

OPEN AGENDA



Creative Communities Scheme Committee

Te Komiti Kaupapa Hapori Auaha

Notice is hereby given that an ordinary meeting of the Creative Communities Scheme Committee will be held in the Council Chambers, Ōtorohanga District Council, 17 Maniapoto Street, Ōtorohanga on **Wednesday, 17 April 2024 commencing at 6.00pm.**

Tanya Winter, Chief Executive

4 April 2024

Membership

Chairperson	Upoko	Katrina Christison	Council Representative
Member	Member	Jaimee Tamaki	Council Representative
Member	Mema	Maxine Morgan-Wind	Te Nehenehenui Representative
Member	Mema	Allan Barclay	Community Representative
Member	Mema	Elle Freestone	Community Representative
Member	Mema	Jasmine Teei	Community Representative
Member	Mema	Kiana Ormsby	Community Representative
Member	Mema	Richard Scott	Community Representative

Quorum

A majority of members (including any vacancies).

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.

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No reports.	
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No reports.	
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There are no workshops.	

PLEASE NOTE

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, or its committees', 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.

OPENING FORMALITIES**COMMENCEMENT OF MEETING | TE TĪMATANGA O TE HUI**

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

APPOINTMENT OF A CHAIRPERSON

Section 6 of the Creative Communities Scheme Administration Guide requires the appointment of a Chairperson annually. A person may serve a maximum of three consecutive years as Chair.

Current Chairperson Katrina Christison has served as Chairperson since December 2022 and is eligible for reappointment.

A Senior ŌDC Staff Member will call for nominations for the role of chairperson and will oversee the voting process and declare the result.

Staff recommendation

That the Creative Communities Scheme Committee appoint (*name*) as the Chairperson of the Committee for 1 July 2024 to 30 June 2025.

APPOINTMENT OF A DEPUTY CHAIRPERSON

Section 6 of the Creative Communities Scheme Administration Guide requires the appointment of a Chairperson annually but does not require the appointment of a Deputy Chairperson.

As Ōtorohanga District is a small community, there is a possibility the Chairperson may need to withdraw from the decision-making process for an application or alternatively may be absent from a meeting. Staff recommend a Deputy Chairperson is appointed.

The Senior ŌDC Staff Member will call for nominations for the role of deputy chairperson and will oversee the voting process and declare the result.

Staff recommendation

That the Creative Communities Scheme Committee appoint (*name*) as the Deputy Chairperson of the Committee for 1 July 2024 to 30 June 2025.

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).

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

LATE ITEMS | NGĀ TAKE TŌMURI

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

Should a late item be raised, the following recommendation is made: *That the Creative Communities Scheme Committee accept the late item ... due to ...and confirm the order of the meeting as indicated in the agenda with the late item ... 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.

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: 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.

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

Perceived: 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. 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.

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).

In these situations, the committee member:

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

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

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

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

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 Council's Conflicts of Interest Register.*

CONFIRMATION OF MINUTES | TE WHAKAŪ I NGĀ MENETI

The unconfirmed Minute of the last 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 Creative Communities Scheme Committee meeting held on 4 April 2024.

OPEN MINUTES



Creative Communities Scheme Committee

Te Komiti Kaupapa Hapori Auaha

Minutes of an ordinary meeting of the Creative Communities Scheme Committee held in the Council Chambers, Ōtorohanga District Council, 17 Maniapoto Street, Ōtorohanga on **Thursday, 4 April 2024 commencing at 10.08am.**

Tanya Winter, Chief Executive

4 April 2024

Membership

Chairperson	Katrina Christison	Attended
Member	Jaimee Tamaki	Attended
Member	Maxine Morgan-Wind	Attended
Vacant		
Vacant		

Quorum

A majority of members (including any vacancies).

Senior staff in attendance

Group Manager Business Enablement	Graham Bunn	Attended
Group Manager Strategy & Community	Nardia Gower	Attended via Zoom

ORDER OF BUSINESS

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

OPENING FORMALITIES**COMMENCEMENT OF MEETING | TE TĪMATANGA O TE HUI**

Chairperson Christison declared the meeting open at 10.08am.

APOLOGIES | NGĀ HŌNEA

There were no apologies.

LATE ITEMS | NGĀ TAKE TŌMURI

There were no late items.

DECLARATION OF CONFLICT OF INTEREST | TE WHAKAPUAKANGA PĀNGA TAHARUA

There were no declarations made.

CONFIRMATION OF MINUTES | TE WHAKAŪ I NGĀ MENETI

Resolved CC12: That the Creative Communities Scheme Committee confirm as a true and correct record of the meeting, the open minutes of the Creative Communities Scheme Committee meeting held on 25 October 2023.

Committee Member Tamaki | Committee Member Morgan-Wind

DECISION REPORTS | NGĀ PŪRONGO WHAKATAU

There are no reports.

INFORMATION ONLY REPORTS | NGĀ PŪRONGO MŌHIOHIO ANAKE

There are no reports.

PUBLIC EXCLUDED | TAKE MATATAPU

Resolved CC13: That the Creative Communities Scheme Committee exclude the public from the following parts of the proceedings of this meeting confirming:

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

General subject of each matter to be considered	Ground(s) under section 48(1) for the passing of this resolution	Interest
Item PE1: Appointment of committee members	Section 9(2)(a)	To protect the privacy of natural persons, including that of deceased natural persons

Chairperson Christison | Committee Member Tamaki

The public were excluded from the meeting at 10.10am and were re-admitted at 10.18am.

The following resolution was made in the public excluded session.

Resolved CCPE1: That the Creative Communities Scheme Committee:

- a) Approve the immediate appointment of the following community representatives to sit on the Ōtorohanga Creative Community Scheme Committee for the specified term of up to three years, with allowance to serve a maximum of two consecutive terms:
 - Richard Scott
 - Allan Barclay
 - Kiana Ormsby
 - Jasmine Teei
 - Elle Freestone
- b) That this resolution be made public.

Committee Member Tamaki | Committee Member Morgan-Wind

CLOSING FORMALITIES

MEETING CLOSURE | KATINGA O TE HUI

Chairperson Christison declared the meeting closed at 10.18am.

WORKSHOPS | HUI AWHEAWHE

There were no workshops.

DECISION REPORTS | NGĀ PŪRONGO WHAKATAU

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Item 5: Ōtorohanga Creative Communities Scheme Grants Fund – Consideration of Applications for Round 2 of 2023/24

To: The Chairperson and Members of the Creative Communities Scheme Committee

From: Nicky Deeley, Manager of Community Development

Date: 17 April 2024

Relevant community outcomes: Vibrant Connected Diverse



1 Purpose | Te Kaupapa

1.1 To decide funding allocations for the Ōtorohanga Creative Communities Scheme Grants applicants of Round 2, the second and final round of 2023/2024.

2 Executive Summary | Whakarāpopoto Matua

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

2.2 This report outlines the Creative Communities (Creative New Zealand) Funding Scheme (CCS), and presents the applications received for this funding round for the Funding Assessment Committee to consider.

2.3 This meeting is deliberating Round 2, the final of two rounds for 2023-2024 where a total of \$20,386 has been requested across five applications. This amount exceeds available funds.

2.4 The annual funding for both Rounds of the Ōtorohanga Creative Community Grants Fund is \$21,150.

2.5 In Round 1 of 2023/2024, five applicants were successfully granted \$12,859.70.

2.6 In addition, one previous grantee, John Thomson (R1, 2022) was unable to complete their project due to personal reasons and has elected to return the \$4,600 of project funds. This has increased the available funds for this round.

2.7 Up to 10% of Council's annual CCS allocation is encouraged by Creative New Zealand to be used for promotional costs to make the community aware of the fund.

2.8 Newspaper advertising costs for Round 1 2023/24 totalled \$525.12 and Round 2 2023/24 totalled \$262.66, the amount of \$787.78 (6.1 % of the total fund) has been deducted, leaving a total of

\$12,102.52 available for applicants of this Round 2, 2023/2024. This total includes the returned funds noted in point 2.6 above.

2.9 Copies of the applications received for the 2023/2024 funding Round 2 are attached to this report.

3 Staff recommendation | Tūtohutanga a ngā Kaimahi

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

Te Rōpū Manaaki Aroha Incorporated (TRAI)	\$	Encore Arts Academy	\$
Apakura Rangatahi ki Kahotea Marae (ARK)	\$	Te Puti Art Studio	\$
Ōtorohanga District Development Board (ODDB)	\$		

4 Context | Horopaki

Background

- 4.1 Ōtorohanga District Council administers the Creative Communities Scheme 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 Creative Communities Scheme (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 New Zealand sets criteria for funding which are listed on Council's website alongside frequently asked questions to assist and encourage new applicants.
- 4.3 Creative New Zealand require all territorial authorities participating in the Creative Communities scheme to hold a minimum of two and a maximum of four funding rounds each year. Ōtorohanga District Council holds two funding rounds per annum. This is Round 2, the final round for the 2023/2024 year.
- 4.4 The availability of these grants was advertised in the local King Country News and was notified on the Council's website and Facebook page and Ōtorohanga and Kāwhia community Facebook pages. It was further circulated via email to ŌDC councillors and staff, previous applicants, non-profits, clubs, district schools, email networks, and through a staff led drop-in funding advice clinic in Kāwhia Community Hall in January 2024.

Annual Funding for 2023/2024

- 4.5 The annual allocation assigned across both Rounds 1 and 2 for the Ōtorohanga District Council from Creative New Zealand for 2023/2024 is \$21,150. In Round 1 of 2023/2024, five applicants were successfully granted \$12,859.70.
- 4.6 In addition, one previous grantee, John Thomson (R1, 2022) was unable to complete their project due to personal reasons and has elected to return the \$4,600 of project funds. This has increased the available funds for this round.
- 4.7 Up to 10% of council's annual CCS allocation is encouraged by Creative New Zealand to be used for promotional costs to make the community aware of the fund.
- 4.8 Newspaper advertising costs for Round 1, 2023/24 totalled \$525.12 and Round 2, 2023/24 totalled \$262.66. The total annual advertising spend of \$787.78 (6.1 % of the annual allocation) has been deducted, leaving a total of \$12,102.52 available for applicants of this Round 2, 2023/2024. The amount requested through applications exceeds the available funds.
- 4.9 The total amount requested of all applications for this Round 2 is \$20,386. There is a total of \$12,102.52 available for applicants of this Round 2, 2023/2024 which exceeds the amount available.
- 4.10 The Committee has not made any formal decision on the allocation of funding split for each round, and until recently the fund has been mostly under-subscribed. This is no longer the case.

Application, criteria, and assessment

- 4.11 Five applications have been received for this Round 2, 2023/2024 and are attached to this report (Appendix 1).
- 4.12 The applications have been assessed by the administrator and checked with the Creative New Zealand regional advisor Rebecca Kunin and all line items, tools, and materials, are eligible for funding. This deliberation meeting is for the committee to make the final decision.
- 4.13 The Committee is provided with an Assessment Sheet (attached as Appendix 2) to assess each application and to make funding recommendations for each applicant. The Committee are required to apply the CCS assessment scale, complete the indicated columns, and email the document to staff not later than Monday 15 April at 9am. The collated results will be presented to the Committee at the funding deliberation meeting on Wednesday 17 April, and is used to start discussion and make final funding decisions.
- 4.14 The CCS Application Guide (attached as Appendix 3) has a detailed explanation of CSS criteria, and answers frequently asked questions. Assessors can refer to this guide for further information and guidance on how best to assess the applications.

- 4.15 Individual assessments are by no means binding. Committee members can change their mind about an application throughout the deliberation and discussion process. However, it can be a useful tool to highlight where there is clear consensus amongst committee members about a particular application.
- 4.16 In the CCS criteria it is acceptable for an applicant to apply for consecutive rounds. It is also acceptable to be still completing a previously funded project whilst then applying for a new project- neither of these affect an applicant's eligibility.
- 4.17 Due to the requested funds exceeding that available within this Round 2, it can be useful for the Committee to reflect on whether partially funding an applicant is the best way to support their work. Partial funding requires a creative individual or group to spend further significant time seeking out other funding avenues which can also be overstretched or exhausted. In some instances, it may be more helpful to decline an application this round in order to fund it fully in the next round.
- 4.18 In addition, due to the high volume of applications across all grant types within this Round 2, the full set of grantee accountability reports for previous projects will not be presented during this round.

5 Considerations | Ngā whai whakaarotanga

Significance and engagement

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

Impacts on Māori

- 5.2 Staff consider the matters set out in this report do not have a direct impact on cultural wellbeing, sites of significance or waterways.

Risk analysis

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

Policy and plans

- 5.4 Staff confirm this fund meets Council's policy and plan requirements.

Legal

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

Financial

- 5.6 The annual allocation of \$21,150 is assigned to the Ōtorohanga District Council from Creative New Zealand, meaning it is not funded through rate payments. This does not provide for the staff costs to administer the fund.

6 Appendices | Ngā ĀpitiHanga

Appendix #	Name
1	Applications received
2	Assessment sheet
3	Application guide

APPLICANT; TE RŌPŪ MANAAKI AROHA INCORPORATED

Q1: Are you applying as an individual or group? (select one):

group

Q2: Full name of applicant:

Te Rōpū Manaaki Aroha Incorporated (TRMAI)

Q3: Contact person (for a group):

Juanita Morgan

Q4: Street address:

[REDACTED]

Q5: Suburb:

Otorohanga, Otorohanga

Q6: Town/ City:

Otorohanga

Q7: Email:

[REDACTED]

Q8: Telephone (daytime):

[REDACTED]

Q9: Name on bank account: -please double check it is the most appropriate account, as this is where your funds will be paid.

[REDACTED]

Q10: Bank account number: -please double check the numbers are correct

[REDACTED]

Q11: GST number:

No

Q12: Ethnicity of applicant/group: (you can select multiple options)

Māori

Q13: 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

Q14: How did you hear about this funding round being open for your application?

Council website

Q15: Project name:

“TRMAI Creative”

Q16: Brief summary of the project:

3 day workshop/wananga exploring Toi Māori art forms for all age groups

Q17: Where will it happen? -Venue -Area or town where your project will take place;

Local Marae as the venue or the Tuatara Room in Otorohanga

Q18: Start date of your project; - remember it cannot begin before May 2024

2024-07-01

Q19: End date of your project - you have until June 2025 to complete

2025-05-31

Q20: Number of active participants: - eg; Who is 'doing it'. If you are planning a creative workshop, how many people could you comfortably accommodate? please estimate if not sure.

People involved in running and attending the workshop will approximately be 5 people with approximately 10-15 participants that could be comfortably accommodated

Q21: Number of viewers/audience members: (must be completed, please estimate if not sure) - eg; if you are staging a show or an exhibition, how many people are you likely to get through the door?

on the last day there will be showing of the artwork created by participants that can be attended by family and friends. Expected numbers are at least 2 people per participant, therefore 20-30 viewers or audience members

Q22: Funding criteria

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

Q23: Artform or cultural arts practice that best describes your project

Ngā toi Māori

Q24: Which activity best describes your project:

workshop/ wananga

Q25: Cultural tradition of your project;

Māori

Q26: The project idea/Te kaupapa: What do you want to do? -Describe your project in more detail. -Remember to include, who, what, where, how and why.

Te Rōpū Manaaki Aroha Incorporated Society are passionate about our community and our region. As a new incorporated Society we want to work with local communities and provide capacity building, strengths enhancing services for community organisation throughout the Waikato and Maniapoto region. We want to work with artists to make art works that are central to the creator. The artworks will be made by varying aged persons, with advice from artist/facilitator. At the end of the workshop/wananga tauira will learn beginner skills in a variety of artforms eg. tukutuku patterns, korowai/kakahu patterns, raranga and poi making. In addition the participants will be able to offer manaakitanga and strike up new friendships with like minded people and get a sense of belonging. The Kaupapa of this

project is encouraging participants in a creative workshop involving Māori art / Toi Māori. Māori art is a sacred undertaking, and by this an extension of the facilitator and participants. Reciprocity between all involved, will enhance the mauri and the mana within, reigniting connections between the past, present and the future. Funding is needed to cover the project as our new non profit organisation builds our connections, networks and streams of funding that will encompass our objectives of Te Rōpū Manaaki Aroha Incorporated Society

Q27: What is the total cost of your project? (\$NZD) - you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.

\$5,400

Q28: What is the amount of funds that are you applying to us for ? (\$NZD)

\$5,400

Q29: 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 3 day workshop/wananga will be completed between July 2024 – May 2025 that 2 facilitators can be confirmed due to scheduling. The workshop will take place at a local marae or venue within the Otorohanga district at a cost.

Timeline: The facilitator will korero about their foundations and how they became involved in the arts, their motivations, their reasons for embracing Ngā Toi Māori of their choice. Participants will explore their motivations into Mahi Toi by filling out a handout, so they can see in print their reasons. Each participant will create an artwork learning different art techniques, and explore its meaning to them, and how it makes them feel, and showcase them at the end of the workshop/wananga.

At the end of the workshop/wananga their art pieces created will be displayed and viewed by whanau and friends in a small public viewing.

Q30: The people/Ngā tāngata: - Tell us about the key people and/or the groups involved: -Who are the artists, who is the audience, will you need any support crew? -How are you going to involve other people?

The key people for this Kaupapa are members of Te Rōpū Manaaki Aroha Incorporated, Turitea Marae, as well as artists local artists. People involved in running the workshop will be approximately 5 people (1 organiser, 2 artists/facilitators, 1 kaiawhina and 1 ringawera) all committed to making this project a success.

The artists selected are committed to their craft and enjoy teaching others their Toi Māori. The audience of this project will be keen and enthusiastic to learn the craft and provide future generations with the means to acquire local knowledge. There will be at least 10-15 participants, as tauira they have made a commit to the project, but we expect more to be involved as people hear about our program We have a core support group who are always available to aid and assist when needed. The project will be open to all ages who are eager

to learn ngā mahi toi, and the different arts available. The organiser will coordinate the project from start to finish and a dedicated kaiawhina will be on hand during the workshop/wananga.

Q31: The criteria/ Ngā paearu: You need to choose one from the three categories below that best fit your project. Which one is it and tell us how your project will address this issue; -access and participation in the arts -diversity of the arts -or young people in the arts

-access and participation in the arts

Our project is driven by our passion, to provide capacity building and access for all and encourage participation in the Māori arts. The project is targeted at people of all ages who would be able to show their abilities during this workshop and future workshops. The atmosphere for the project will allow participants to enjoy a safe, supportive learning environment. The taura will get to work with and learn from dedicated artists, and learn to communicate through their art. They will learn more about themselves, and why they feel passionate about the arts. Participants will also be able to offer manaakitanga and strike up new friendships with likeminded people and get a sense of belonging.

Q32: 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.

TRMAI Project Workshop Budget_CCS_Fund.pdf

Q33: Any other supporting documents: -What else do you want us to see? -You could include artist cv/exhibition history, an example of your work, qualifications, letters of support etc unaudited Income and Expenditure Statement TYE 31.03.24.pdf

Q34: I/ we have read the declaration and agree to each section.

Yes I agree.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

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

Are you GST registered?

Yes

Do NOT include GST in your budget

No

Include GST in your budget

Project costs		Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Venue hire	3 day hire at \$200 per day	\$600
Arts Resources	Materials for arts activities/programmes	\$2,500
Artist fees	Artists/facilitator fee	\$1,200
Equipment hire	3 day hire, \$200 per day	\$600
Personnel / Administrative costs	Kaiawhina fee \$200 per day	\$600
	Administration	\$300
Promotion and publicity of arts activities	Advertising – Newspaper	\$250
	Printing of posters	\$100
	Printing of Sign for the workshop – A4 sign	\$250
Total Costs		\$6,400
Project Income		Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
Donations (unconfirmed)	Koha	\$300
Other fundraising/contributions (unconfirmed)	Sale of artwork, consumables	\$700
Total Income		\$1,000
Costs less income	This is the maximum amount you can request from CCS	\$5,400
Amount you are requesting from the Creative Communities Scheme		\$5,400



Te Rōpū Manaaki Aroha Incorporated

established 03 Dec 2023

As at 28/02/24

TYE 31.03.24

Bank Accounts

██████████	- Main Fundraising Account	\$	110.28
██████████	- Grants Account	\$	-
██████████	- Housie Account	\$	-
██████████	- Savings Account	\$	-
██████████	- Card Account	\$	10.00
██████████	- Business Edge	\$	150.00

Reveue

Fees and other receipts from members	\$	290.00
Donations	\$	150.00

Less operating payments

Admin	\$	2.50
Registration fees	\$	102.22
Telephone and Internet	\$	65.00

Operational Surplus/Deficit	\$	270.28
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current financials as at 28.02.24 *Juanita Morgan*

APPLICANT: APAKURA RANGATAHI KI KAHOTEA MARAE (ARK)

Q1: Are you applying as an individual or group? (select one):

group

Q2: Full name of applicant:

Apakura Rangatahi ki Kahotea Marae (ARK)

Q3: Contact person (for a group):

Monique Reikura Kapua

Q4: Street address:

[REDACTED]

Q5: Suburb:

Otorohanga, Otorohanga

Q6: Town/ City:

Waikato

Q7: Email:

[REDACTED]

Q8: Telephone (daytime):

[REDACTED]

Q9: Name on bank account: -please double check it is the most appropriate account, as this is where your funds will be paid.

[REDACTED]

Q10: Bank account number: -please double check the numbers are correct

[REDACTED]

Q12: Ethnicity of applicant/group: (you can select multiple options)

Māori

Q13: 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

Q13: Our Grants Administrator will be in contact with you to confirm the date, time and length of your speaking in support of your application.

Q14: How did you hear about this funding round being open for your application?

Council website

Q15: Project name:

“Te Paehaka o Apakura”

Q16: Brief summary of the project:

We are a roopu (group) of kaihaka (performers) from 3 kapa-haka groups that have a common Apakura whakapapa collaborating to participate in the Te Nehenehenui Featival in September 2024 to represent our ancestors.

Q17: Where will it happen? -Venue -Area or town where your project will take place;

Kahotea Marae, 50 Kahotea Road, Otorohanga

Q18: Start date of your project; - remember it cannot begin before May 2024

2024-06-14

Q19: End date of your project - you have until June 2025 to complete

2024-09-29

Q20: 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.

Te Kapa haka o Apakura will be an open invitation to the Apakura community and from the 3 kapa of approximately 120 kaihaka and their will be a selection of 40 kaihaka to represent us at the festival.

Q21: Number of viewers/audience members: (must be completed, please estimate if not sure) - eg; if you are staging a show or an exhibition, how many people are you likely to get through the door?

The Te Nehenehenui Festival, formerly known as the Maniapoto Festival include kura kaupapa, Te Wharekura o Maniapoto, all the way up to Adult kapa groups and have known to have over a thousand participants and wider community.

Q22: Funding criteria (select one option):

Diversity: Support the diverse artistic cultural traditions of local communities

Q23: Artform or cultural arts practice that best describes your project (select one option):

Ngā toi Māori

Q24: Which activity best describes your project: (select one option)

workshop/ wananga

Q25: Cultural tradition of your project; (select one option):

Māori

Q26: The project idea/Te kaupapa: What do you want to do? -Describe your project in more detail. -Remember to include, who, what, where, how and why.

We will present at your hui the plan for a kapahaka roopu to perform at Te Nehenehenui Festival in September 2024 Rodney Whaanga, kotuku Hughes, Monique Kapua, Hazel Coromandel-Wander

Q27: 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.

\$7,000.00

Q28: What is the amount of funds that are you applying to us for ? (\$NZD)

\$2,000.00

Q29: 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?

June 14 first waananga (workshop), we will have a total of x 8 waananga between the 14 June to September 2024.

Q30: The people/Ngā tāngata: - Tell us about the key people and/or the groups involved: -Who are the artists, who is the audience, will you need any support crew? - How are you going to involve other people?

We have all been involved in kapa haka for the past 25 years. The audience will be a diverse range of communities that will be entertained by all kapa groups from wharekura students to adult groups in the Te Nehenehenui Festival in September 2024

Q31: The criteria/ Ngā paearu: You need to choose one from the three categories below that best fit your project. Which one is it and tell us how your project will address this issue; -access and participation in the arts -diversity of the arts -or young people in the arts

Diversity; All age groups are asked to come and participate, in particular those of Ngati Apakura.

Q32: The budget/Ngā pūtea: You need to cost out your projects. What will the funds actually pay for?

1308c20cce817a593b731853ef9b2e43_Budget_Template-CCS_Fund (2).docx

Q33: Any other supporting documents: -What else do you want us to see? -You could include artist cv/exhibition history, an example of your work, qualifications, letters of support etc

Skipped

Q34: 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>
Kahotea Marae Hire (day hire – no overnight stay)	6 x wananga at 3 days each = 18 days Each day \$100	\$1,800
	Dress rehearsal, 2 days Each day \$100	\$200
Total Costs		\$2,000.00
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income <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	\$2,000
Amount you are requesting from the Creative Communities Scheme		\$2,000



Kahotea Marae

50 Kahotea Rd

Otorohanga.

To Whom It may concern

This letter is to confirm the dates that you have enquired about for your organization are available.

Here is the cost per day for your hirage:

\$100.00 per day this includes the use of Kitchen facilities

Extra \$100.00 per day for use of Sleeping Facilities, equipment eg Sheets mattresses.

Please ensure all rubbish to be removed at the end of each duration and that the Marae is left in a clean and tidy condition

Nga Mihi

Marae treasurer/Booking person

Rama Kete



APPLICANT; ŌTOROHANGA DISTRICT DEVELOPMENT BOARD INC / ŌTOROHANGA CREATIVE CONDUIT

Q1: Are you applying as an individual or group? (select one):

Group

Q2: Full name of applicant:

Ōtorohanga District Development Board Inc (ODDB)
/ Ōtorohanga Creative Conduit (a project run by the ODDB).

Q3: Contact person (for a group):

Rebecca Ngapo, Creative Coordinator for the Ōtorohanga Creative Conduit

Q4: Street address:

ODDB, 21 Maniapoto Street

Q6: Town/ City:

Otorohanga

Q7: Email:

[REDACTED]

Q8: Telephone (daytime):

[REDACTED]

Q9: Name on bank account:

[REDACTED]

Q10: Bank account number: -please double check the numbers are correct

[REDACTED]

Q11: GST number:

[REDACTED]

Q12: Ethnicity of applicant/group: (you can select multiple options)

New Zealand European/Pākehā, Māori, Pacific Island

Q13: Would you like to speak in support of your application at the CCS assessment committee meeting?.

Yes

Q13: Our Grants Administrator will be in contact with you to confirm the date, time and length of your speaking in support of your application.

Q14: How did you hear about this funding round being open for your application?

Council mail-out

Q15: Project name:

Creative Threads - Wearable Arts Ōtorohanga

Q16: Brief summary of the project:

A unique creative experience of a wearable arts show with significance to the Ōtorohanga District and surrounding areas. The show will be called Creative Threads as it will bring together the local people, stories, cultures and identities of our area and weave them together into wearable art pieces.

The show will feature 3 categories; each category has an ecologically responsible angle where the creations can only be made with recycled/upcycled/found materials or natural materials and categories offer wide interpretation for cultures, groups and individuals in our community to express themselves as it will be open to all ages. The audience will be able to view and watch. The show would run for one night with rehearsal and judging done earlier on the day. The project sits underneath the project 'Ōtorohanga Arts Conduit'.

Q17: Where will it happen? -Venue -Area or town where your project will take place;

The Ōtorohanga Club, large venue room, Ōtorohanga

Q18: Start date of your project; - remember it cannot begin before May 2024

2024-08-17

Q19: End date of your project - you have until June 2025 to complete

2024-08-17

Q20: 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.

Having not before run a wearable arts show in Ōtorohanga, I am estimating 20-30 wearable entries, from schools, local creatives and surrounding regions. The age of participants is open and they have the opportunity to work as a group, class or individual.

Q21: 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?

Friends/family of entrants and local community estimated about 60-80 viewers. There is seating provided by the venue for 180 people, but there is space to hire more – Venue capacity is 200.

Q22: Funding criteria (select one option):

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

Q23: Artform or cultural arts practice that best describes your project (select one option):

Craft/object art

Q24: Which activity best describes your project: (select one option)
presentation only (performance or concert)

Q25: Cultural tradition of your project; (select one option):

Other

Q26: 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.

To create a one-day wearable arts show as an opportunity for creatives and members of the community to come together in a uniquely artistic way and provide the opportunity to design, create and optionally model a wearable art piece in a show.

Working in teams/groups or as an individual, there will be opportunity to enter into 3 different categories, all with an ecologically responsible angle. As we live in the “Kiwiana” town, one category will be ‘Kiwiana Proud’ where participants can use recycled, found and upcycled used materials to create an iconic kiwiana flavoured wearable creation. There could be an option for some of the more durable creations to appear in the Christmas parade in December.

The second category “Home is where the art is” this is an opportunity for creators to delve into what home means to them, whether it is a culture or place they identify with, a way of living, as long as the creation is wearable anything goes! In this category participants will use natural, found or upcycled materials, including used materials relevant to their culture.

The third category “Put your best foot in” will be a nod to our rural background with the re-visioning, upcycling or recycling of the humble gumboot. These creations do not need to be modelled on the night, but will be displayed in the venue entranceway as the audience enters as a taste of things to come. This category is open to interpretation and creators can upcycle a gumboot or create a new version entirely out of trash, recycled/upcycled materials.

Categories will be mixed age for the show but judged based on primary to year 6, intermediate-secondary aged and adult. This will encourage the Maori value of tuakana-teina – a buddy system between the younger and the older for the benefit of all.

There will be sponsored prizes in each category, for primary, secondary and adult, with an overall supreme prize, best use of recycled materials and best local entry. At the conclusion of the show winning creations and creators/representative will stay on the catwalk and all other entries will be spaced around the audience allowing the audience to see the creations up close and to engage with the creators who will be on hand. After the exhibition the more durable garments may be displayed locally in the museum provided there are funds available or able to be accessed to display the items properly.

Entries will be open to all with a major push for the local community including local groups like the IHC and Beatie Home. Local schools will be invited to contribute individual or class entries, with local businesses invited to contribute an entry as well utilising waste/recycling from their particular business.

The Ōtorohanga Creative Conduit has received funding in the last year from CCS (\$3000 specifically to go towards creative workshops in the community), Ōtorohanga Charitable Trust and Trust Waikato. This funding is tagged for the establishment costs of OCC for the term 26th Feb-Oct 31st including contract services, basic workshop materials and venue hire. No funding has yet been received for this wearable art project. The ŌDDB acts as OCC's

umbrella organisation to receive funds and grants to enable ŌCC to champion community activities within the Ōtorohanga District to help make this event happen. All funds will be received, tagged and expended in accordance with ŌDDB's accounting policy.

Q27: 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.

\$8,560.00

Q28: What is the amount of funds that are you applying to us for ? (\$NZD)

\$7,560.00

Q29: 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 following timeline will enable the project to engage the community and offer assistance to anyone interested in participating.

April/May -- Branding kit and social media design organised and promotion started for expressions of interest - Book catwalk, lights and venue - Create entry form and entrant database. - Create an educational booklet for schools and an info booklet for anyone who is interested in participating – include precautions and health & safety information - Create posts to put on social media platforms call for expressions of interest and send info/details to any responders - Have a free Q&A/planning session - all ages - Advertise on Event planner and local What's On pages - Visit schools, community groups ie IHC & Beatie Home to talk in staff meetings, assemblies, and group meet ups. - Organise/book MC(s) and judges -
Entries open 1st May close 28th July – with all images/info received by **28th July June/July**
- Continue to visit schools and local groups - Organise a school holiday planning/creating workshop - Contact media and organise media release - Organise category prizes/sponsors - Create Stage Backdrops - Audience ticket sales go live - Option to arrange live entertainment to perform when audience arrives and between acts – contact local dance troupe and performers August - Back stage staff and ticket takers to be organised - Confirm lights/catwalk - Mirrors for dressing area - Organise music – test sound and microphone in venue - Organise booklet – for sale on evening? Sponsor? - Organise photographer and backdrop to take photos of creations and the show - Create Stage Backdrops for the show and/or each category Day of - Set up/organise dressing areas - Set up catwalk and lights - Test out sound - Set up entrance with gumboot creations - Stage hands organise back drops etc - Participants come from 9:30 – each contestant has a scheduled judging time and team or representative must be present at judging time with model fully dressed. - Judging of creations starts 10:30 – max 10 min per creation - Once judging has concluded there will be a break - 1pm Catwalk rehearsals and event order rehearsed – back stage organisers need to be there for this + participant booklet featuring photos for each entry - Around 3-4pm participants may go for dinner - 5pm venue open for participants - 6:00pm - venue open to audience - 6:30 – Show Starts - At the end of show – judge talk/presentation - Creations spaced around the room and chairs packed away to allow ease of moment around the creations and creators as audience get the opportunity to talk and see creations up close. - Pack down stage/catwalk and drapes - Clean and tidy venue

Q30: The people/Ngā tāngata: - Tell us about the key people and/or the groups involved: -Who are the artists, who is the audience, will you need any support crew? -

How are you going to involve other people?

The lead for this project is Rebecca Dowman-Ngapo, an Ōtorohanga local, practicing artist and creative connector. who has past experience with organising and running creative events and workshops. Rebecca has a Bachelor of Arts in Fashion Design as well as a Post Graduate Diploma of Primary Teaching and has been involved in organising, facilitating and participating in several Wearable Arts Events between 2000 – 2012, including winning a highly commended award and Best Use of Recycled Materials award in the Hamilton Restyle Wearable Arts Show in 2012 for her recycled wedding dress entry; 'Something Borrowed, Something Bluetop'. In 2008 Rebecca was an Assistant Camp Director at Camp Sun'n'Fun, Williamstown New Jersey where she assisted organising camp staff, activities and events, including a community Halloween Event.

As a primary teacher Rebecca organised and ran creative events in schools she worked including a school wide wearable arts arts show at Kelvin Road School in Papakura 2012, supported a group of school children in the Waitakare Wearable arts show 2012. Rebecca also managed and ran the Waipa Creative Conduit in 2023, a successful community creative project and currently runs the Ōtorohanga Creative Conduit (ŌCC) which is operating under the umbrella of the ŌDDDB at this time. Using this platform she will also advertise and run a school holiday wearable art workshop(s) and an evening workshop open to anyone.

The target participants for this show will be local school children and community groups, individual creatives and people who like making arts and crafts but don't normally consider themselves artists. Participants can work together as a team or as an individual and can either obtain a model – someone to wear their creation, or one of the team or individual member must wear it. The third category may be of wider appeal as the creation of the gumboot does not need to be modelled at the event and may be less of a time investment for some.

The audience will be members of the community who are interested in seeing a wearable arts show in Ōtorohanga featuring creations by local people. There will also need to be backstage organisers and stage hands to help with set up and delivery on the show along with MC's, judges from within the community and someone to operate sound on the day. Invites will be sent to local government and surrounding area dignitaries. The show itself will be promoted on a several media platforms and a media release will be sent out. Information Centre and participants will be provided with content to share with their networks as well.

Rebecca will be supported by the ŌDDDB acting as the Ōtorohanga Creative Conduits umbrella organisation to receive funds and grants to enable ŌCC to champion community activities within the Ōtorohanga District to help make this event happen.

All funds will be received, tagged and expended in accordance with ŌDDDB's accounting policy.

Q31: The criteria/ Ngā paearu: You need to choose one from the three categories below that best fit your project. Which one is it and tell us how your project will address this issue;

-

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

Access and Participation in the Arts This wearable art show will allow the local community to engage with and participate in a local arts event. Information and guidelines will be easily accessible with a workshop(s) allowing people to come with questions and ideas and provide a space to work on their creation. This show will also provide an opportunity for people to come together and combine skills and experiences. The categories chosen allow for local cultures to be expressed and kiwi identities to be celebrated

Q32: The budget/Ngā pūtea: You need to cost out your projects. What will the funds actually pay for?

Wearable arts_Budget_Template-CCS_Fund (2) Rebecca Ngapo.pdf

Q33: Any other supporting documents: -What else do you want us to see? -You could include artist cv/exhibition history, an example of your work, qualifications, letters of support etc
RebeccaDowmanNgapo_Feb2024.pdf

Q34: I/ we have read the declaration and agree to each section.

Yes I agree.

Ōtorohanga District Creative Communities Fund

Project Details- The Budget

The budget/Ngā pūtea

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

Are you GST registered?

Yes

Do NOT include GST in your budget

No

Include GST in your budget

Project costs	Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Venue Hire	2 Days set up/event day - @\$150 per day – The Otorohanga Club – Quote received (below)	300
Stage and Catwalk Hire	Stage 6mx2m, runway 10mx2m,backdrop and wing drapes – Stronglight Event Hire – Quote received (below)	3956.00
Sound & lighting hire	Speakers, mics, lighting, soundboards, set up , operation and pack down – Your Sound and Lighting - quote received (below)	2403.50
Administration	Including bookings, inquiries, promotion + media	1000.00
Backstage staff	3 staff - 1 in changing area – 1 on door & then back stage, 1 on stage edge + set up – approx. 8 hours each @\$200	600
Gazebo hire	2 x 6mx3m Gazebos @\$150 (Good Guys Hire Oto)– to use as changing areas as venue has nothing available	300
MC's	To be organized	In Kind
Total Costs		\$8559.50
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income eg ticket sales	Detail eg 250 tickets at \$15 per ticket	Amount eg \$3,750
Ticket Sales	50 tickets @ \$15 a ticket	\$750



Entry Fees	25 x \$10	\$250
Total Income		\$1000.00
Costs less income	This is the maximum amount you can request from CCS	\$7559.50
Amount you are requesting from the Creative Communities Scheme		\$7559.50

Other financial information

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programmes).

Date applied	Who to	How much	Confirmed/unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
Feb 29 th 2024	ArtBeat Otorohanga 2024 – CREATIVE AND CULTURE FESTIVAL- ONE OFF FUND - 2024	Applied	
April 7 2023	School Holiday Art Workshops - As Rebecca Dowman-Ngapo – Somewhere Art	3297.89	Yes
March 2023	Community spaces in classes - For The Waipa Creative Conduit with Alex Wilkinson	1020	Yes
March 2023	Watercolour Workshop - For The Waipa Creative Conduit with Alex Wilkinson	1210	Yes
March 2023	Mark Antis Weekend Portrait Drawing Workshop - For The Waipa Creative Conduit with Alex Wilkinson	1850	Yes



Other financial information

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

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

STRONGLITE
EVENT HIRE

Stronglite Event Hire Limited.
196 Finlayson Road, RD 10, Hamilton, 3290
Ph: 0800 12 12 33 | Email: events@stronglitehire.co.nz | www.stronglite.co.nz

Hire Quote

Quote No.:
H24-0033

Quote Date:
28-02-2024

Quote Valid For:
30 days

Your Reference:
22/02/2024

Attention: Rebecca Dowman-Ngapo
Prepared For: Otorohanga Creative Conduit

Email:
Phone:
Mobile:

Otorohanga

To supply for hire: Indoor Stage
Location: Otorohanga Club, 107 Maniapoto Street, Otorohanga
Event Dates: Saturday 17 August 2024
Set-up: Saturday 17 August 2024 - 09.00 hrs
Pack-out: Monday 19 August 2024 - 09.00 hrs

DESCRIPTION - INDOOR STAGE AND RUNWAY	PRICE (EX. GST)
Stage 6m wide x 2m deep @ 450mm/600mm high <small>Skirt across front, 2 sets of steps, one on each side</small>	NZ\$3,440.00
Runway 2m wide x 10m long @ 450mm/600mm high <small>Skirt on 3 sides</small>	
Black drapes side of stage and wing masking Black drapes across rear of stage	
Includes delivery, set up and pack out.	
	NZ\$3,440.00
GST	NZ\$516.00
Total	NZ\$3,956.00

Please read Full Terms and Conditions attached.
All Local Authority regulations, permits and insurance are the sole responsibility of the client.
Client to provide full security for all equipment, for entire time on site.





Your Sound and Lighting
027 305 9384 Te Kuiti

Your Sound and Lighting Partnership
19A Mangarino Road, RD6, Te Kuiti, 3986
027 305 9384
yoursoundandlighting@gmail.com

Date: 27/02/2024
Quote No: 0028

Quote to: 17 August Otorohanga Club Wearable Arts

Item:

Lighting for catwalk, presentation stage, and catwalk starting stage Including all leads and stands - 28 led wash lights	\$1,000
4x Electro Voice ETX12P Speakers	\$360
1x Electro Voice ETX18SP Sub	\$130
1x Wireless microphone for MC	\$80
1x Each Lighting and Sound Desks Including all leads and stands	\$100
7 Hours Labour Includes setup, showtime and packdown	\$420



Otorohanga Club

to me ▾

Tue, Feb 20, 3:17 PM (9 days ago)



Hi Rebecca,

Thank you for your email.

To hire out our Function Room, you will be looking at \$150 per day. This includes tables/chairs, we also have a projector screen if needed as well. Table and seating will be set up by our staff.

In regards to the outfit change, we do have toilets available to Function room only if this helps?

If you are looking at booking with us, please do let us know what dates you are looking at so we can check if there is availability.

If you are needing any further information please let me know 😊

Office Administrator
Otorohanga Club Inc.
107 Maniapoto St, Otorohanga
07 873 8021



Other financial information

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

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

STRONGLITE EVENT HIRE		Stronglite Event Hire Limited. 196 Finlayson Road, RD 10, Hamilton, 3290 Ph: 0800 12 12 33 Email: events@stronglitehire.co.nz www.stronglite.co.nz	
<h2>Hire Quote</h2>			
Quote No.: H24-0033	Quote Date: 28-02-2024	Quote Valid For: 30 days	Your Reference: 22/02/2024
Attention: Rebecca Dowman-Ngapo		Prepared For: Otorohanga Creative Conduit	
Email: Phone: Mobile:		Otorohanga	
To supply for hire:	Indoor Stage		
Location:	Otorohanga Club, 107 Maniapoto Street, Otorohanga		
Event Dates:	Saturday 17 August 2024		
Set-up:	Saturday 17 August 2024 - 09.00 hrs		
Pack-out:	Monday 19 August 2024 - 09.00 hrs		
DESCRIPTION - INDOOR STAGE AND RUNWAY			PRICE (EX. GST)
Stage 6m wide x 2m deep @ 450mm/600mm high Skirt across front, 2 sets of steps, one on each side			NZ\$3,440.00
Runway 2m wide x 10m long @ 450mm/600mm high Skirt on 3 sides			
Black drapes side of stage and wing masking Black drapes across rear of stage			
Includes delivery, set up and pack out.			
			NZ\$3,440.00
GST			NZ\$516.00
Total			NZ\$3,956.00
Please read Full Terms and Conditions attached. All Local Authority regulations, permits and insurance are the sole responsibility of the client. Client to provide full security for all equipment, for entire time on site.			





Your Sound and Lighting
027 305 9384 Te Kuiti

Your Sound and Lighting Partnership
19A Mangarino Road, RD6, Te Kuiti, 3986
027 305 9384
yoursoundandlighting@gmail.com

Date: 27/02/2024
Quote No: 0028

Quote to: 17 August Otorohanga Club Wearable Arts

Item:

Lighting for catwalk, presentation stage, and catwalk starting stage Including all leads and stands - 28 led wash lights	\$1,000
4x Electro Voice ETX12P Speakers	\$360
1x Electro Voice ETX18SP Sub	\$130
1x Wireless microphone for MC	\$80
1x Each Lighting and Sound Desks Including all leads and stands	\$100
7 Hours Labour Includes setup, showtime and packdown	\$420



Otorohanga Club

to me ▾

Tue, Feb 20, 3:17 PM (9 days ago)



Hi Rebecca,

Thank you for your email.

To hire out our Function Room, you will be looking at \$150 per day. This includes tables/chairs, we also have a projector screen if needed as well. Table and seating will be set up by our staff.

In regards to the outfit change, we do have toilets available to Function room only if this helps?

If you are looking at booking with us, please do let us know what dates you are looking at so we can check if there is availability.

If you are needing any further information please let me know 😊

Office Administrator
Otorohanga Club Inc.
107 Maniapoto St, Otorohanga
07 873 8021



REBECCA DOWMAN-NGAPO

Artist, creative, lifelong learner

I have lived in Ōtorohanga for 7 years and during that time have integrated into the local art community in Ōtorohanga, Te Awamutu and Hamilton. I am constantly connecting with a diverse range of community members through my art exhibitions, local volunteering, markets, teaching art classes and attending courses. As an artist and teacher I have excellent communication and organisation skills, and am continually upskilling and learning as you can see from my Education list below.

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



WORK HISTORY

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

EDUCATION

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

CONTACT

Website: www.somewhereart.co.nz
Facebook: somewhere.nz
Instagram: rebecca.dowman.ngapo_art

Referee details available on request, thank you.



REBECCA DOWMAN-NGAPO

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

EXHIBITIONS

Solo Exhibitions

- 2020 *Portrait of June, Lady Hillary*: Welcome Swallow Gallery, Hamilton
- 2020 *The Rebecca Dowman-Ngapo Collection*: Welcome Swallow Gallery, Hamilton
- 2019 *Noun: A Collection of People, Places and Things*: Welcome Swallow Gallery, Hamilton
- 2018 *While She Was Sleeping*: Studio Two, Te Awamutu

Group Exhibitions

- 2023 *The Five Stories*: Welcome Swallow Gallery, Hamilton
- 2023 *Structure and Place*: Welcome Swallow Gallery, Hamilton
- 2023 *Winter Collection*: Welcome Swallow Gallery, Hamilton
- 2023 *The Waikato Watercolourists III Exhibition*: Welcome Swallow Gallery, Hamilton
- 2022 *Our Times*: Welcome Swallow Gallery, Hamilton
- 2022 *The Waikato Watercolourists II*: Welcome Swallow Gallery, Hamilton
- 2021 *Winter Bright*: Welcome Swallow Gallery, Hamilton
- 2021 *Joy of Humanity: People & Place*: Welcome Swallow Gallery, Hamilton
- 2020 *The Waikato Watercolourists*: Welcome Swallow Gallery, Hamilton
- 2020 *A Welcome Swallow Gallery Exhibition*: Welcome Swallow Gallery, Hamilton
- 2019 *Celebration*: Welcome Swallow Gallery, Hamilton
- 2019 *Taking Flight*: Burchell Pavilion, Te Awamutu

Collections

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

EDUCATION

- 2010 Graduate Diploma of Teaching: (Primary School Teaching), Waikato University
- 2003 Bachelor of Fashion: Wanganui Universal College of Learning
- 2000 Certificate in Fashion and Beauty – Level 3: Palmerston North Universal College of Learning

TEACHING

- 2023/24 **Tutor**: Home-school Art Classes, Ōtorohanga
Planning and teaching classes based on student needs, aligned with NZ Curriculum
- 2023 **Tutor**: Sept/Oct School Holiday Art Workshops, Ōtorohanga
Planned and taught a range of art workshops for children aged 5 – 15 years old
- 2022 **Tutor**: The Business Collective Paint & Sip classes, Ōtorohanga
Planned and taught workshops including skills and two painting projects per session
- 2021 **Tutor**: Studio Two, Rosebank Art Centre, Te Awamutu
- 2021 **Guest Speaker**: Ōtorohanga Lyceum Club, Ōtorohanga
- 2021 **Guest Speaker**: Te Kuiti Under 60's Group, Te Kuiti
- 2019 **Weekend Watercolour Workshops**: Platform, Kihikihi

AWARDS

- 2021 **2nd Place**: Watercolour New Zealand Online Summer Watercolour Competition
Summer Son
- 2020 **Finalist**: Adams Portraiture Award
Making Magic, Taming Dragons
- 2019 **People's Choice Award**: Watercolour New Zealand Online Competition
Golden Slumbers
- 2018 **People's Choice Award**: Watercolour New Zealand Online Competition
Toni's Fur Babies
- 2012 **Winner**: Best Use of Recycled Materials, Restyle Wearable Arts, Hamilton
Something Borrowed, Something Blue Top
- 2012 **Highly Commended**: Avant Garbage, Restyle Wearable Arts, Hamilton
Something Borrowed, Something Blue Top

CONTACT

- Email**: [REDACTED]
- Website**: www.somewhereart.co.nz
- Facebook**: [somewhere.nz](https://www.facebook.com/somewhere.nz)
- Instagram**: [rebecca.dowman.ngapo_art](https://www.instagram.com/rebecca.dowman.ngapo_art)

APPLICANT; ENCORE

Are you applying as an individual or group? group
group

Full name of applicant:

Encore

Contact person (for a group):

Martha Ash

Street address:

[REDACTED]

Suburb:

Waitomo, Te Kuiti

Town/ City:

Te Kuiti

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

[REDACTED]

Bank account number:

[REDACTED]

GST number:

No Answer

Ethnicity of applicant/group:

New Zealand European/Pākehā

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?

Word of mouth

Project name:

The Encore Academy

Brief summary of the project:

Encore is a collective of singers under the leadership of Vocal Teacher, Beatrice Hofer. Having newly introduced and tested the Encore Academy, our school for building musical and vocal skills on six Saturdays in 2023 with successful outcomes, our organisation wishes to continue the programme in 2024. This application seeks operational funding for eight Saturdays from July 2024 through May 2025.

Where will it happen?

Otorohanga - Baptist Church and St Brides

Start date of your project;

06/07/2024

End date of your project

24/05/2025

Number of active participants:

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

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?

50-80 - also benefits the many choirs in which participants sing

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

Music

Which activity best describes your project:

creation and presentation

Cultural tradition of your project;

European

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

-Describe your project in more detail.

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

see attached

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.

6440

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

2500

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 14+ who wish to further musical learning. 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 led by Beatrice Hofer.

At the end of the Academy season, 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 and Glenys George (bios attached in Appendix). Members of Encore also provide additional support and teaching. John Parker of Hamilton has been employed as an accompanist.

Participants range in age from 15 to 80 and are involved in all aspects of the programme, as performers as well as audience for their colleagues. Although not advertised, we welcome observers to watch progress. The Showcase at the end of the programme will be in front of an audience.

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

The Academy is open to anyone wishing to pursue individual and/or choral singing. Many participants also sing in choirs – Waitomo Caves Choir, Silver Belles Lyceum Choir, Highfield Choir, The National Academy Choir. For participants the Academy enhances their contribution to their choral singing. Beth Dalton, conductor of the Waitomo Caves Choir which sings in the Glowworm Cave every year, commented: *“Many of my choir members attend Encore academy. Their approach to learning their music and to the rehearsal process generally has improved considerably, making my job much easier. On a personal note, the recital I was asked to give was a great platform for improving my own performance skills.”*

The Academy provides a safe and supportive environment for singers of all ages.

The youngest members gain confidence and performance experience through regular singing in small groups and as individuals in Open Lessons in front of the other participants and observers.

For the oldest members (late 70s-80s) the Academy provides a platform for them continue to sing in groups. Martha Ash one of the oldest participants had given up choir and performing after a lifetime of singing. *“After having decided not to sing any more, the Academy lured me in and has shown me that I can still participate in with the sort of music I love. I am so grateful.”*

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..

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/8d03bfb576d9d4c8e497f0eb03ef797031a9fd7e/original/1709069826/bdcad28da1360ebf6d8cf66b50ee9e8f_Budget_for_Academy_CC_application_2024-25.pdf?1709069826

Any other supporting documents:

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/e5cfb0ab246b601ecd6c2f127038fab18fdeb019/original/1709102549/c43388065befd24b396201c913b22c7a_CC_grant_application_Feb_2024_-_wording_only.pdf?1709102549

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

Yes I agree.

Brief Summary of the Project

Encore is a collective of singers under the leadership of Vocal Teacher, Beatrice Hofer. Having newly introduced and tested the Encore Academy, our school for building musical and vocal skills on six Saturdays in 2023 with successful outcomes, our organisation wishes to continue the programme in 2024. This application seeks operational funding for eight Saturdays from July 2024 through May 2025.

The process – How will the project happen?

Describe the timelines and the plan of how you will carry out the work.

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- Ensemble singing under the tutelage of Beatrice Hofer and accompanist John Parker of Hamilton
- Masterclasses led by Beatrice Hofer.

At the end of the Academy season, the programme will finish with a Showcase of work achieved.

The people

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

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

The musical tutors are Beatrice Hofer and Glenys George (bios attached in Appendix). Members of Encore also provide additional support and teaching. John Parker of Hamilton has been employed as an accompanist.

Participants range in age from 15 to 80 and are involved in all aspects of the programme, as performers as well as audience for their colleagues. Although not advertised, we welcome observers to watch progress. The Showcase at the end of the programme will be in front of an audience.

The criteria

Access and participation in the arts. – How will your project address this issue?

The Academy is open to anyone wishing to pursue individual and/or choral singing. Many participants also sing in choirs – Waitomo Caves Choir, Silver Belles Lyceum Choir, Highfield Choir, The National Academy Choir. For participants the Academy enhances their contribution to their choral singing. Beth Dalton, conductor of the Waitomo Caves Choir which sings in the Glowworm Cave every year, commented: *“Many of my choir members attend Encore academy. Their approach to learning their music and to the rehearsal process generally has improved considerably, making my job much easier. On a personal note, the recital I was asked to give was a great platform for improving my own performance skills.”*

The Academy provides a safe and supportive environment for singers of all ages.

The youngest members gain confidence and performance experience through regular singing in small groups and as individuals in Open Lessons in front of the other participants and observers.

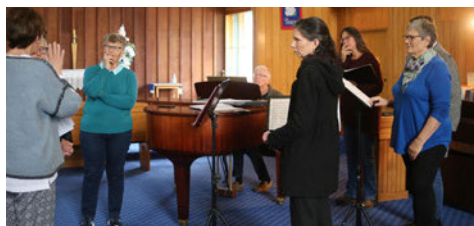
For the oldest members (late 70s-80s) the Academy provides a platform for them continue to sing in groups. Martha Ash one of the oldest participants had given up choir and performing after a lifetime of singing. *“After having decided not to sing any more, the Academy lured me in and has shown me that I can still participate in with the sort of music I love. I am so grateful.”*

The Academy at work guided and overseen by Beatrice Hofer!

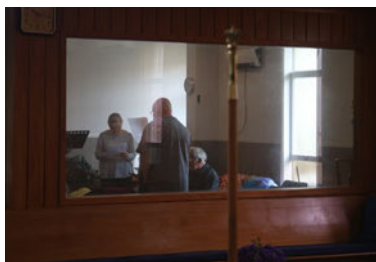
The Academy participants range from 15 to 79 and include many who are advanced learners. These individuals are taking their learning and experience from the Academy to their own singing communities.



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



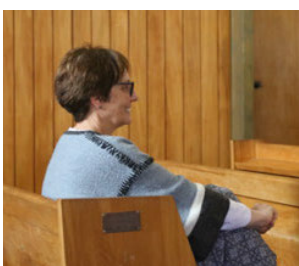
The **Intermediate group** working on a piece of music with the pianist under the tutelage of Beatrice Hofer. They learn the music, practice, perform and hear a critique from Beatrice.



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.



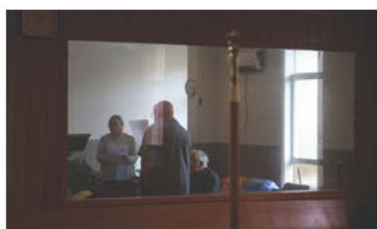
The whole group participates in sight singing, guided listening, and rhythm activities.

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.

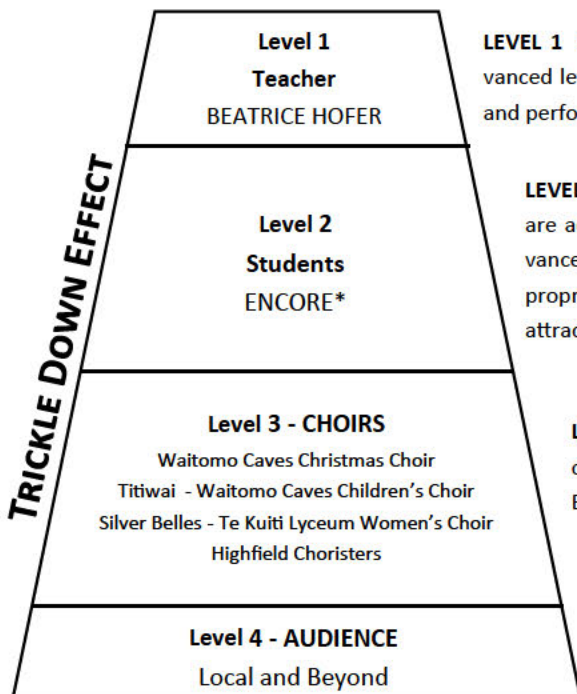


Additional activities included whole group singing, guided listening activities, rhythm activities and Masterclasses (Beatrice Hofer demonstrating a singing lesson with one of her students).

ENCORE OVERVIEW

Vision - Our vision is to create a sustainable centre for vocal excellence. We teach musical understanding and vocal proficiency through singing lessons, masterclasses, and recently the Encore Academy, expanding musical knowledge and singing/performance skills in a holistic way no matter at what the participant's level. We provide opportunities to perform at concerts, recitals, competitions and exams, but also to experience different styles of music.

How we work -In the past year Encore has formalised and now includes students, ex-students and other individuals, and our vision has expanded. As students progress in their musical pursuit they up-skill and become recognised in other musical spheres whilst continuing to use Beatrice as a mentor/teacher. By doing so they bring other networking opportunities. Examples include Beth Dalton (Voices NZ (NZ's premier choir) performing with top level conductors and musicians, 15-year-old Ebony Phillips who has auditioned and been accepted to the New Zealand Academy School Choir, two members, Hayley Ward and Emily Brown, have been lead performers in Te Awamutu musical theatre productions.



LEVEL 1 Students of Beatrice Hofer train in vocal and performance technique from beginner to advanced level. A number of those coached by Beatrice have reached an advanced standard of singing and performance including continued achievement with Trinity Vocal Music Exams.

LEVEL 2—Singers coached by Beatrice Hofer have become accomplished/advanced musicians and are actively training other groups in the area with the same techniques learned. As part of advanced training, the skill of recognizing performance opportunities and putting together an appropriate concert are vital. This level is expanding rapidly and new members of that caliber are attracted by the opportunities. The Academy will give a safe platform to develop skills further.

LEVEL 3—Skills are carried into the wider communities - choirs/schools - by members of Encore (Level 2). As well, Beatrice Hofer (Level 1) presents Master Classes with the help of Encore members to audiences locally and further afield. (see below)

LEVEL 4—As a group Beatrice, Encore and local Choirs are building a reputation outside Waitomo, promoting the district's reputation as a centre of quality music. In particular opera is being made accessible to a wide range of people.

Members of Encore:

Beth Dalton, Daniela Benz, Karsten Benz, Trish Walker, Kathryn Leonida, Bryan Sherman, Neville Phillips, Julia Phillips, Martha Ash, Wendy Coup, Hayley Ward, Emily Brown, Ebony Phillips, Anne Griffiths, Casey Hufstutler, Edan Stubbs, Finn Hunt, Michelle Erikson

Benefit to the community

Examples of volunteer contributions made by Encore members using training within Encore.

Beth Dalton, Conductor

Waitomo Caves Christmas Choir - 35 members, 13-75 years old,
Titiwai - Waitomo Children's Choir - 20 members, 7-12 years old
Te Kuiti Primary Combined Schools Music Festival

Martha Ash, Conductor

Silver Belles Lyceum Choir - approx. 34 members, between 50 and 90
from Otorohanga, PioPio and Te Kuiti

Anne Griffiths, Conductor

Highfield Choir 20 members and growing

Daniela Benz, Conductor/Singing teacher

Waitomo Caves Choir, private tutoring

Beatrice Hofer, Martha Ash, Co-conveners

Te Awamutu Vocal Competitions

Volunteers/Sponsors

Te Awamutu Vocal Competitions - Beth, Trish, Kathryn, Wendy, Neville,
Julia, Daniela, Hayley, Casey, Ebony

All Encore members - organize and perform for rest homes, Lyceums, and other groups at no charge

MUSIC TUTORS

Beatrice HOFER



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

As a soloist and ensemble member with choirs and orchestras throughout Switzerland, she was able to build 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 building a successful vocal studio. Over six years ago, she formed the group '**Encore**' with her enthusiastic group of adult students, and they provide 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.

This year they are starting 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 and Silver Belles
- Church Musician
- Workshop Leader for Early Childhood and Primary Sectors
- Leader of Mainly Music in Otorohanga
- Private music teacher – piano and flute
- Performer on flute and harp
- Regular volunteer performer in Rest Homes, Woman's Groups, Community Events

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

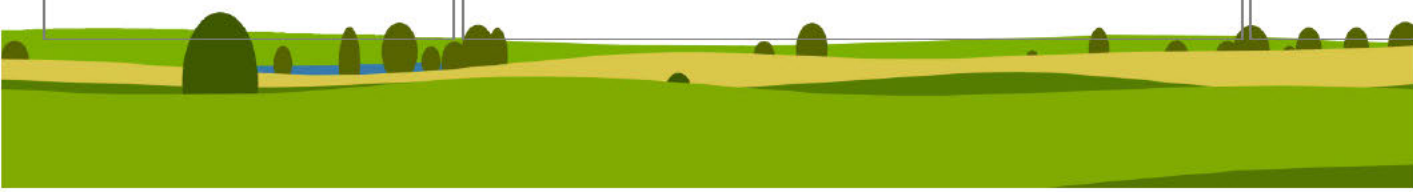
Do NOT include GST in your budget

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
Vocal Tutor	8 sessions @\$300 – includes 2 hours of prep	\$2400
Theory Tutor	8 sessions @160 – includes 2 hours of prep	\$1280
Accompanist	8 sessions @150 – includes transport costs from Hamilton	\$1200
Venue Hire	8 sessions @50 -paid \$60 in winter months for heating	\$400
Showcase (venue + accompanist)	1 x (\$50 + \$150)	\$200
Financial support for students	Whole year – 3@160	\$480
3 Volunteers each session	3@160 = \$480 in kind	\$480
Total Costs		\$6440

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
Participation fee	15 participants@\$160	\$2400
Membership fee	15 participants@\$50	\$750



Total Income		\$3150
Costs less income	This is the maximum amount you can request from CCS	\$3290
Amount you are requesting from the Creative Communities Scheme		\$2500

Other financial information

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programmes).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
Mar '23	The Encore Academy -	\$1416	yes
Apr '22	Encore SingFest	\$1000	yes

Other financial information

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

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



APPLICANT; TE PUTI ART COLLECTIVE

Are you applying as an individual or group?

group

Full name of applicant:

Te Puti Uku Collective

Contact person (for a group):

Susan

Street address:

[REDACTED]

Suburb:

Kawhia, Kawhia

Town/ City:

Kāwhia

Email:

[REDACTED]

Telephone (daytime):

[REDACTED]

Name on bank account:

[REDACTED]

Bank account number:

[REDACTED]

GST number:

No Answer

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

New Zealand European/Pākehā

Māori

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

Yes

How did you hear about this fund?

From a previous grant winner

Project name:

Te Puti Uku Collective

Brief summary of the project:

Our collective was formed by existing Clayworkers in the heartlands of Kāwhia, gathering under the leadership of artist Carole Shephard. She has brought us all together in the spirit of kotahitanga and mahi tahi to participate in a series of introductory ceramics and glazing workshops held at Te Puti Art Studio, the first two were funded by Creative Communities Scheme.

The introductory workshops aimed to provide expert guidance and mentoring from existing professional potters, and improve people's access to experimenting with clay, allowing participants to explore their innate creativity using uku. It was also intended to inspire whānau of our hapori to learn new skills and increase community participation in doing something that inspired happiness, using uku as the vehicle. "We are inspired, invested and hooked at the potency of uku, vowing to commit time to extend our understanding of the knowledge we were just gifted."

This application will help take our skills to the next level by building on our capabilities and extending our learnings from the previous workshops with an end of project goal to open up the Uku studio and invite the community to both play with clay and see what we have achieved. Our collective's immediate goals are to extend our clay and glazing skills and increase our clay works matauranga by continuing to engage and learn from professional ceramic artists. With your support, we can take the steps needed to achieve some of our long-term aspirations, such as showing the connection of uku to local Māori history and trailing its origins, refining our skills when working with uku, and experimenting with locally sourced clay aka 'wild clay'.

1. Wānanga will occur monthly at Te Puti Art Studio, Kāwhia
2. Group workshops will occur monthly at Te Puti Art Studio, Kāwhia
3. Self-directed learning will continue to occur at the individual's home.

We are in Kāwhia a small, remote community; Te Puti Uku Collective boasts six talented and dedicated Clayworkers. The resources for workshops and self-directed learning being sought after in this application are a continuation of the 2023 introductory workshops and will be held at Te Puti Art Studio which has enough space to accommodate up to 10 local participants. This is a great opportunity for locals to get connected, unleash their creativity and explore their potential.

Where will it happen?

Te Puti Art Studio, Kawhia

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

01/06/2024

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

30/11/2024

Number of active participants:

- eg; Who is 'doing things'. Diving into roles can help eg; producers, administrators, performers, exhibitors, please estimate if not sure.

Five (5).

The founding members of the collective are:

Te Aroha Pikia, who belongs to Ngāti Maniapoto, Ngāti Apakura, and Ngāti Hikairo iwi, is a long-time expert weaver taught by her mother renowned raranga tohunga Nora Pikia. Te Aroha is an emerging potter at 80. She is the kaumātua of the collective and her many mokopuna were the recipients of her first ever uku creations which are now considered taonga tuku iho (heirlooms) by her whānau.

Okeroa Henare, grandniece to Te Aroha Pikia, belongs to Ngāti Maniapoto, Ngāti Apakura, Ngāti Hikairo, and Ngāpuhi iwi. Okeroa is an enthusiastic and emerging local potter who enjoys exploring the many uses of uku from a te ao Māori perspective, from the connection uku provides back to Papatuanuku (Earth mother), whakapapa (genealogy), pūrākau (legends) to its uses in the field of the arts, rongoā Māori (traditional healing), and as a component of ceremony. Okeroa is an expert in the art of raranga; her teacher is Veranoa Hetet (QSM), a renowned modern-day tohunga in "ngā mahi a te whare pora" (the art of weaving). As Okeroa deepens her clay works knowledge, she is excited to explore integrating rongoā Māori, ngā mahi a te whare pora, pūrākau, and uku. Susan Duncan, a hiker enthusiast, is also an emerging potter who finds solace in her clay work and connecting with the natural environment.

Susan lives in Aotea Village and was born and raised in Kirikiriroa. A brilliant wordsmith, she often offers the group wise and encouraging words when we come together to create. Her work is inspired by the sheer mystic beauty of Aotea and the opportunity to embrace an ancient practice that has supported and sustained communities for millenia.

Elle Freeman, an expert artist in a range of mediums who has exhibited and sold many of her works, is a long-term Oparau resident born and raised in Waikato. A kaitiaki for the taiao

she is an exceptional emerging ceramic creative with a passion to explore and test the limits of uku. We are excited to see where Elle clay works journey will take her creative and innovative mind.

Sheena Lomas is a long-term resident of Oparau and an established multi-media artist whose work can be found for sale in TOPO, our local Kāwhia art gallery. She is also a respected kaumātua of our uku collective who is always willing to share her wisdom with other artists giving expression to aroha, awhi and manaaki.

Amy Lomas, daughter of Sheena, is now well-established local potter and stockist at TOPO. She is a newish resident of Kāwhia and much like her mother Sheena, she is more than happy to support the learning and experiences of our emerging potters. She is our glaze expert! A dynamic duo!

Carole Shephard, artist, mentor and teacher is the owner-operator of Te Puti Art Studio, a driving force behind inspiring local people to embrace their inner art and creative skills and talents. She is a long-term resident of Kāwhia along with her musician husband, John. Individuals who have come through the studio have gone on to undertake tertiary education, establish themselves as professional artists and share their talents with others due to Carole's efforts to promote the arts, increase community participation and build capability and courage in the creative arts. Carole is a great believer that the Creative Arts have a significant role to play in helping individuals to find their place in the world in a safe and accepting environment. ix collective members.

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; for your festival how many people are you likely to get through the door to come see it?

Kāwhia has a population of 300+ people. Our invite for viewers to see our work at the completion of the workshops is open to the community, including their whānau and friends or interested stakeholders outside our rohe.

Funding criteria (select one option):

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

Artform or cultural arts practice that best describes your project

Craft/object art

Ngā toi Māori

Which activity best describes your project:

workshop/ wananga

Cultural tradition of your project;

Māori

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

- Describe your arts and culture festival in more detail.
- Remember to include, who, what, where, how and why.

We want to inspire happiness through connection... To appreciate the significance of knowledge and experience in ceramics, we must reflect on our past to move forward. Clay has been used for centuries in various cultures as a symbol of creation, purification, and transformation. The tupuna of this area lived with the "matauranga" - an understanding and expertise to actively practice "kaitakitanga" (guardianship of the natural environment) daily. The journey of Te Puti Uku Collective starts here, in our community of Kāwhia - a bi-cultural community with many marae, hapu and iwi. Our collective deeply values and takes an authentic interest in our region's historical and cultural context, its people, the land and the sea. Kāwhia is abundant in Māori history, clay, iron sand, and soil pigmentation. By increasing our knowledge and sharing our clay works with the community, we hope to help others make the connection to the taiao and local history while celebrating diversity in the modern-day world of ceramics.

Te Puti Uku Collective is an aspiring group of clay artists with varying degrees of skill in the field, learning to create both functional and sculptural products that are aesthetically pleasing. Continuing education and learning are essential to increasing our knowledge and experience in ceramics. We aim to experiment with local clay, pigmentation, glazing, and firing techniques using uku mediums and porcelain to develop our matauranga. We need access to mentors and experts in the field to achieve this. This application includes a list of professional experts willing to travel to Kāwhia to teach us at Te Puti Art Studio. We are on a journey to learn and grow in our craft. We dream of holding an exhibition to showcase our works within the next 12 months and anticipate attendance reach would be into the hundreds.

Sharing our work with others is another way to connect with the local history of uku and our community. Experience has taught us that sharing helps promote dialogue and encourages us to offer our knowledge to others using the tuakana-teina model confidently. It also creates opportunities for future collaborations, expands our network, and helps us establish ourselves as ceramicists. As previously stated, our local uku collective lives in a remote rural area. Community engagement plays a vital role in fostering positive relationships, and pottery can generate interest, healing, and enthusiasm with ceramics as the vehicle that connects us. Being a part of an uku group addresses the problem of isolation. It enhances

our abilities and knowledge, bringing us closer to our goal of establishing a collective of expert potters in Kawhia with an end of project goal to open up the Uku studio and invite the community to both play with clay and see what we have achieved with the hope to inspire whānau to take an interest in the field of uku.

Please tell us about any previous funding;

Our Te Puti Uku Collective was formed as a result of participating in a series of community clay workshops, so as a group we are a new applicant.

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

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

\$2,926

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

\$2,926

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

-describe the timelines and the plan of how you will actually carry out the work to organise the event

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

Our workshops and group sessions for this project are scheduled between 1 May - 30 November 2024, and are based on the timing of the Maramataka, planning to meet on days of the month that promote high energy days, allowing us to make the most of our time together and our creative expression. We also appreciate how our planning for wānanga, and group sessions aligns back to a te ao Māori perspective with regards to the use of time, the environment and energy. We use wānanga as our preferred learning environment as it expresses creativity and exploration.

Each wānanga will be facilitated at Te Puti Art Studio by expert tutors and mentors (list of teachers provided) who will introduce us to new techniques and enhance our skills by building on previous learnings. All other group sessions held at Te Puti Art Studio are an opportunity to whakawhanaungatanga and give individuals the freedom to work on their clay projects in a collective environment. Self-directed learning happens in the home in our own time. Our collective is amazed (and inspired) at how quickly one can develop their pottery skills and bring ideas to life.

The people/Ngā tāngata:

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

Establishing Te Puti Uku Collective was a natural progression and a wise decision for our emerging and existing ceramic artists. Our co-operative network provides a platform for Clayworkers to collaborate, share knowledge, and develop our skills. By becoming a member, we can connect with like-minded individuals and expand our horizons in the world of uku, ceramics and glazing. We have identified several ceramicists with the appropriate experience to help us take our technical knowledge and taking our practice forward. Ginny Lane from Whatawhata and a member of Waikato Studio Potters, is an expert in porcelain, glazing and wood firing. She has already generously run three on-site workshops for us. We would like to continue to draw on her expertise and approach other experts with complementary skills. They are:

1. Naomi Roche (Kirikiroa, hand building using 'wild' clay)
2. Jennifer Halli (New Plymouth, an expert in the Kurinuki technique)
3. Elsa Lye (Raglan, sculptural forms)
4. Carole Sheppard (Kāwhia, innovative uses of pattern, in house expert and often our go to guru during our self-directed learning time)

The criteria/ Ngā paearu:

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

Access and participation: Te Puti Uku Collective spans across the neighbouring communities of Oparau, Aotea and Kāwhia; our group deeply values and takes an authentic interest in the historical and cultural context of the region, its people, and the land. The collective aims to increase our knowledge and experience in ceramics by experimenting with local clay, pigmentation, glazing, and firing techniques, using uku mediums and porcelain to develop our matauranga. To achieve this, the collective will require help from mentors and experts in ceramics.

Sharing our work with others is another way to access, connect and participate with the local history of uku and the community, and it creates opportunities for future collaborations, expands our network, and helps establish ourselves as ceramicists. Being part of an uku collective helps address the problem of isolation. It enhances the abilities and knowledge of the collective, bringing us closer to our goal of establishing a collective of expert potters based in Kāwhia built on the foundations of values immersed in te ao Māori and friendship.

Our intention is to apply a tuakana-teina model (definition below) of sharing knowledge by passing on these skills to whānau and other members of the community, especially people

who are feeling isolated and alone, through holding a weekend workshop. However, we need this up-skilling to be able to do this confidently. * Note: The Tuakana-teina model is a concept from te ao Māori and refers to the relationship between an older (tuakana) person and a younger (teina) person. Within teaching and learning contexts, this can take a variety of forms such as peer to peer, younger to older, older to younger, or able/expert to less able/expert.

The budget/Ngā pūtea:

You need to cost out your project. [What will the funds actually pay for?](#)

Examples of costs can include ; kinds of materials, performer fees, equipment rental, venue rental, marketing etc.

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

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/6e74b905bf68497f3bd6f3b45fd0372221577de0/original/1709177710/80aaadb667a44faca945ecc1333f7058_Final_Budget_CCS_Application.docx?1709177710

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
CLAY	Macs Mud Classic White	\$35.90
	Macs Whitestone	\$31.90
	Macs Speckled Buff	\$34.90
	Clayworks Southern Ice Porcelain Paper Clay	\$89.90
	Primo Mid fire Porcelain clay	\$59.90
GLAZES*	Abbots dry powder glossy white	\$44.90
	Abbots dry powder clear	\$39.91
	Abbots midfire brushable chun blue	\$49.90
	Abbots midfire brushable charcoal matte	\$29.90
	Abbots midfire brushable celadon	\$26.90
	Abbots midfire brushable variegated blue	\$29.00
UNDERGLAZES*	Twenty colours @ \$11.90 each	\$238.00
MATERIALS	CCG Liquid Brush resist	\$24.90
	Abbots Universal medium	\$17.91
	Mason stains x 10 @ \$15.00 average	\$150.00
TUTOR COSTS	3 x \$350 per day plus travel	\$1050.00
STUDIO COSTS	\$20 per day x 10	\$200.00
FIRING COSTS	5 x bisque/glaze fires @\$150 per firing	\$750.00
Total Costs		\$2925.82



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	Not applicable	N/A
Costs less income	Not applicable	N/A
Amount you are requesting from the Creative Communities Scheme		\$2925.82

Other financial information

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programmes).

Date applied	Who to	How much	Confirmed/ unconfirmed
	Not applicable		

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

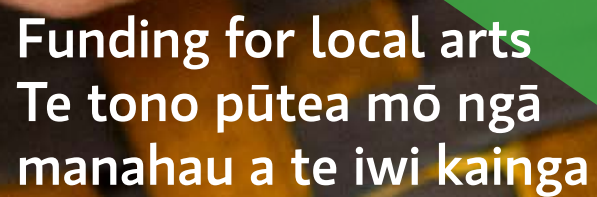
Date	Project title	Amount received	Project completion report submitted (yes/no)



CREATIVE COMMUNITIES R2, 2023/2024 Assessors to please return nicky@otodc.govt.nz by 20th October 5pm	Project Name	Project Summary	Funding Criteria	Artform/ Cultural Tradition	Where will it happen?	How long and when will it happen?	Wants to speak in support of application?	Previously funded?	What will the funds actually pay for?	Total Cost of Project	Requested funding	*Committee Input* Referring to the full applications please mark between 1 and 4 The Idea (mark 1 is Low , 4 -High)	*Committee Input* The Process (mark 1 Low - 4 -High)	*Committee Input* The People (mark 1 Low - 4 -High)	*Committee Input* How strongly the project aligns to the Funding Criteria (see column D) either; 1.Access and Participation, 2.Diversity, 3.Young People (mark 1 Low -4 -High)	*Committee Input* The Budget (mark 1 Low - 4 -High)	Total initial score out of 20. NB: this score acts as a starting point for discussions, it is not binding and can change at the meeting as committee meeting unfolds	*Committee Input* Draft Amount to Fund \$	Request ed funding
Te Rōpō Manaaki Aroha Incorporated (TRMAI)	"TRMAI Creative"	Workshop/ Wananga 3 days, 10-15 learners exploring Te Māori art forms (poi making, tukutuku, weaving) for all age groups, public exhibition at close of workshop	Access and Participation	Ngā toi Māori/ Māori	Local Marae, or Tuatara Room at Otorohanga Kiwi House, Otorohanga Township	3 days , date tbc	No	New Applicant	Venue hire, art materials, artist fees, equipment hire, kapaehina (administrator) fee, advertising, signage	\$5,400	\$5,400							\$5,400	\$5,400
Apakura Rangatahi ki Kahotea Marae (ARM)	"Te Paehaka o Apakura"	Workshop/ Wananga Kapa Haka - 8 days of workshop/wananga over several months to prepare for performance at Te Nehenehenui Festival in September 2024	Diversity	Ngā toi Māori	Kahotea Marae, Otorohanga	8 workshop days between June - September 2024	Yes	New Applicant	Marae hire.	\$7,000	\$2,000							\$2,000	\$2,000
Otorohanga District Development Board (ODDB) / Otorohanga Arts Conduit	"Creative Threads - Wearable Arts Otorohanga"	Presentation/Exhibition "Wearable Arts Show" 1 day, as part of the Otorohanga Arts Conduit. This may include school craft workshops but this is not costed as part of this section of the project	Access and Participation	Craft/Object Art, Other	The Otorohanga Club	Organisation April/May - end of July 2024 Event- 17 August 2024	Yes	\$3,000 in R1, 2023/2024 for ODDB/ Otorohanga Creative Conduit project, \$3297.99 in R2 2022/2023 for Rebecca Downman Ngāpo for School Holiday Workshops	Venue hire, stage and catwalk hire, sound and lighting hire, gazebo fee, admin fee, backstage helpers fee	\$8,560	\$7,560							\$7,560	\$7,560
Te Puti Uku Collective	"Te Puti Uku Collective"	Workshop/ Wananga Series of workshops for the x 6 collective members and 4 members of the public which extend clay and glazing skills, and learn via professional artists. Public exhibition at close of workshops	Access and Participation	Ngā toi Māori and Craft/Object Art, Māori	Te Puti Arts Studio, Kawhia	Monthly workshops, May - November	Yes	New Applicant	Clay, glazes, guest tutor fees, studio rental, firing costs	\$2,926.00	\$2,926.00								#####
Encore	"The Encore Academy"	Creation and presentation A series of weekend signing and performance workshops for learners 14 years and older, with a singing tutor and pianist. Public performance at close of workshops.	Access and Participation	Music, European	Baptist Church and St Brides Church Otorohanga Township	8 x Saturdays from July 2024 through May 2025.	No	\$1416 in R2 2022/2023 for singing workshops and performance, \$1000 in R2 2021/2022 for singing performance	Tutor fees, accompanist fee,venue hire, volunteer koha, student koha	\$6,440	\$2,500							\$2,500	\$2,500
TOTAL											\$20,386								\$20,386
TOTAL FUNDS AVAILABLE FOR THIS ROUND 2, 2023/2024 \$111,678												AVAILABLE \$11,678							

The title 'Creative Communities Scheme' is written in a large, bold, white sans-serif font, positioned in the upper right quadrant of the cover. The background behind the text is a green diagonal band.

Creative Communities Scheme

The text 'Funding for local arts' and its Māori equivalent 'Te tono pūtea mō ngā manahau a te iwi kainga' is written in a white sans-serif font, positioned below the title. The background behind the text is a green diagonal band.

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

The title 'Application Guide' is written in a large, bold, white sans-serif font, positioned in the lower left quadrant of the cover. The background behind the text is a purple diagonal band.

Application Guide

The text '2020/21' is written in a white sans-serif font, positioned below the title. The background behind the text is a purple diagonal band.

2020/21

**This guide will help
you to apply for
Creative Communities
Scheme (CCS) funding.
If you have more questions
please contact your local
CCS administrator.**

FRONT COVER

WHARANGI TUATAHI

Te Roopu Rāranga Whatu
o Aotearoa Hui 2011. Photo
by Norm Heke.

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1. Applying for Creative Communities Scheme funding

1.1 Can I get funding for my project?

To be eligible for funding through CCS your arts project must support at least one of the following:

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

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

Diversity: Support the diverse artistic cultural traditions of local communities, eg:

- > workshops, rehearsals, performances, festivals or exhibitions in Māori or Pasifika heritage art forms
- > workshops, rehearsals, performances, festivals or exhibitions by local migrant communities
- > arts projects bringing together groups from a range of different communities
- > workshops, rehearsals, performances, festivals or

exhibitions by groups with experience of disability or mental illness.

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

- > a group of young people working with an artist to create a mural or street art
- > a group of young people creating a film about an issue that is important to them
- > printing a collection of writing by young people
- > music workshops for young people
- > an exhibition of visual art work by young people

Your project must:

- > take place within the city or district where the application is made
- > be completed within 12 months of funding being approved
- > not have started or finished before CCS funding is approved.

1.2 Who can apply?

Individuals or groups can apply for CCS funding. Individuals must be New Zealand citizens or permanent residents.

If you have already received funding from CCS for a project, you must complete a report on that project before making another application, unless the project is still in progress.

1.3 What types of projects can't get CCS funding?

You cannot apply for CCS funding for:

- > projects without an arts focus, eg puzzles, upholstery, magic, model-making, commercial design, commercial fashion design, film festivals, fitness-based dance (such as aerobics or gymnastics)

or martial arts (such as tai chi or karate)

- > 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
- > projects that mainly deliver outcomes for other sectors, such as health, heritage or the environment
- > local council projects
- > fundraising activities eg: benefit concerts to raise funds to buy a capital item or to pay for another activity
- > projects to develop facilities, eg galleries, marae, theatres and other venues, including the costs of fixed items, whiteware, floor coverings, furnishings, gallery and theatre lights, stage curtains or building restoration. CCS funding is available for new artworks as part of marae projects such as tukutuku, whakairo, whāriki and kōwhaiwhai, however applications for funding for marae facilities or restoration projects should be made to the [Lottery Marae Heritage and Facilities Fund](#), which is administered by the Lottery Grants Board.

1.4 What costs can I get support for?

You can apply for support for:

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

1.5 What costs cannot be supported?

CCS does not fund:

- > ongoing administration or personnel costs that are not related to the specific project

- > costs for projects already started or completed
- > travel costs to attend performances or exhibitions in other areas
- > buying equipment, such as computers, cameras, musical instruments, costumes, lights or uniforms
- > entry fees for competitions, contests and exams
- > prize money, awards and judges' fees for competitions
- > royalties
- > the purchase of artworks for collections
- > the costs of running fundraising activity
- > debt or interest on debt.

1.6 How much can I apply for?

There is no limit to how much you can apply for, but most CCS grants tend to be under \$2,000. Look at previously funded projects on your council website (or speak to your local CCS administrator) to get an idea of the sorts of projects that have been supported in the past and the average amount granted.

1.7 How often can I apply and how are decisions made?

Each area will run up to four funding rounds per year. You can apply in any round but, if you have already received funding from CCS for a project, you must complete a report on that project before making another application, unless the project is still in progress.

Your application will go to an assessment committee of people from your area. They are appointed for their knowledge and experience of the arts and local communities.

2. How to fill out the application form

This information will help you to fill out the application form. All parts of the application form need to be completed.

2.1 Applicant details

Full name of applicant: This is the name of the group, the organisation or person applying for funding. They will be responsible for the funding if the application is successful.

Contact person: If you apply as a group enter the name and contact details of the person who is responsible for this application.

Address, phone and email: Your local CCS administrator may need to contact you about your application and will let you know in writing whether you have been successful or not.

GST number: If you or your organisation is GST registered please include your GST number here.

Bank account number: If you are successful the grant will be paid into a bank account. Enter the name and number of the bank account here.

2.2 Project details

Insert your project name, eg South Taranaki children's ceramic workshops and a brief description of the project, eg six ceramic workshops during the school holidays for children aged 8-12.

Project location, timing and numbers

Where will your project take place? Enter the venue name and the suburb or town where the project will take place.

When will your project take place? Enter the start and finish dates.

Enter the number of participants and viewers/audience members you expect will be involved with the project.

Active participants are the people involved in making and presenting an artwork or performance, or running and attending a workshop. Viewers or audience members are the people who come to see the finished work or a presentation.

If your project is presented in a public space, only include the people who specifically come to see the art work or performance in the number of viewers/audience members. Please do not include casual passers-by.

If your funding application is successful you will need to give the **actual** number of active participants and viewers/audience members in your project completion report.

2.3 Funding criteria

Select the ONE funding criterion that is the project's main focus.

2.4 Artform

Select ONE artform type. Refer to the definitions in the glossary on page 7. If you are not sure if your project fits within one of these artforms contact your local CCS administrator.

2.5 The activity that best describes your project

Select ONE activity type

- > Creation only – for projects which focus on making an artwork but not performing or exhibiting in public, eg a community weaving group, focusing on weaving, dyeing, textile weaving and up-cycling, requesting funding for materials and venue costs.
- > Creation and presentation – for projects which include both creating and performing or exhibiting to the public, eg local youth crafting and painting life-size figures of the World Cup teams to exhibit at the gateway of their town.
- > Performance (presentation only) - for the

presentation of performing arts only eg theatre, kapa haka, dance, music.

- > Exhibitions – for the exhibition or presentation of visual arts or non-performing arts only eg a display of tivaevae by local artists.
- > Workshop – any form of training, eg a wānanga in raranga or a programme of contemporary dance workshops.

2.6 The cultural tradition of your project

The cultural tradition of your project is the particular heritage of your project, eg. a Shakespearean play is from a European tradition, and kapa haka is from Māori tradition. Your project may be from more than one cultural tradition, so you can select more than one option.

2.7 The idea/Te kaupapa

Describe your project including:

- > what you want to achieve
- > why the funding is needed.

Here is an example of a good project description:

The Otarere Hall Restoration Group want to work with local youth and local, professional, Māori and Pākehā artists to make art works which tell the stories of the Otarere community. The art works will be made by young people with advice from professional artists.

The Otarere community is isolated. People meet at the school, Te Aroha marae and the pub. The Otarere Hall has been unused for many years but will re-open in December.

Otarere's population is getting smaller each year with families leaving the area. There is little out-of-school activity. This project will give the young

people something to do and build their connection with the town and community hall.

The art works will combine traditional European and Māori arts including embroidery, tukutuku, oil painting, whakairo and kōwhaiwhai – symbolising the bi-cultural history of the area. The finished works will be hung in the hall once the restoration is completed in December.

Funding is needed to cover one quarter of the professional artist fees and some materials.

This example describes the overall idea, what the result of the project will be, some of the artistic goals and why the funds are needed.

2.8 The process/Te whakatutuki

How will the project happen? Explain the key stages of your project and how it will be carried out. Including a timeline can help assessors to understand the project and to show that you have considered how you will deliver the project.

Here is an example using the Otarere Hall Project:

The art work will be made from July to November and the final work installed in the hall in December. All workshops and making will take place at the hall in the dining area, which is free-of-charge.

Timeline

- > July school holidays – the young people (supported by the local youth worker and artists) will have a two week workshop at the hall to research the stories of Otarere. This will include interviews, on-line research and sharing stories from their own families. From this they will choose who will work on each art work and what the art work will be about.

- > August/September – the young people will meet weekly with the artists to learn the different traditional art techniques.
- > October school holidays – the young people will work with the artists (and youth worker) to design and make the art work.
- > November – the artists and young people will complete the art works in the evenings and weekends as needed.
- > December – the works will be installed and followed by an opening.

2.9 The people/Ngā tāngata

Who are the key people involved in your project? Include the people who will be helping you to make the project happen and who your audience or participants will be.

Briefly describe what the role of the project leaders and their relevant experience. You can include a brief biography or attach a short CV to the application. It's important to show in your application that the people involved have the skills and time to make the project happen.

If you are doing a project with another group or organisation, state clearly in your application who is responsible for what.

Here is an example using the Otarere Hall Project:

There will be at least 20 young people aged 12 to 18 who will be involved in the project. Ten young people have already committed to the project but we expect more to be involved as people hear about it. The project will be open to all high school age young people but they need to make a commitment to the whole project.

Four artists have been selected from the local community. They have experience of teaching and leading community projects. Please see the attached artist biographies and letters of support/commitment from these artists.

The young people will be supported by the local youth worker and parents. The youth worker will coordinate the project with support from the Otarere Hall Restoration Project (please see attached youth worker biography).

2.10 The criteria/Ngā paearu

Explain how this project will deliver to the criterion you have chosen: access and participation, diversity or young people.

Here is an example using the Otarere Hall Project:

Young people:

The project will be targeted at young people between the ages of 12 and 18

The young people will:

- > *get to work with and learn from local artists*
- > *learn to express themselves through their art*
- > *have something constructive to do during the school holidays*
- > *learn the stories of the local community and their families and be able to pass these stories to other people. This will strengthen their understanding of who they are and where they come from*

There are no other arts activities happening in Otarere that work with young people and the wider community.

If there are other similar projects happening in your district you may need to outline what is unique about this project and how it will address a need in your community. If this is a project that has happened before you may need to show how the project is growing and developing, eg the activity involves more people this time, it encourages new people to take part, there are new things happening or there are new partners or groups involved in the project.

2.11 The budget/Ngā pūtea

Project costs:

Enter all the costs for your project. Provide detail so the assessors can understand how you have calculated your costs.

eg:

Artist fees	60 hours @ \$40/hour x 4 artists	\$9,600
Materials	2 x 10mm plywood sheets @ \$50 each	\$100
Venue hire	3 days preparation time @ \$100/day and 6 days performance @ \$200/day	\$1,500

Attach detailed quotes for important items. This will help the assessors understand your budget.

If you have costs that can't be covered by CCS, you should still include these costs in your budget. However you will need to have enough income from sources other than CCS to cover these costs.

Project income:

Enter all the income for your project. Be realistic about what income you can get.

If you include the value of a discount as part of your income you will need to show the full cost (before the discount) of the item in your project costs.

2.12 Supporting Material

It is useful to attach support material. It should be brief and may include:

- > examples of previous work undertaken by the individual or group, eg images, text or links to websites
- > letters of support and invitations – these should be from key people within your community who can speak about the benefits of the project or the skills of the people involved in the project, or confirm that an invitation has been issued.

Make sure you send **copies only** as they may not be returned.

Keep a copy of your original application. If you do receive a grant, your original application will be useful to have at hand when writing your completion report.

3. Glossary

Arts: all forms of creative and interpretative expression (from the Arts Council of New Zealand Toi Aotearoa Act 2014).

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.

Heritage arts: artistic expressions and forms reflecting a particular cultural tradition or traditions that continue to be celebrated and practised by New Zealand artists and practitioners, and that are appreciated and supported by New Zealand communities.

Wānanga: a Māori term for a forum or workshop.

3.1 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, guide books, phrase books, and do-it-yourself and how-to books (including travel guides, gardening books, and recipe books); bibliographies, dictionaries, encyclopedias and professional reference works; newsletters; hymn books; and publisher catalogues.

Māori arts are arts activities that can be regarded as strong expressions of Māori identity. They include the following types of arts practice, which can also form the focus of workshops, wānanga and festivals:

- heritage te reo-based artforms, such as whaikōrero, haka, karanga and whakapapa recitation, waiata mōteatea, pao and kōrero paki
- heritage material artforms, such as toi whakairo (carving), tukutuku (wall decoration), kōwhaiwhai (painted rafters), and ngā mahi a te whare pora (weaving, textiles and basketry)
- customary performance arts such taonga puoro, karetao (puppetry), and ngā tākaro (string games)
- contemporary Māori arts activities that draw on

traditional heritage artforms, fusing them with other elements to create innovative expressions of Māori cultural identity, eg theatre and contemporary dance productions, creative writing, songwriting, 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, songwriting and photography.

Theatre includes all theatre genres, eg comedy, drama, physical theatre, street theatre, musical theatre, pantomime, circus, clowning, puppetry, mask, and theatre by, with and for children.

Visual arts includes customary and contemporary practices of all the peoples of Aotearoa/New Zealand, including Māori and Pasifika peoples and the diverse cultures of people living in Aotearoa/New Zealand today, eg drawing, painting, installation, kōwhaiwhai, photography, printmaking, sculpture, tā moko, and typography.

4. Other sources of funding

If your project has regional or national significance and/or is at the leading edge of a particular artform you may wish to consider applying to one of Creative New Zealand's other funding programmes. See www.creativenz.govt.nz/find-funding/funds for more information.

The Creative New Zealand website has a list of other funding options including crowd funding www.creativenz.govt.nz/find-funding/other-sources-of-funding

GivUS is an online search engine for subscribers where you can find funding opportunities and resources for communities. Contact your local library or council to see if they provide access to this service. <http://apps.generosity.org.nz/givUS>

The Ministry of Culture and Heritage also has a search engine for other possible funders: <http://www.mch.govt.nz/funding-nz-culture/search-funding>

Item 6: Ōtorohanga Creative Communities Scheme Creative and Cultural Festival Fund - Consideration of Applications for Round 2 of 2023/2024**To:** The Chairperson and Members of the Creative Communities Scheme Committee**From:** Nicky Deeley, Manager of Community Development**Date:** 17 April 2024**Relevant community outcomes:** Vibrant Connected Diverse**1 Purpose | Te Kaupapa**

1.1 To decide funding allocations for the one-off Creative and Cultural Festival Fund as part of the Ōtorohanga Creative Communities Funding Scheme.

2 Executive Summary | Whakarāpopoto Matua

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

2.2 This report presents the one eligible application (Appendix 1) received for a one-off round of a Creative and Cultural Festival Fund (the fund) for the Assessment Committee to consider.

2.3 The full allocation for this one-off fund is \$6,924.

2.4 Up to 10% of the fund allocation is encouraged by Creative New Zealand to be used for promotional costs to make the community aware. Newspaper advertising costs totalled \$262.66 (3.7 % of the total allocation) and when deducted leaves a total of \$6,661.34 available for applicants.

2.5 This meeting is deliberating the first and only round where a total of \$6,924.00 has been requested from one applicant. This amount exceeds the available funds.

2.6 The funding allocation must be spent in this round, if it is not allocated, it will not roll over and will be returned to Creative New Zealand. These funds cannot be used for any other purposes.

3 Staff recommendation | Tūtohutanga a ngā Kaimahi

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

Rebecca Ngapo

\$

4 Context | Horopaki

Background

- 4.1 Ōtorohanga District Council administers the fund as part of the Creative Communities Scheme on behalf of Creative New Zealand. The locally appointed assessment committee are delegated to assess and allocate funding of eligible applicants.
- 4.2 The fund is a one-off boost from Government, to support established festivals that celebrate the life experiences, stories, cultures, and regional identities of New Zealanders, improve access, equity arts participation and provide opportunities for the development of a resilient and sustainable arts sector.
- 4.3 The availability of this fund was advertised in the local King Country News and was notified on the Council's website and Facebook page and both Ōtorohanga and Kāwhia community Facebook pages. It was further circulated via email to ŌDC councillors and staff, previous creative applicants, non-profits, clubs, district schools, email networks, and through a staff led drop-in funding advice clinic in Kāwhia Community Hall in January 2024.

One off Fund for 2023/2024

- 4.4 The single allocation assigned to the Ōtorohanga District Council from Creative New Zealand for this fund totals \$6,924.17.
- 4.5 The total request amount of all applications for this fund is \$6,924.00.
- 4.6 Up to 10% of the fund allocation is encouraged by Creative New Zealand to be used for promotional costs to make the community aware. Newspaper advertising costs totalled \$262.66 (3.7 % of the total allocation) and when deducted leaves a total of \$6,661.34 available. The amount requested through one application exceeds the available funds.

Application, criteria, and assessment

- 4.7 One application has been received for the Creative and Cultural Festival one-off fund and it is attached to this report (Appendix 1).
- 4.8 The application has 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 decision.
- 4.9 The Committee is provided with an Assessment Sheet (attached as Appendix 2) to assess the application and to make funding recommendations for the applicant. Although there is only one applicant the Committee are still required to apply the CCS assessment scale and email the completed document to staff by Monday 15 April at 9am. The collated results will be presented to the Committee at the funding deliberation meeting on Wednesday 17 April, and is used to start discussion and make final funding decisions.

- 4.10 The Frequently Asked Questions Guide (attached as Appendix 3) includes has a brief explanation of CSS criteria for this fund, and answers frequently asked questions. Assessors can refer to this guide for further information and guidance on how best to assess the application.
- 4.11 Individual assessments are by no means binding. Committee members can change their mind about an application throughout the deliberation and discussion process. However, it can be a useful tool to highlight where there is clear consensus amongst committee members about a particular application.
- 4.12 In the CCS criteria it is acceptable for an applicant to apply for this fund at the same time as applying to other funds managed by Ōtorohanga District Council. It is also acceptable to be still completing a previously funded project whilst then applying for this fund- neither of these affect an applicant's eligibility.

5 Considerations | Ngā whai whakaarotanga

Significance and engagement

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

Impacts on Māori

- 5.2 Staff consider the matters set out in this report do not have a direct impact on cultural wellbeing, sites of significance or waterways.

Risk analysis

- 5.3 The application request exceeds the amount available however the risk of impacting on the event success by only being able to part fund the full cost is considered low as the applicant has listed other sources of funding to complete the Festival Fund.

Policy and plans

- 5.4 Staff confirm this fund meets Council's policy and plan requirements.

Legal

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

Financial

- 5.6 The one-off allocation of \$6,924.17 is assigned to the Ōtorohanga District Council from Creative New Zealand, meaning it is not funded through rate payments. This does not provide for the staff costs to administer the fund.

6 Appendices | Ngā ĀpitiHanga

Appendix #	Name
1	Applications received
2	Assessment sheet
3	Frequently asked questions

APPLICANT: REBECCA DOWMAN NGAPO

Are you applying as an individual or group?

(select one):

individual

Full name of applicant:

Rebecca Ngapo - Lead Organizer of ArtBeat 2024

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.

[REDACTED]

Bank account number:

-please double check the numbers are correct

[REDACTED]

GST number:

No Answer

Ethnicity of applicant/group:

(you can select multiple options)

New Zealand European/Pākehā

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 one-off festival fund?

Council mail-out

Festival name:

ArtBeat Ōtorohanga

Brief summary of the festival:

The ArtBeat festival will be a 2 day event to showcasing the amazing local creatives we have in the Ōtorohanga District and surrounds. It will provide an opportunity and space for artists and performers to be able to share their skills and knowledge, engage with the community, network with other artists and promote the diverse range of culture and creative modalities within our community. Visitors will be able to listen and watch performances, look at displayed art, participate in art making and talk with artists about their processes or craft as they are working or after performing.

Where will it happen?

-Venue

-Area or town where your festival will take place;

Ōtorohanga, The Ōtorohanga Club or Ōtorohanga Museum/Courthouse depending on availability. Ideally it would be wonderful to involve/engage the whole town i.e window displays, and signage, involving the library and other creative spaces in Ōtorohanga.

Start date of your festival;

- remember it cannot begin before May 2024

23/11/2024

End date of your festival

- you have until June 2025 to complete

24/11/2024

Number of active participants:

- eg; Who is 'doing things'. Diving into roles can help eg; producers, administrators, performers, exhibitors.

please estimate if not sure.

Based off previous numbers approximately 80 creatives from various fields including visual arts, performers, raranga (weaving), carving, poetry, dance, photography. + Administration, working artists and demonstrators, organizers, set up, lighting/sound.

Number of viewers/audience members:

(must be completed, please estimate if not sure)

- eg; for your festival how many people are you likely to get through the door to come see it?

At least 500 as it will be optional koha entry, we will be advertising on Eventfinda, What's On websites, social media, papers, art magazines, school newsletters, sending out a media release. It will be promoted though our local i-site, schools, surrounds

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 festival

(select as many as suit):

Craft/object art
Music
Ngā toi Māori
Visual arts
Dance

Which activity best describes your project:

(select one option)

creation and presentation

Cultural tradition of your project;

(select one option):

Other

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

-Describe your arts and culture festival in more detail.

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

Revive the ArtBeat festival by organising a 2 day event to showcase the amazing local creatives we have 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.

The festival planning organising team will be led by Rebecca Dowman-Ngapo, an Ōtorohanga local, practicing artist and creative connector. Rebecca was previously a primary teacher who organised creative events in schools she worked including a school wide wearable arts event, and writing and producing a school play. She also ran the Waipa Creative Conduit- a successful community creative project. She will be supported by previous ArtBeat organisers and event planners Teresa Ferguson, Vanessa Drinkwater, Hiria Anderson-Mita and Lisa Ormsby.

-Teresa Ferguson is the Ōtorohanga i-Site manager who helps organise and run local events. In her capacity as i-site manager at the time, she was involved in organising and administering Artbeat 2021. There were many hours involved in coordinating this community event but all proved worthwhile once it was underway.

-Vanessa is employed by ODDB as Events and Marketing Co-Ordinator, where she looks after the i-Site Visitor Information Centre and assists with local event organisation and advertising. She was involved with the previous ArtBeat exhibition in a supporting role of admin, advertising and set up.

-Hiria Anderson-Mita [REDACTED] Ngāti Maniapoto is a local to Ōtorohanga. Her career is in tertiary education specialising in art and she is a full-time practicing artist represented nationally by Tim Melville Gallery in Auckland and Page Gallery in Wellington

-Lisa Ormsby ([REDACTED] Lower Hutt) is an established artist based in Otorohanga. She has exhibited in group exhibitions and art events throughout New Zealand since 1998

-Rebecca Dowman-Ngapo will also be running creative workshops throughout the year via the Otorohanga Creative Conduit to engage school aged children and adults in the arts so there will be a community artwork alongside working artists work.

Local schools will also be encouraged to participate via contributing art works, poetry, music and dance performances. We will rent plinths and panels to display artwork, a stage area will be set up for performances, with floor space for dance if needed. Lighting and sound will enhance any performances; there will be seating for audience members. Working Artists will be set up on tables and an area for demonstration and community art participation will also be set up. Creativity is important in a community as it is a way to communicate beyond words, it can help with mental health issues as a form of expression and can be inclusive to minority community groups. Along with the local schools I would like to involve the local IHC, Beatie Home and other groups/clubs wishing to participate.

**Please tell us about staging this festival previously
-where, when, and who was involved**

The last ArtBeat festival was another 2 day event held 10-4pm, 13th/14th March 2021. It was run under the Ōtorohanga District Development Board and overseen by Derek Wooster, Teresa Ferguson, Vanessa Drinkwater, musicians Jan & Allan Barclay, local artists Hiria Anderson and Lisa Ormsby.

The festival was put on at the venue room at The Ōtorohanga Club where there were working artists, panels exhibiting artwork, a performance and seating area where local artists/musicians and poets performed to an audience.

There were approximately 83 individual creatives (not including members of performance /musical groups) who either exhibited artwork but were not present/exhibited work and were there in support of the festival, performed during the event or created work while engaging with the community. Along with administration and volunteers who set up, hung work, packed down and assisted on the day.

**What is the total cost of your project? (\$NZD)
- you may for example, be applying to other funders, or you may be applying to cover a specific part of a larger project.**

\$6,924

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

\$6,924

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

-describe the timelines and the plan of how you will actually carry out the work to organise the event

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

To encourage participation and attendance organising and advertising will begin April and the following timeline will run until after the event

April - Book the venue, lighting/sound/exhibition needs ie plinths/panels - The ArtBeat team will meet to decide branding and design from previous festival and build on it and go over the learnings from the previous festival. - An expression of interest letter/email will be sent out to local and surrounding areas creatives/schools/community groups with a database set up to track potential interest and to put it on people's radar - approach other spaces like the Ōtorohanga Museum, Studio 84, the library and council about the potential of having ArtBeat celebrated throughout the town and suitable spaces/businesses being involved

May-June - Potentially: ArtBeat Social media pages and/or Free Weebly website developed for future program/creatives profile Entries open start of May, entry forms and information are available on request and will be sent out to all those already in the ArtBeat database from previous festival and gathered expressions of interest - Advertise a call to action for creatives to get in touch via Waitomo News, school newsletters and local publications as well as social media platforms and relevant groups. - Start advertising festival on Eventfinda and What's On web pages and social media platforms - Continue to advertise to interested creatives in the Ōtorohanga District and surrounds to reach out if they are interested in exhibiting/performing/demonstrating - update database July/August - Start booking/scheduling/confirming performances and performers, any creatives that would like to do an art/creative demonstration where members of the community can participate

- August start advertising on all social media art/community pages relevant to our area for exhibitors and beyond to attract visitors.

September - Confirm that all bookings are still ok, ie, venue, lighting/sound panels etc. - Make sure Posters/signage is organised and put up around community locations

October - Write and check off with team Media release - Entries close 25th October, all requested information and images must be received by this date also - Plan out rough layout of space (s) - Confirm number of exhibition panels/plinths needed and delivery - Start putting together program/timeline of performers for public

November - Reconfirm with performers/demonstrators/working artists scheduled times etc Organise stand in performers/act for each day incase of no show. - Exhibition/artwork numbering and pricing sheet organised - Booklet of artists/performers profiles put together to be available on site during the festival Week/Day before - Send out reminder emails to all creatives involved - Art work can be

dropped into i-Site into the Ōtorohanga Creative Conduit office or alternative address (TBD) on the 20th/21st during working hours or at the ArtBeat Venue between 12-2pm on the 22nd November - or by prior appointment - Team to set up venue, hang artworks, set up performance area, set up any lighting, test sound systems, any decorations to be done, check all facilities - Promote on all media platforms Day One - Sound check 9am - 9am Creatives and initial performers allowed entry to set up stations/equipment all must be in and organised by 9:45 - Opens to public at 10am - someone on door to count viewers - Closed to public at 4pm - Clean up and organise what can be done for the following day - Post promotional image/blurbs from the day Day Two - Sound check 9am - 9am Creatives and initial performers allowed entry to set up stations/equipment all must be in and organised by 9:45 - Opens to public at 10am - someone on door to count viewers - Closed to public at 4pm - Artists to collect artwork between 4:15-5:30pm otherwise it can be picked up from the i-Site the following week. - Pack up all equipment, tables, seating - Check facilities/ venue is left as found. - Post promotional image/blurbs from the day Post Festival - Send out thank you emails/letters to all involved - Send out a Post event rundown with images to media/social platforms - Pay any invoices/performance fees - Write the Funding report

The people/Ngā tāngata:

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

-Who are the artists or performers, who is the audience, will you need any support crew?

-How are you going to involve other people?

Ōtorohanga District creatives, Kawhia Art Group, Waitomo Art Group, local schools, Beatie Home residents, Ōtorohanga IHC, members of the community. Rebecca Dowman-Ngapo will be lead organiser/coordinator and will be supported by previous ArtBeat organisers and event planners Teresa Ferguson, Vanessa Drinkwater, Hiria Anderson-Mita and Lisa Ormsby.

The audience will be the surrounding community and visitors to the town, people who are interested in the art scene in rural New Zealand or who appreciate music and performances. The festival will be open to all public, be wheelchair accessible with only an optional koha entry fee. Invites will be sent to local government and surrounding area dignitaries.

The festival itself will be promoted on several media platforms and a media release will be sent out. Invites to gallery curators etc in the Waikato region and beyond. Each artists or performer will be provided with content to share with their networks as well.

The criteria/ Ngā paearu:

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

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

Access and Participation in the Arts - While this festival will be specifically targeted to creatives, local schools and community groups it is open for the community to participate and view . - there will be performances by local musicians, local dance groups and verbal art. - artwork/sculpture/fiber-art/photography and other multimedia/multi cultural work exhibited by local artists, community groups and schools - an opportunity for the community to participate in artwork creation - there will be creatives creating artwork who will be able to engage with members of the community providing access to question artists on their practices etc

The budget/Ngā pūtea:

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

Examples of costs can include ; kinds of materials, performer fees, equipment rental, venue rental, marketing etc.

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

See the FAQ 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.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/4656d10809de39846554e65dde6ecf24f14551f5/original/1709170588/e527d3e404464e7b9068dd69de36535a_Artbeat_Budget_Template-Festival_Fund_-_Rebecca_Ngapo.pdf?1709170588

How does your festival...

-celebrate the life experiences, stories, and cultures of New Zealanders?

By having several creative streams on offer, ie art work, music, demonstrations etc there will be many versions of what a creative life in a rural New Zealand district can look like. We have many immigrant & migrant families which bring many different experiences and cultures along with the tangata whenua of the area. This festival is a chance to have many stories and voices come together.

How does your festival...

-improve access to art, equity in art, or arts participation?

There are currently no exhibition spaces operating in Ōtorohanga, the festival will provide a space for local creatives to show their work. It will create opportunities for the community to engage with local art and artists, including enabling children a chance to see an exhibition and performances in their town. It allows the artists to network with other artists and members of the community as potential clients or to make them aware of services that are available, like art, dance or singing lessons for example.

How does your festival...

-provide opportunities for the development of a resilient and sustainable arts sector?

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

Please upload evidence of your festival being staged previously

- this could be fliers, images, photos or articles.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/18ac3c4e0bc22186152d4522f0ffd4f0331983b9/original/1709171114/65d5a1cccb2dd82978f04ff30f2c135c_Evidence_of_ArtBeat_being_Staged_Previously.pdf?1709171114

Upload any other supporting documents

-What else do you want us to see?

-You could include artist cv/exhibition history, an example of your work, qualifications, letters of support etc

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/7a89cc04946cd7be815ea2e78ea1162f1cef69ba/original/1709172912/cb0e53dfe7081177041d19b25f3b863d_RebeccaDowmanNgapo_Feb2024.pdf?1709172912

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

Yes I agree.

Evidence of ArtBeat being Staged Previously:

Video from the day on Facebook:

<https://www.facebook.com/100064644971286/videos/281473603359591/>

Event post:

<HTTPS://WWW.FACEBOOK.COM/EVENTS/1007561419711251/1007561423044584/>



artbeat
Ōtorohanga

Haere mai kia kite i tō tātou hapori auaha! Come discover our creative community!

ART EXHIBITION
Performance - Demonstrations - Exhibitors
13th-14th March 2021
10am - 4pm
Ōtorohanga Club – Southern Lounge
Entry: Gold coin Koha







artbeat Otorohanga

Connecting artists with community

ARTIST Tracy Anderson is her studio ahead of a new art installation, which she is pleased to be a part of.



ARTIST Tracy Anderson is her studio ahead of a new art installation, which she is pleased to be a part of. Anderson is a visual artist and a member of the Otorohanga Community Development Board. She has been involved in the Otorohanga Arts and Culture Committee for several years. Her work focuses on connecting artists with the community through various projects and events.



Tracy Anderson with other community members at a recent event.

Anderson is a visual artist and a member of the Otorohanga Community Development Board. She has been involved in the Otorohanga Arts and Culture Committee for several years. Her work focuses on connecting artists with the community through various projects and events.

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Performance Schedule

10:00 Open	10:00 Open	10:00 Open	10:00 Open
11:00 Open	11:00 Open	11:00 Open	11:00 Open
12:00 Open	12:00 Open	12:00 Open	12:00 Open
13:00 Open	13:00 Open	13:00 Open	13:00 Open
14:00 Open	14:00 Open	14:00 Open	14:00 Open



artbeat Otorohanga

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14:00 Open	14:00 Open	14:00 Open	14:00 Open

REBECCA DOWMAN-NGAPO

Artist, creative, lifelong learner

I have lived in Ōtorohanga for 7 years and during that time have integrated into the local art community in Ōtorohanga, Te Awamutu and Hamilton. I am constantly connecting with a diverse range of community members through my art exhibitions, local volunteering, markets, teaching art classes and attending courses. As an artist and teacher I have excellent communication and organisation skills, and am continually upskilling and learning as you can see from my Education list below.

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



WORK HISTORY

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

EDUCATION

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

CONTACT

Phone: [REDACTED]
Email: [REDACTED]
Website: www.somewhereart.co.nz
Facebook: [somewhere.nz](https://www.facebook.com/somewhere.nz)
Instagram: [rebecca.dowman.ngapo_art](https://www.instagram.com/rebecca.dowman.ngapo_art)

Referee details available on request, thank you.



REBECCA DOWMAN-NGAPO

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

EXHIBITIONS

Solo Exhibitions

- 2020 *Portrait of June, Lady Hillary*: Welcome Swallow Gallery, Hamilton
- 2020 *The Rebecca Dowman-Ngapo Collection*: Welcome Swallow Gallery, Hamilton
- 2019 *Noun: A Collection of People, Places and Things*: Welcome Swallow Gallery, Hamilton
- 2018 *While She Was Sleeping*: Studio Two, Te Awamutu

Group Exhibitions

- 2023 *The Five Stories*: Welcome Swallow Gallery, Hamilton
- 2023 *Structure and Place*: Welcome Swallow Gallery, Hamilton
- 2023 *Winter Collection*: Welcome Swallow Gallery, Hamilton
- 2023 *The Waikato Watercolourists III Exhibition*: Welcome Swallow Gallery, Hamilton
- 2022 *Our Times*: Welcome Swallow Gallery, Hamilton
- 2022 *The Waikato Watercolourists II*: Welcome Swallow Gallery, Hamilton
- 2021 *Winter Bright*: Welcome Swallow Gallery, Hamilton
- 2021 *Joy of Humanity: People & Place*: Welcome Swallow Gallery, Hamilton
- 2020 *The Waikato Watercolourists*: Welcome Swallow Gallery, Hamilton
- 2020 *A Welcome Swallow Gallery Exhibition*: Welcome Swallow Gallery, Hamilton
- 2019 *Celebration*: Welcome Swallow Gallery, Hamilton
- 2019 *Taking Flight*: Burchell Pavilion, Te Awamutu

Collections

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

EDUCATION

- 2010 Graduate Diploma of Teaching: (Primary School Teaching), Waikato University
- 2003 Bachelor of Fashion: Wanganui Universal College of Learning
- 2000 Certificate in Fashion and Beauty – Level 3: Palmerston North Universal College of Learning

TEACHING

- 2023/24 **Tutor**: Home-school Art Classes, Ōtorohanga
Planning and teaching classes based on student needs, aligned with NZ Curriculum
- 2023 **Tutor**: Sept/Oct School Holiday Art Workshops, Ōtorohanga
Planned and taught a range of art workshops for children aged 5 – 15 years old
- 2022 **Tutor**: The Business Collective Paint & Sip classes, Ōtorohanga
Planned and taught workshops including skills and two painting projects per session
- 2021 **Tutor**: Studio Two, Rosebank Art Centre, Te Awamutu
- 2021 **Guest Speaker**: Ōtorohanga Lyceum Club, Ōtorohanga
- 2021 **Guest Speaker**: Te Kuiti Under 60's Group, Te Kuiti
- 2019 **Weekend Watercolour Workshops**: Platform, Kihikihi

AWARDS

- 2021 **2nd Place**: Watercolour New Zealand Online Summer Watercolour Competition
Summer Son
- 2020 **Finalist**: Adams Portraiture Award
Making Magic, Taming Dragons
- 2019 **People's Choice Award**: Watercolour New Zealand Online Competition
Golden Slumbers
- 2018 **People's Choice Award**: Watercolour New Zealand Online Competition
Toni's Fur Babies
- 2012 **Winner**: Best Use of Recycled Materials, Restyle Wearable Arts, Hamilton
Something Borrowed, Something Blue Top
- 2012 **Highly Commended**: Avant Garbage, Restyle Wearable Arts, Hamilton
Something Borrowed, Something Blue Top

CONTACT

- Email**: [REDACTED]
- Website**: www.somewhereart.co.nz
- Facebook**: [somewhere.nz](https://www.facebook.com/somewhere.nz)
- Instagram**: [rebecca.dowman.ngapo_art](https://www.instagram.com/rebecca.dowman.ngapo_art)

Ōtorohanga District Art and Culture Festival Fund

Project Details- The Budget

The budget/Ngā pūtea

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

Are you GST registered? Yes Do NOT include GST in your budget
 No Include GST in your budget

Project costs		Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.
Item eg hall hire	Detail eg 3 days' hire at \$100 per day	Amount eg \$300
Venue Hire	2 days Festival + one to set up @ \$150 a day – The Otorohanga Club quote received	\$450
Lighting/sound	Speakers, sound board operation, lighting for performances + set up/set down – Your Sound & Lighting, quote received	\$2961.25
Printing	Notices, Exhibition price list, artist booklet	\$262.90
Administration	Including bookings, enquiries, promotion + media, festival workers	\$3000
Transport	Delivery of Exhibition Panels	\$250
MC's	To Be Organized	In Kind
Display Panels	Kawhia Arts Group	In Kind
Total Costs		\$6924.15
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
Entry Fee	Optional coin koha	



Total Income		\$0
Costs less income	This is the maximum amount you can request from CCS	\$6924.15
Amount you are requesting from the Creative Festival Fund		\$6924.15

Other financial information

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programmes).

Date applied	Who to	How much	Confirmed/unconfirmed

Tell us about other grants you have received through the main Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
Feb 29 th 2024	Wearable Arts CCS Funding application On behalf of the Otorohanga Creative Conduit for ODDB	Applied	
April 7 2023	School Holiday Art Workshops - As Rebecca Dowman-Ngapo – Somewhere Art	3297.89	Yes
March 2023	Community spaces in classes - For The Waipa Creative Conduit with Alex Wilkinson	1020	Yes
March 2023	Watercolour Workshop - For The Waipa Creative Conduit with Alex Wilkinson	1210	Yes
March 2023	Mark Antis Weekend Portrait Drawing Workshop - For The Waipa Creative Conduit with Alex Wilkinson	1850	Yes
April 7 2023	School Holiday Art Workshops - As Rebecca Dowman-Ngapo – Somewhere Art	3297.89	Yes

Other financial information

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

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



CREATIVE AND CULTURAL FESTIVAL FUND R2, 2023/2024 <small>Assessors to please return risky@otoc.govt.nz by Monday 15 April, Bam</small>	Project Name	Project Summary	Funding Criteria	Artform/ Cultural Tradition	Where will it happen?	How long and when will it happen?	Wants to speak in support of application?	Evidence of being previously staged?	What will the funds actually pay for?	Total Cost of Project	Requested funding	*Committee Input* Referring to the full applications please mark between 1 and 4 The Idea <small>(mark 1 is Low - 4 -High)</small>	*Committee Input* The Process <small>(mark 1 Low - 4 -High)</small>	*Committee Input* The People <small>(mark 1 Low - 4 -High)</small>	*Committee Input* How strongly the project aligns to the Funding Criteria (see column D) either: 1. Access and Participation, 2. Diversity, 3. Young People <small>(mark 1 Low - 4 -High)</small>	*Committee Input* The Budget <small>(mark 1 Low - 4 -High)</small>	Total initial score out of 20. <small>NB: this score acts as a starting point for discussions. It is not binding and can change at the meeting as committee meeting unfolds</small>	*Committee Input* Draft Amount to Fund \$	Requested funding
Rebecca Ngapo	*Art Beat 2024*	CREATION AND PRESENTATION Creative Arts, 2 day public event	Access and participation	Craft/object art, music, ngā to Māori, visual arts, dance	Otorohanga township	23 and 24 November 2024	No	Yes. A 2 day event for 83 creatives, held at the Otorohanga Club, 10-4pm, 13 and 14 March, 2021	Venue hire, sound and lighting hire, printing, administration	\$6,924	\$6,924								\$6,924



ŌTOROHANGA DISTRICT COUNCIL GRANTS

CREATIVE AND CULTURE FESTIVAL- ONE OFF FUND - 2024

FREQUENTLY ASKED QUESTIONS

WHAT IS THIS NEW FESTIVAL FUND?

It is a one-off funding boost from Government, to support **established creative/cultural arts** festivals that **celebrate the life experiences, stories, cultures, and regional identities of New Zealanders**.

It is expected that the funds will improve **access, equity, and arts participation** for all.

HOW MUCH IS AVAILABLE?

We have \$6924.17 available for this specific festival fund.

WHATS THE TIMEFRAME?

Applications open across the month of February 2024. Committee deliberations are in April. You need to deliver your festival within 12 months of the successful grant being paid into your account. If you were successful, this would likely be around the month of May 2024 so the earliest you could stage your festival would be May 2024, and its accountability should be completed by May 2025.

WHAT COUNTS AS AN ARTS/CULTURE FESTIVAL?

A **festival** (for the purpose of this fund) involves an **integrated programme of events** and activities featuring **one or more artforms, from any cultural tradition**, that takes place within a defined area or region over a designated period of time (ie; has a clear start and end date).

WHO CAN APPLY?

To apply, **applicants must have delivered the festival at least once** in the previous five years (this may include digital presentation). Applicants should include evidence of previous delivery in their application. The festival you apply for must take place within Ōtorohanga District and be open to the public to attend.

WHAT COUNTS AS ARTS/CREATIVITY AND CULTURE?

Visual arts, painting, printing, sculpture, weaving, carving, ceramics, music, performance, drama, writing, dance, kapa haka, theatre, film, costuming, animation, puppetry...and these can be from any cultural tradition and need to celebrate the stories, cultures, and regional identities of New Zealanders.





WHAT COUNTS AS AN 'ESTABLISHED' FESTIVAL?

You will need to **provide evidence that a version of your festival has been staged at least once in the last 5 years**. This can include digital presentations. Evidence can be photos, posters, press etc.

OUR FESTIVAL HAS YET TO BE COMPLETED BUT IS IN PROGRESS -OR IT HAS DEVELOPED SINCE BEING LAST STAGED, DOES THIS COUNT AS AN ESTABLISHED FESTIVAL?

Yes. Just tell us about your journey.

DO FITNESS CLASSES LIKE ZUMBA, SPORT, START-UP BUSINESSES or FOOD AND WINE FESTIVALS COUNT?

No, sorry!

IS THE FUNDING ONLY INTENDED FOR FESTIVAL ORGANISERS, OR WOULD AN INDIVIDUAL ACT THAT WILL BE PART OF A FESTIVAL BE ELIGIBLE?

This fund is intended for festival organisers. You are not applying to be a part of a festival – you are applying to run one.

CAN COUNCIL- RUN FESTIVALS APPLY FOR THIS FUND?

No. These funds are for community-led festivals.

OK- WHAT COSTS CAN WE COVER IN OUR APPLICATION?

You can apply for operational, commissioning, development, and presentation costs. However, like in our regular creative grant, **funds cannot be used for physical infrastructure or capital items**. This includes purchase of property or vehicles, audio-visual and/or technical equipment (i.e., a PA system, laptops, camera equipment etc.). Instead, funding can be used to hire production gear and venue space. There is no maximum amount a single festival can apply for, but because of the one-off nature of the fund and the criteria – we recommend you talk to our grants team about your project before you apply. Contact us here; grants@otodc.govt.nz

IS THERE A MAXIMUM AMOUNT WE CAN ASK FOR FROM THE FESTIVALS FUND?

There will be no maximum amount but remember we have a total of \$6924.17 available for all applicants.

IF WE HAVE SHARED COSTS FOR A FESTIVAL WITH ANOTHER COUNCIL DURING THE LAST FIVE YEARS, COULD WE APPLY FOR FUNDING FROM BOTH COUNCILS?

Yes, as long as each grant is for different items.

WHAT ABOUT THE DIFFERENCE BETWEEN FREE EVENTS AND EVENTS THAT HAVE PAID TICKETING?

Festivals with free and paid events are eligible. However, as one of the purposes of the fund is to improve access and participation, assessment committees should consider the accessibility of ticket prices when reviewing applications.





CAN THE FUNDING BE USED BY FESTIVALS FOR INFRASTRUCTURE / STRENGTHENING? COULD THE SUSTAINABILITY ASPECT BE ABOUT AUDIENCE DEVELOPMENT?

This fund is for **festival creation and presentation**. Funds can support accessibility and audience development as part of festival development and creation.

This could be a programme of outreach activities or free artist-led workshops in local schools and communities to promote your festival events.

CAN WE APPLY FOR MORE THAN ONE OF THE COUNCIL'S GRANTS AT THE SAME TIME- LIKE A COMMUNITY ARTS GRANT AND THIS FESTIVAL GRANT?

Yes. You can apply for multiple grants at the same time, but you need to be doing different things in each application, and each needs to be able to stand by itself; ie; you are not dependant on getting both funds to deliver the project.

WE THINK WE FIT! SO HOW DO WE APPLY?

Awesome! The application forms will be available online, and you will apply through our council website as usual. **Applications will be open for the month of February 2024**. You can prepare in advance by gathering your team, your project information, evidence of your festival happening before, and by writing clearly about your project - the what, who, where, how and why of it.

In addition, you will also need to demonstrate how your festival:

- Celebrates the life experiences, stories, and cultures of New Zealanders
- Improves access, equity arts participation
- Provides opportunities for the development of a resilient and sustainable arts sector.

HOW WILL YOU MARK THE APPLICATIONS?

All applications will be presented to our Grants Committee alongside our 'regular' grants.

WE KNOW PEOPLE THAT WANT TO APPLY BUT THEY HAVE EXTRA CHALLENGES EG; DYSLEXIA, DYSPRAXIA, ATTENTION DEFICIT, OR IT ACCESS ISSUES.

The funds are here for everyone and we want to remove as many barriers for our people as possible. Get in touch and we can set up a process that suits their needs.

WILL THIS FUND HAPPEN AGAIN?

Afraid not. **This is a one-off fund** so get in there! The festival grant will only be one available to apply just this once.





PEOPLE HAVE ASKED ME ABOUT THIS GRANT AND THEY WANT TO APPLY, WHO SHOULD I SEND THEM TO?

Tell them to email; grants@otodc.govt.nz with a brief sum up of their festival idea and we will get in touch to make sure this the right grant for them.

Get those thinking caps on, and good luck whānau!

**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.





INFORMATION ONLY REPORTS | NGĀ PŪRONGO MŌHIOHIO ANAKE

There are no reports.

PUBLIC EXCLUDED | TAKE MATATAPU

There are no reports.

CLOSING FORMALITIES

MEETING CLOSURE | KATINGA O TE HUI

The Chairperson will declare the meeting closed.

WORKSHOPS | HUI AWHEAWHE

There are no scheduled workshops.