANA



FEATHER WĀNANGA



APPLICANT; KORAKONUI SCHOOL

Are you applying as an individual or group?

(select one):

group

Full name of applicant:

Korakonui School

Contact person (for a group):

Cynthia Port

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:

[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:

Brief summary of the project:

Pottery workshop for our Year 7-8 class with local potter Wilma Jennings followed by an exhibition at the school.

Where will it happen?

-Venue

-Area or town where your project will take place;

At Korakonui School, Otorohanga District

Start date of your project;

- remember it cannot begin before May 2024

01/06/2025

End date of your project

- you have until June 2025 to complete

28/11/2025

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.

25

Number of viewers/audience members:

(must be completed, please estimate if not sure)

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

Funding criteria (select one option):

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

Artform or cultural arts practice that best describes your project

(select one option):

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.

This workshop with Wilma will provide an opportunity for our rural students to experience working with and being tutored by an expert professional potter using the medium of natural clay. They will be taught basic pottery skills that will be able to be transferred to future art projects. Each part of the figurine will use different techniques. Technically this workshop will develop fine motorskills, and will involve working with form, colour and texture. Students will begin to understand the concept of self expression through art. Providing opportunities such as this workshop for our students at this level can help create a spark for the arts that can then be further expanded upon at Secondary School. This project will also expose the students to how a career in the Arts is a viable option. We are requiring funding for this project as our school does not

have sufficient funds to provide this opportunity to our students. We ran this workshop in 2022 and it was a really amazing opportunity for our senior students. They made beautiful creations and were really engaged in the process.

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)

1525

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

(note; please write in numerals only)

1525

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?

Wilma (the potter/artist) will do a workshop with the children in Bayley Class at Korakonui School. She will then take the creations to fire in her kiln. These will be returned to the school and the children will paint/varnish them. An exhibition of their craft will then take place at school. This exhibition will be open to the parents of the Bayley Class students, as well as the rest of the staff and students at school.

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?

1) The artist: Wilma Jennings is a local professional potter in our rural community. (<https://www.wilmajdesign.co.nz>). She has a studio where she works and exhibits and also runs holiday programmes for local children. Additionally she runs online classes. We are delighted that she is available to share her skills with our students. 2) The students: Bayley Class at Korakonui School is a Year 7-8 Hub of twenty five 11-12 year

old children who are taught by Matua Fraser. Korakonui School is in a rural community in the northeastern part of the Otorohanga District Council.

The criteria/ Ngā paearu:

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

-access and participation in the arts

-diversity of the arts

-or young people in the arts

This workshop will be available to all the students in the Bayley Class Hub. All younger students will be able come and view the Bayley Class pottery exhibition.

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:



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

No

Do NOT include GST in your budget

Include GST in your budget

Project costs	Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Pottery Quote from Wilma Jennings	Module 2 (Double Session) with Free Pick and Mix Module	\$1,482
Additional Materials	Paint, Varnish, Brushes, Wire	\$43.48
Total Costs		\$1,525
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		\$1,525



26th February 2025

Ōtorohanga Creative Communities

To Whom It May Concern,

On behalf of Kōrakonui School, I would like to extend my sincere gratitude to Ōtorohanga Creative Communities for the opportunity to apply for funding to support an exciting and enriching experience for our students. We are seeking funding to facilitate a pottery workshop, building upon the success of a similar initiative in 2022. That previous workshop was an incredible experience for our students, allowing them to explore creativity in a hands-on, engaging way that they would not have otherwise had access to.

We fully acknowledge that the Creative Communities Grant is not intended to fund activities that are part of our regular school curriculum. I would like to assure you that this pottery workshop is an enrichment opportunity beyond our standard curriculum offerings. While the workshop will take place during class time, pottery is not a subject we are able to provide within our usual school program. Without this grant, we would be unable to offer this unique and inspiring experience to our students.

We are extremely grateful for the chance to apply for this funding and truly appreciate your support in fostering creativity within our school community. Thank you for your time and consideration.

Yours sincerely,

Tom Cochrane
Principal, Kōrakonui School

Funding Proposal for Ceramic Art Project with School Children

Project Overview

This proposal outlines a hands-on ceramic art project designed for **25, 12 year school children**.

The project encourages creativity, fine motor skill development, and an appreciation for the ceramic process. The sessions will be guided by Wilma Jennings, from Wilma J Design, a professional ceramic artist, ensuring an engaging and educational experience.

Session Options and Costs

Option 1: Single-Session

Module 1 (90 Minutes)

Activity:

- Students create a **four-legged animal** (e.g., horse, cow, sheep).
- Each animal is crafted using **no more than 1kg of clay** and undergoes **one kiln firing**.
- Once fired, students can complete their pieces using **school-supplied acrylic paints and school-supplied clear varnish, to be applied in their own time**.

Total Cost for 25 Children: \$712.40

(Covers all teaching, (including tools) clay and firing costs.)

Optional Enhancement:

- **Colouring with underglazing immediately after construction as part of the session (before firing): +\$140**
- **Total with underglazing: \$852.40**

Option 2: Double Session with Module Two (2 hours)

Activity:

- Students create a **figurine** using **no more than 1kg of clay** and incorporating some of the skills learnt in Module 1, and the finished item undergoes **one kiln firing**.
- Once fired, students can complete their pieces using **school-supplied acrylic paints and school supplied clear varnish, to be applied in their own time**

Total Cost for 25 Children: \$712.40

(Covers all teaching, (including tools) clay, and firing costs.)

Optional Enhancement:

- **Colouring with underglazing immediately after construction as part of the session (before firing): +\$140**
- **Total with underglazing: \$852.40**

Opting for 2 sessions has a Bonus: 'Pick & Mix' Module – Free Extra Session of 1 hour

Offered when students complete Module 1 and 2

- Students utilize **recycled clay leftovers** from their main projects.
- Creative options include:
 - **Tile making** (textured or designed tiles).
 - **Name tags** (personalized with engraving).
 - **Small creatures** (mini animal figurines).
 - Bells and whistles
 - Small mug
 - Free to explore ideas

Value: Included at no additional cost when enrolling in the **two-session program**.

This Bonus module provides an additional opportunity for students to explore creative techniques while reinforcing sustainable practices by using leftover materials.

Summary of Funding Request

This grant will cover the **full cost** of materials, instruction, and firings for the selected session structure. The project will provide students with a **meaningful hands-on experience in ceramic art**, allowing them to explore sculpture techniques, develop creativity, and take home a professional-quality artwork.

Total Funding Request:

- **Single- only Module 1 (with underglazing option): \$852.40**
- **Double - additionally Module 2 (with underglazing & free Pick & Mix Module module): \$1704.80**

This proposal presents a structured, engaging, and high-value opportunity for students.

Proposed Exhibition of Student Artwork

Additionally, we propose the **possibility of a public exhibition** to showcase the students' work at a local venue, allowing them to take pride in their artistic achievements and share their creativity with the wider community.

APPLICATION; ŌTOROHANGA CREATIVE CONDUIT / REBECCA DOWMAN NGAPO

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Rebecca Dowman-Ngapo for the Ōtorohanga Creative Conduit

Contact person (for a group):

REBECCA NGAPO

Street address:

[REDACTED]

Town/ City:

Otorohanga

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

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



Bank account number:

-please double check the numbers are correct



Ethnicity of applicant/group:

(you can select multiple options)

New Zealand European/Pākehā

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

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

No

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

Council mail-out

Project name:

Ōtorohanga Creative Conduit Subsidised School Holiday/Weekend Workshops

Brief summary of the project:

To deliver a series of subsidised creative workshops. The majority of the subsidised workshops will be aimed at school aged participants mainly during school holidays with some weekend or short run afterschool workshops. Some more experienced tutors are more expensive to bring in or require more expensive material costs, but rather than excluding members of the community due to the high workshop costs, the project plans on using CCS funding to subsidise such workshops for the community especially those for school aged participants. Majority of the kids workshops are to be run by OCC organiser Rebecca Ngapo with additional kids and adult specialty workshops run by other tutors in our region and beyond.

Where will it happen?

-Venue

-Area or town where your project will take place;

Ōtorohanga Museum, 15 Kakamutu Road, Ōtorohanga - or alternative Ōtorohanga location for messier workshops

Start date of your project;

- remember it cannot begin before May 2024

01/07/2025

End date of your project

- you have until June 2025 to complete

30/04/2026

Number of active participants:

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

please estimate if not sure.

School aged participants - 12-16 participants per workshop, 2 workshops a day so about 50-55 kids a holiday block, - 12-25 per weekend workshop block, - 8 per 4 week afterschool block, Adult workshops run from 8-20 participants depending on the workshop

Number of viewers/audience members:

(must be completed, please estimate if not sure)

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

N/A

Funding criteria (select one option):

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

Artform or cultural arts practice that best describes your project

(select one option):

Craft/object art

Which activity best describes your project:

(select one option)

creation only

Cultural tradition of your project;

(select one option):

Other

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

-Describe your project in more detail.

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

Creativity has never been more important in our community for mental health and social wellbeing. For this project I am planning on delivering a series of subsidised creative workshops for the whole community and especially our youth. Some more experienced tutors are more expensive to bring in or require more expensive material costs, but rather not bringing these experiences in to our town or excluding members of the community due to the high workshop costs, the project plans on using CCS funding to subsidise such workshops for the community - especially those for school aged participants. Majority of the kids workshops are to be run by OCC organiser Rebecca Ngapo with additional kids and adult speciality workshops run by other tutors in our region and beyond. Sometimes a student helper is employed if a workshop has been overbooked or if it is a more complicated workshop ie printing etc

When I started running the OCC initially kids workshops were about \$30-35 per child to cover the venue/material costs. In these workshops I found I either got barely enough participants to run or not enough for the workshop to go ahead. When I began lowering workshop fees to around \$15 per person - with the help of funding, I found workshops would full up with a variety of participants aged from 4-15. When I ran more expensive

adult/teen workshops it was often hard to hit minimal running numbers unless the workshop was under a certain amount i.e \$100-180ish for a weekend workshop. With workshops where the materials are the biggest cost – ie clay or painting workshops it can be hard to hit minimum numbers unless the cost of the workshop is lowered with the help of funding. Initially there were some really amazing abstract art and life drawing workshops that did not run because the cost was too high due to the materials and having an experienced higher priced tutor – which they rightfully should be. Another example was the animation workshop – which did not run the first time I advertised it at full price, but as soon as I dropped the workshop fee down, we had at least 5 teens and 3 adults join. Finding workshops that engage our rangatahi are notoriously hard and to be able to subsidise this workshop meant we were able to reach this section of our community and I would like to do so again.

The Ōtorohanga Museum has offered the OCC venue hire in their newly reorganised spaces and we are also hopeful of finding another local space for messier workshops.

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

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

(note ; please write in numerals only)

\$3,248

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

(note; please write in numerals only)

\$2,498

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

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

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

Workshops are advertised through social media, school newsletters etc at least 4 weeks prior. Bookings are made online via the OCC Humanitix booking platform and all confirmations, reminders and general correspondence is handled by Rebecca Ngapo. In the case of a school holiday workshops 2 are planned per day running 2.5-3 hours. Workshop doors are open 15 min prior to a workshop starting – AM sessions start at 9 or 9:30 and run until 12pm. PM Workshops run from 12:30 to 3 or 3:30pm. Often students

will sign up for the whole day and bring lunch some students just do either am or pm workshops. All students are signed in at the start and out at the end with parent current contacts and photo permissions on the sign in forms. Once the workshop starts there are introductions/H&S then a skill based component is worked through. Then there are usually 1-2 projects that are worked on using the learnt skills resulting in 1-2 take home artworks ranging through a variety of mediums like painting, print, sculpting, upcycling etc. Some workshops, ie clay, run once a week over a couple to several weeks for about 2-3 hours a session. This allows time for items to dry/set etc and allows for more in depth projects to be created. We are planning on holding some longer term classes if we can secure a space that can cope with messier activities and if things can be stored on site.

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 workshops will be organised and/or run by, Rebecca Ngapo. An Ōtorohanga based visual artist specializing in watercolour. Rebecca has a background in fashion design, primary teaching and camp directing and she has run several workshops for adults and teaches art classes to home schooled students. In 2024 she facilitated 12 adult/teen workshops and 13 kids workshops in her role running the Ōtorohanga Creative Conduit. In 2024 there were 13 different tutors wanting to share their skills & passions with our community – 6 from Ōtorohanga, 1 from Cambridge, 1 from Hamilton, 3 from Te Awamutu, and 1 from South Auckland. Some of these tutors ran specialised workshops that would not have been run without these tutors bringing their skills to our community ie Maori Weaving, adults and kids clay, animation, tai chi etc. There were 217 bookings for workshops, 156 of these were for kids aged 5-14. Workshops were and will be advertised on the OCC Facebook & Instagram pages, through email lists from previous workshop participants and the Information Centre. Participants also have an opportunity to follow the OCC host page on the Humanitix booking platform which notifies followers when a new workshop is put up.

The criteria/ Ngā paearu:

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

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

-access and participation in the arts

- diversity of the arts**
- or young people in the arts**

By subsidising workshops we are allowing greater participation and access to arts for our community especially for those children who are not sport inclined. We have previously offered and will continue to offer free workshop places to workshops by those in dire need, people just need to contact me and if the workshop is not already filled then they can take a free spot.

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 form is completely redacted with black ink, obscuring all text and structure within that section.

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 form is completely redacted with black ink, obscuring all text and structure within that section.

Any other supporting documents:



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

Yes I agree.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

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

Are you GST registered?

Yes

☐

Do NOT include GST in your budget

No

☒

Include GST in your budget

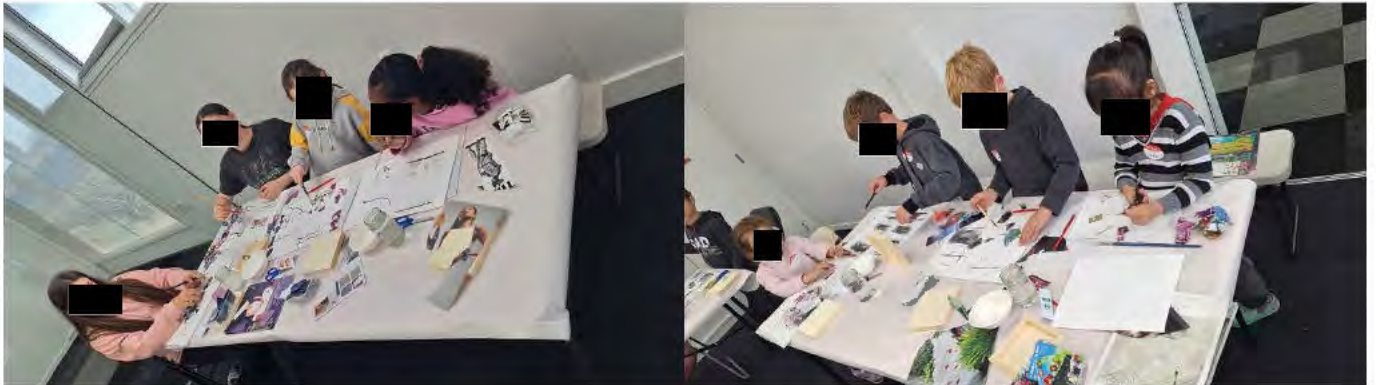
☐

Project costs	Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item <i>eg hall hire</i>	Detail <i>eg 3 days' hire at \$100 per day</i>	Amount <i>eg \$300</i>
Venue Hire	Approx. 20 days hire @ \$50 a day	1000
Tutor Fees	Approx. Average \$40 per hour for 30 hours	1200
Consumable workshop Materials	Printing inks, printing materials, glue, chalk pastels, masking tape, canvas, quilling paper, etc	1048
Total Costs		
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income <i>eg ticket sales</i>	Detail <i>eg 250 tickets at \$15 per ticket</i>	Amount <i>eg \$3,750</i>
Total Income	Kids tickets \$15 x 50	\$750
Costs less income	This is the maximum amount you can request from CCS	2498
Amount you are requesting from the Creative Communities Scheme		

Workshop Imaghes

Kids School Holiday Workshops

Mini Abstracts Workshop



DIY Tee Shirt Transfer Workshop



Watercolour & ink workshop



Secret Moneybox





Kids Clay Workshops



Adult/Teen Workshops Images: Drawing and Maori Weaving



Vision boarding



Chalk Pastel workshop



Animation with AI workshop





Tai Chi & Art



APPLICANT; 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 & Liz Cowan

Street address:

[REDACTED]

Town/ City:

Otorohanga

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

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

[REDACTED]

Bank account number:

-please double check the numbers are correct

[REDACTED]

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 staff member

Project name:

Ōtorohanga Museum Kids Club Project

Brief summary of the project:

Using as inspiration Te Awamutu Museum's Tui and Tama Club and Kihikihi's Space Centre we would like to set up a series of activities that focus on elements within the museum and special events around our region/country and world. These include: - Monthly art/craft activities where families can come in and create something to be added to a museum display or taken home. - Organising creative activities such as movie sessions, quizzes or scavenger hunts Identifying items in the collections and providing opportunities for "Learning on the go".

Where will it happen?

-Venue

-Area or town where your project will take place;

Ōtorohanga Museum, 15 Kakamutu Road, Ōtorohanga 3900

Start date of your project;

- remember it cannot begin before May 2024

07/06/2025

End date of your project

- you have until June 2025 to complete

04/05/2026

Number of active participants:

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

please estimate if not sure.

The activities would operate as drop in 10-30min time frames. So numbers could be 10 at a time and this could change often so up to about 50 kids a month - maybe less initially.

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?

Once the Kids Club project is advertised and underway potentially 50 kids /month. (Initially this may be less until the Kids Club builds momentum.)

Funding criteria (select one option):

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

Artform or cultural arts practice that best describes your project

(select one option):

Multi-artform (including film)

Which activity best describes your project:

(select one option)

creation and presentation

Cultural tradition of your project;

(select one option):

Other

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

-Describe your project in more detail.

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

In recent years the museum has undergone significant changes, renovations and reorganization including a refining and downsizing of the displayed collection. We have created community spaces (e.g. hosting ArtBeat, Ōtorohanga Creative Conduit workshops, te reo classes and offering a meeting space for community groups). In the future we would like to develop creative ways to engage the community, especially families and teens/children. This will encourage participation in arts and crafts and interaction with the museum and our local taonga and history. The project, run by museum Creative Coordinator Rebecca Ngapo, will create museum activities and a 'Kids Club' to encourage families and younger members of the community to regularly visit and engage with the Ōtorohanga Museum and its taonga/history, while accessing and participating in free art and craft activities. Activities may include: - Running a competition to name the 'Kids Club' and create a mascot/logo. - Monthly or quarterly 'Kids Club' meetings - Regularly launching FREE community creative activities that encourage exploring and learning about the artefacts in the museum. The Ōtorohanga Museum has many significant items of local importance including one of the largest collections of Ngāti Maniapoto artefacts. There are many interesting items that deserve to be highlighted and explored via creative activities. Our collection also includes many historical filmstrips. (We have some great local filmmakers that we could encourage to run some movie sessions). Once the 'Kids Club' is set up a new activity will be launched

on the first Saturday of every month or alternate month which is linked to an area or item in the museum and a local/regional celebration or event. An area will be set up in the church building with art/craft materials and examples/instructions for the activity, so families can come and create during museum hours. Other activity ideas/worksheets will be placed in the original Court Records Cupboard in the courthouse with visitors encouraged to investigate areas of the museum and complete a variety of creative activities.

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

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

(note ; please write in numerals only)

\$2,004

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

(note; please write in numerals only)

\$2,004

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 creative station will be set up in the church building. Once a month there will be a staff member on site to run a free “Come and Go” activity around the monthly/bi-monthly theme. The rest of the month the activity will remain set up with instructions for drop ins. There is the option to create various displays/projects e.g. a monthly art project – sometimes individual, sometimes collaborative - simple colouring-in activities, a museum activity or craft, a follow up “take and do at home” activity. Initially there will be a process of community engagement to create the museum’s ‘Kids Club’ – where families/kids/the public participate in creating a mascot, help design a logo etc. This will help build public awareness of the project before starting to offer the activities. Following the initial set up there will be a monthly/bi monthly focus relating to the museum and our community. Some examples:- - June - Matariki – the seven stars seen from our area, harvesting – agricultural display at museum – gratitude artwork/craft creating stars - July - Winter – forestry display – link to local significant tree – Huipūtea, create baskets/weaving looking at the museum’s woven artefacts. Create a

collaborative korowai - August – Te Waonui o Tāne – waka – look at transportation artefacts in the museum –the waka, “Invalids Carriage”, horse and cart, butcher’s bike, etc - September – Maori Language week – labelling items in the museum – scavenger hunt to find Maori labels on museum items - October – Movies at the Museum – invite local movie makers and offer movie days/nights, the museum has lots of historical filmstrips that could be played at special times - November – Main Trunk Line completed November 1908 – look at Turning of the sod, wheelbarrow in Te Waonui o Tāne, Railway, - sly grogging link to museum Lock Up – perspective artworks - December - Kiwi Christmas –NZ families celebrating Xmas – look at some of the specialty items in the museum’s Domestic Room, Christmas crafts to take home - Jan – Cultural Celebration – immigration and early settlers to Ōtorohanga, looking at how and why our town began - Feb – Toys – historic toys etc - March – Rewi Maniapoto – Battle of Orakau - April – ANZAC – ANZAC room at museum – Maniapoto Maori Battalion, Lieutenant Spencer Westmacott etc - May – NZ Music Month – looking at musical instruments within the museum i.e. gramophone, old radios etc Create musical Instruments, look at traditional instruments Monthly activities could change depending on if a relative event comes up or based on feedback from the community or museum committee members..

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?

Ōtorohanga Museum Creative Coordinator Rebecca Ngapo will organise and facilitate the monthly crafts and creative activities in her role as Creative Coordinator within the museum. Rebecca will also be in charge of the marketing and advertising of the (to be named) Creative ‘Kids Club’ via the museum Facebook page. President Maggie Hughes and Museum Director Liz Cowan will be instructed on the monthly activities and promote these to visitors, but do not need to oversee the activity as there will be examples & instructions etc. Rebecca is a local artist with a background in primary teaching, she also runs the Ōtorohanga Creative Conduit which provides workshops and school holiday creative programs and teaches home school art classes. Whereas in these roles the planned activities require teaching/guidance and take several hours there is also a need for shorter independent creative activities which can be made in family/friend units and the Museum Kids Club will fill this need and build on the idea of the museum being a creative ‘living’ space and develop repeat visits.

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**

We are providing access and participation in the arts by offering free art and craft activities to families and children in our community. There will be access to historic film reels, slides and movies plus the rest of the amazing history and culture of our community that is on site at the museum.

The budget/Ngā pūtea:

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

Examples of costs can include ; kinds of materials, artist fees, tools, equipment rental, venue rental etc.

You need to gather quotes to get a realistic idea of what the project will cost.

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

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



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

Yes I agree.

Ōtorohanga 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>
Materials	Markers, scissors, glue sticks, clip boards, paper, pencils, paint, brushes, felt, and additional materials needed per monthly activity	960
Staff	3 hours a month set up outside normal museum staff hours – 36 total hours .	\$1044
Venue	In kind	
Total Costs		
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income <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	2004
Amount you are requesting from the Creative Communities Scheme		\$2004

CREATIVE COMMUNITIES FUND SCHEME (CCS)																	
R2 2024/2025 Available Funds this round \$8,329.44	Project Name	Project Summary	Funding Criteria	Artform/ Cultural Tradition	Where will it happen?	How long and when will it happen?	Previously funded?	What will the funds actually pay for?	Total Cost of Project	Requested funding	*Committee Input* Your total amount to fund this project \$	*Committee Input* Referring to the full applications please mark between 1 and 4 The Idea (mark 1 is Low , 4 -High)	*Committee Input* The Process Referring to the full applications please mark between 1 and 4 (mark 1 Low - 4 -High)	*Committee Input* The People (mark 1 Low - 4 -High)	*Committee Input* How strongly the project aligns to the Funding Criteria (see column D) either; 1.Access and Participation, 2.Diversity, 3.Young People (mark 1 Low - 4 -High)	*Committee Input* The Budget (mark 1 Low - 4 -High)	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
Circus Surrus	"Sensory Circus Show"	Presentation Sensory friendly circus performance for Ōtorohanga children especially those with special needs.	Access and Participation	Theatre, European	Te Awamutu (due to appropriate theatre facilities)	Four x 45 minute shows (date/month tbc)	New applicant	Theatre hire, equipment hire, artist and technician fees, food, travel, hotel (one night)	\$4,608.56	\$4,608.56	\$						
Encore	"Encore Academy"	Workshops/Presentation team of tutors working with approximately 25 participants in Ōtorohanga Through 8 Saturdays from July 2025 to June 2026 (we to increase competency in musical theory and singing in groups.	Access and Participation	Music, European	Baptist or Anglican Church Ōtorohanga	Over four Saturdays, between July and Nov 2025	\$2176 in Round 2, 2023/24, \$1416 in Round 2, 2022/23 \$1000 in Round 2 2021/22	Vocal and music theory tutors, pianist, venue hire, scholarship support for low income students, volunteer koha, musician workshop	\$3,540	\$1,940	\$						
Janaya Waitere <i>*nb; rolled over from previous Round 1 on request of applicant</i>	"Ka mua Ka Muri" "Walking backwards into the future".	Presentation/Exhibition Group exhibition of the weaving collective "Te A.O Whatu" work. Live demonstrations in a three day weaving skills expo.	Access and Participation	Nga toi Maori/ Maori	The Kiwi House, Tuatara Room, Ōtorohanga	19 June - 27 June 2025, nine days	\$3,887 in Round 2 2022/23	Printing, marketing, venue hire, curator and artist fees, video, materials, opening night kai	\$11,068.52	\$5,688.52	\$						
Korakonui School	"Pottery Workshop for Bayley Class"	Workshop Pottery workshop for our Year 7-8 class (25 students) with local potter Wilma Jennings followed by an exhibition at the school.	Creation and presentation	Craft / Object, European	Korakonui School	June - November 2025	\$5929 in Round 2, 2022/23	Tutor fees, materials	\$1,525	\$1,525	\$						
Ōtorohanga Creative Conduit / Rebecca Dowman Ngapō	Ōtorohanga Creative Conduit Subsidised School Holiday/Weekend Workshops	Workshops subsidised creative workshops, led by tutors, for children and adults , offering various creative activities and skills	Access and Participation	Craft / Object, European	Ōtorohanga Museum, and possibly other venues	July 2025- April 2026	\$3,000, Round 1 2023/24 \$3,297.89, in Round 2 2022/23 -- One off Festival Fund - (sole applicant) for 'Art Beat Festival' granted \$6,661.34, in Round 2 2023/24	Subsidising the costs of the workshops inc ; Venue hire, Tutor fees and materials to make tickets more affordable	\$3,248	\$2,498	\$						
Ōtorohanga Museum	Ōtorohanga Museum 'Kids Club'	Workshops monthly creative workshops, led by tutors, for children and families, various activities	Access and Participation	Multi Art Form	Ōtorohanga Museum	July 2025- April 2026	\$1554 in Round 1 2024/25	Staffing fees, Materials,	\$2,004	\$2,004	\$						
Total Available this round	\$8,329.44	Total available this round						\$8,329.44		\$18,264.08							



Contact us

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FRONT COVER:

*Winter Fairy, Dunedin Midwinter Carnival
2023.*

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

1. Introduction to the Creative Communities Scheme

The purpose of the scheme

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

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

Creative New Zealand's partnership with local councils

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

Creative New Zealand is New Zealand's national agency for developing the arts. We encourage, support, and promote the arts in New Zealand for the benefit of all New Zealanders.

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

Some councils, in turn, contract a third party to distribute these funds to local arts projects.

Funds and funding rounds

Each city or district council receives an annual allocation of funds from Creative New Zealand. The total allocation received by each local council consists of:

- a base grant of \$15,000
- an allocation of \$0.60 per head of population in the relevant area
- a GST component.

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

Assessment committees

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

2. Assessment committees

Role of assessment committees

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

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

Other functions of committee members include:

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

Membership and make-up of assessment committees

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

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

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

Size of the committee

There is no specific requirement for the number of members an assessment committee must have.

However, Creative New Zealand strongly recommends that there be at least seven, and not more than 11 members. A committee of nine members works well; having an odd number also assists with voting.

Who sits on the committee

Each assessment committee consists of representation from local councils, community arts councils and the community.

Representation from local councils and community arts councils

- Councils may appoint up to two representatives to the assessment committee. These may be elected councillors or community board members with an arts and culture focus or knowledge. Elected councillors and local board members must not make up more than half of an assessment committee.
- Each community arts council in the local area has the right to have a representative on the assessment committee.

Community arts councils are organisations that have been gazetted under the Arts Council of New Zealand Toi Aotearoa Act 2014 or previous versions of this Act. (The New Zealand Gazette is the official Government newspaper.)

Community representatives

Community representatives on the assessment committee must be familiar with the range and diversity of local arts activities. Membership of the committee should reflect the make-up of the local community eg, young people, recent migrants, Asian residents, and local Māori and Pasifika peoples.

At least one member must be of Māori descent and have local knowledge of Māori arts activity. CCS Managers are encouraged to consult with local iwi regarding Māori appointments.

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

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

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

Community representatives must be elected in a public and open way by the existing assessment committee after a public nomination process. This can be done by:

- calling for written nominations through newspapers, community noticeboards, direct mail-outs, and websites, with representatives being elected by the committee from these nominees
- convening a public meeting so the public can make nominations, with representatives being elected by the committee from these nominees.

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

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

Term of membership

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

This term limitation does not apply to council or community arts council representatives however we do recommend rotation of council and community arts council representatives to keep the committee fresh.

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

Chairperson

Each year the assessment committee should elect a chairperson.

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

Management of committee meetings

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

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

Dealing with conflicts of interest

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

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

Direct conflicts of interest

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

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

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

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

Indirect conflicts of interest

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

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

Alternatively, the applicant can withdraw the application.

Perceived conflicts of interest

There is potential for a perceived conflict of interest when a CCS application is made by a

family member, friend, or associate of a committee member, or by an organisation associated with the committee member. Exactly how this should be dealt with will depend on the situation and particular relationship.

Immediate family and governance or commercial relationships

Committee members must declare a conflict of interest if:

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

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

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

Other relationships

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

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

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

Recording conflicts of interest

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

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

Creative New Zealand supports assessors

Meetings and workshops

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

Advice

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

3. Eligibility requirements and funding criteria

Eligibility requirements for CCS

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

• The applicant

- If the applicant is an individual, they must be a New Zealand citizen or permanent resident.
- If the application is from a group or organisation, they must be based in New Zealand.
- If the applicant has already received funding from CCS for another project, they must have completed a satisfactory Project Completion Report for the other project before they can make another application, unless the other project is still in progress.

- **The application**

- The application must be on the standard application form provided by Creative New Zealand for the scheme.
- The declaration must be signed.

- **The proposed project or proposal must meet all these criteria:**

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

Funding criteria

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

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

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

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

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

Access and participation

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

- performances by community choirs, hip-hop groups, theatre companies, or poets

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

Diversity

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

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

Young people

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

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

Costs that can't be funded

The types of costs that can be funded include:

- materials for arts activities or programmes
- venue or equipment hire
- personnel and administrative costs for short-term projects
- promotion and publicity of arts activities
- reasonable requests to provide food for artists, participants, and audiences for community arts activities.

Projects that can't be funded

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

- Projects without an arts focus, eg:
 - puzzles, upholstery, magic, model-making, commercial design, commercial fashion design, fitness-based dance (such as aerobics or gymnastics), and martial arts (such as tai chi or karate)
- Film festivals presenting films made outside the local area
- Fundraising activities eg:
 - benefit concerts to raise funds to buy a capital item or to pay for another activity.
- Projects within the scope of other sectors or organisations, eg:
 - arts projects in schools or other educational institutions that are the core business of that institution or are normally funded through curriculum or operating budgets (see section below: Creative Communities Scheme and schools)
 - projects that mainly deliver outcomes for other sectors eg, health, heritage, or the environment.
- Council projects, which are any projects developed and run by a council or its subsidiary. This includes council-controlled organisations (CCOs), libraries, art galleries, museums, performing arts venues, economic development agencies and/or bodies that are 50% or more controlled by a council or group of councils.

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

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

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

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

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

CCS funding is available for new artworks as part of marae projects such as tukutuku, whakairo, whāriki and kōwhaiwhai. Applications for funding for marae facilities or restoration projects should be made to the [Oranga Marae fund](#) which is administered by Te Puni Kōkiri and the Department of Internal Affairs.

Specific costs that can't be funded

The following costs cannot be funded by CCS grants:

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

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

Creative Communities Scheme and schools

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

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

What school activity can CCS support?

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

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

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

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

Support under other Creative New Zealand funding programmes

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

Information about the other funding opportunities we provide is available on our website: www.creativenz.govt.nz

4. The assessment process

Key guidelines for assessors

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

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

Stages of the assessment process

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

1. Eligibility requirements are checked – the CCS Manager checks that the application is eligible to be considered by the assessment committee.
2. Eligible applications are distributed to assessors – the CCS Manager distributes all the eligible applications to the individual assessors.
3. The Assessment Scale is applied to applications – individual assessors mark each application against the Assessment Scale, using the Application Marking Sheet to record a mark out of 20. They then return these marks to the Manager.
4. A ranked list is created – the CCS Manager collates the assessors' marks and creates a ranked list of all applications, from the highest marked to the lowest.
5. Applications are prioritised, and funding is allocated – the assessment committee meets to discuss the applications and decide which should have priority for funding.
6. All applicants are notified – the CCS Manager notifies each applicant in writing of the assessment committee's decision about their application.

Applying the Assessment Scale

Number of assessors per application

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

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

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

Your manager will provide you with:

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

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

How the Assessment Scale works

Based on the information provided in each application for Creative Communities Scheme funding, the members of the assessment committee give a mark from 1 to 4 for each of the five assessment areas set out below.

The individual marks for each assessment area will provide a total score out of 20. These are then averaged, and a ranked list is created listing the applications with the highest scores at the top.

How the Assessment Scale works

Based on the information provided in each application for Creative Communities Scheme funding, the members of the assessment committee give a mark from 1 to 4 for each of the five assessment areas set out below.

The individual marks for each assessment area will provide a total score out of 20. These are then averaged, and a ranked list is created listing the applications with the highest scores at the top.

The five assessment areas

Area 1 The idea/Te kaupapa

What is it the applicant wants to do?

Give a mark based on your assessment of how strong and well-developed the idea behind the proposed project is.

4	The idea / kaupapa is extremely strong and well-developed.
3	The idea / kaupapa is generally strong and has merit
2	The idea / kaupapa is under-developed
1	The idea / kaupapa is not developed

Area 2 The process/Te whakatutuki?

How will the applicant carry out the project, and where and when?

Give a mark based on your assessment of the process (creative and/or practical), planning and timeline put forward for the project in the application.

4	The process, planning and timeline are extremely well-conceived and convincing
3	The process, planning and timeline are mostly well-conceived and credible
2	Some aspects of the process, planning or timeline are well-conceived
1	The process, planning and timeline are poorly conceived and not convincing, and/or key elements of the process, planning and timeline are incomplete

Area 3 The people/Ngā tāngata

Who is involved?

Give a mark based on your assessment of the relevant experience of the individual or group and their ability to deliver the project.

4	The ability and experience of the individual or group involved in the delivery of the project is exceptional
3	The ability and experience of the individual or group involved in the delivery of the project is strong
2	The ability and experience of the individual or group involved in the delivery of the project is below average or unproven
1	The ability and experience of the individual or group involved in the delivery of the project is unknown or not credible

Area 4 The criteria/Ngā paearu

How will the project deliver to the selected criterion?

Give a mark based on how well the proposed project will deliver to the selected criterion.

- | | |
|---|---|
| 4 | The project has the potential to deliver exceptional results under the selected criterion |
| 3 | The project has the potential to deliver strong results under the selected criterion |
| 2 | The project has the potential to deliver limited results under the selected criterion |
| 1 | The project has the potential to deliver minimal or no results under the selected criterion |

Area 5 The budget/Ngā pūtea

How much will the project cost?

Give a mark based on your assessment of how strong the proposed project's financial information is and how reliable its budget is.

- | | |
|---|---|
| 4 | The financial information, including the budget, is realistic, complete and accurate |
| 3 | The financial information, including the budget, is mostly complete, realistic and accurate |
| 2 | The financial information, including the budget, is incomplete and only partly realistic and accurate |
| 1 | The financial information, including the budget, is unrealistic and/or incomplete and/ or inaccurate |

Prioritising applications and allocating funding

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

- what level of support there is among committee members for those applications that scored highly on the Assessment Scale (a total mark between 16 and 20)
- which “middle ground” applications (a mark between 11 and 15) should be given priority
- strategic funding decisions and local funding priorities that may see applications given priority even though they haven’t scored as highly as others.

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

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

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

Taking a strategic approach to funding decisions

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

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

Declined applications

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

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

Specific factors for the committee to consider

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

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

Deciding the appropriate level of funding for an application

Assessment committees should award the amount and type of assistance that they agree is appropriate, regardless of the amount the applicant has asked for. If the committee decides to grant less than the amount asked for, it must be confident the project will still be viable.

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

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

Projects benefiting more than one council area

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

Co-operation and joint support

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

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

Whether your process is formal or informal, it is recommended that Managers (and relevant management) of the adjacent council discuss and agree the following:

- The principles and considerations behind recommending that applicants submit applications to both committees, eg:
 - shared audiences
 - projects that sit across both boundaries

- the funding/infrastructure available in each district for different types of projects
- impacts for applicants
- timing of closing dates
- proportions of requests
- implications of one committee funding and another not.
- Under what circumstances Managers will or won't recommend that applicants submit to both committees
- How Managers will convey this advice to applicants
- How Managers will ensure your advice is consistent
- How Managers will keep each other in the loop.

5. Promoting the scheme locally

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

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

Developing a promotion plan

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

Who needs to hear about the scheme?

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

- Who is driving arts activities locally?
- What's new on the local arts scene?
- How can we encourage applications from a wide range of groups in our community?
- How will we reach young people?

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

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

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

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

Glossary

General terms

Arts: all forms of creative and interpretative expression (from the Arts Council of New Zealand Toi Aotearoa Act 2014, section 4).

Artform: one of various forms of arts practice.

Community: a community may be based around a place, a cultural tradition, or commonly held interests or experiences.

Ethnicity: an ethnic group is made up of people who have some or all of the following characteristics:

- a common proper name
- one or more elements of common culture, which may include religion, customs, or language
- a unique community of interests, feelings, and actions
- a shared sense of common origins or ancestry
- a common geographic origin.

Genre: a category of artistic, musical, or literary composition characterised by a particular style, form, or content; a kind or type of work.

Heritage arts: artistic expressions and forms reflecting a particular cultural tradition or traditions that New Zealand artists and practitioners continue to celebrate and practise, and that are appreciated and supported by New Zealand communities.

Masterclasses: classes, workshops, seminars, or other training offered by experienced and respected artists and practitioners (see also Wānanga).

Territorial authority: a district or city council.

Wānanga: a Māori term for a forum or workshop.

Definitions of artforms

Craft/Object: art includes traditional and contemporary applied arts practices of all the peoples of Aotearoa/ New Zealand, including Māori and Pasifika peoples and the diverse

cultures of people living in Aotearoa/ New Zealand today. Genres include, but are not limited to, ceramics, furniture, glass, jewellery, object making, raranga, studio-based design, tāniko, tapa making, textiles, tivaevae, typography, weaving and woodwork.

For projects involving a design component, artists can apply for funding to develop and/or make new work and for the public presentation of the work, but not for the commercial manufacture or production of a work.

Dance: includes forms of dance that clearly have an arts and cultural focus (as opposed to aerobics, fitness, or martial arts) eg, kapa haka, tango, traditional Highland dancing, hip-hop, classical Indian dance, Pacific dance, ballet, tap and jazz.

Inter-arts: projects integrate artforms of any cultural tradition, combining them to create a new and distinct work. The result of this integration is a hybrid or fusion of artforms outside of Creative New Zealand's existing artform categories.

Literature: includes both fiction and non-fiction

- **'Fiction'** includes, but isn't limited to, novels, novellas, short stories, poetry, children's fiction, young adult fiction, graphic novels, illustrated picture books, and speculative fiction such as fantasy fiction, science fiction, detective fiction, and historical fiction.
- **'Non-fiction'** includes, but isn't limited to, autobiography, biography, essays, social commentary, literary criticism, reviews, analytical prose, non-fiction written for children, young adult non-fiction, and writing about the physical and natural sciences.

Literary activities may include poetry readings, local storytelling, writers' and readers' events, and creative writing workshops. Creative New Zealand does not consider the following to be literature: instruction manuals, guidebooks, phrase books, and do-it-yourself and how-to books (including travel guides, gardening books, and recipe books); bibliographies, dictionaries, encyclopaedias, and professional reference works; newsletters; hymn books; and publisher catalogues.

Māori arts: activities that can be regarded as strong expressions of Māori identity. They include the following types of arts practice, which can also form the focus of workshops, wānanga and festivals:

- heritage te reo-based artforms, such as whaikōrero, haka, karanga and whakapapa recitation, waiata mōteatea, pao and kōrero paki
- heritage material artforms, such as toi whakairo (carving), tukutuku (wall decoration), kōwhaiwhai (painted rafters), and ngā mahi a te whare pora (weaving, textiles, and basketry)
- customary performance arts such as 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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