**creative**
COMMUNITIES *nz*

# Creative Communities Scheme

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

# Assessors Guide

**2016 - 2019**

**Updated June 2017**

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

The guide includes:

> an introduction to CCS and how the scheme works

> information about assessment committees

> information about the assessment process

As a CCS assessor, you'll need to familiarise yourself with the contents of this guide. You should use it as an ongoing reference.

Your CCS administrator will also provide you with a CCS Application Form and CCS Application Guide. These are the documents that applicants use to make an application.

This is an updated version of the Assessors Guide. It replaces all previous versions.

Creative New Zealand also publishes an Administrators Guide, for local administrators of the Creative Communities Scheme. This is a longer document which covers all aspects of the operation of the scheme.

# Contents

# 1. Introduction to the Creative Communities Scheme

## The purpose of the scheme

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

The scheme supports a wide range of arts[1] 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.

## About Creative New Zealand and our partnership with local councils

Creative New Zealand, which is a Crown entity, works with local city and district councils to deliver the Creative Communities Scheme.

Creative New Zealand is New Zealand's national agency for developing the arts. We encourage, support and promote the arts in New Zealand for the benefit of all New Zealanders. Our programmes support participation in the arts, not just by professional artists, but by all New Zealanders.

The Creative Communities Scheme is one of the ways we fund a broad range of arts projects in local communities. The Arts Council of New Zealand Toi Aotearoa Act 2014 allows us to allocate funding to other organisations so that they can administer grants in support of arts projects - this includes local councils that have agreed to become community arts providers. We have a written agreement with your local council to administer CCS.

Some councils, in turn, contract a third party to distribute these funds to local arts projects.

## Funds and funding rounds

Each city or district council receives an annual allocation of funds from Creative New Zealand. The total allocation received by each local council consists of:

> a base grant (in the 2016/17 financial year this was $6,000)

> an allocation per head of population in the relevant area (in the 2016/17 financial year this was $0.70).

Each council or third party organisation[2] holds **at least two and a maximum of four** funding rounds each year. In some districts, where the amount to be allocated is very small, Creative New Zealand allows for just one funding round to be run per year.

## Assessment committees

Each council or third party organisation forms an assessment committee to allocate the CCS funding. The assessment committee is made up of councillors and community representatives who are familiar with the broad range of local arts activity. You can read more about the make-up of the assessment committee on page 2 of this guide.

## For more information about the Creative Communities Scheme

Please contact Creative New Zealand's Creative Communities staff if you want to discuss any aspect of the scheme.

Email: ccsadmin@creativenz.govt.nz

Phone: (09) 373 3066

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1  See Glossary for definition of arts

2  Some councils choose to run CCS through a third party organisation such as the local arts council. For more information on this speak to your local CCS administrator

# 2. Assessment committees

## Role of assessment committees

Assessment committees are at the heart of the success of the Creative Communities Scheme. Their main role is assessing applications and allocating funding, in line with any specific local priorities that have been set by your council.

The assessors (the members of the assessment committee) should collectively have a broad knowledge of the arts activity in your local area.

Other functions of committee members include:

> discussing and making recommendations for promoting the scheme locally

> receiving reports on funded projects and discussing completed projects

> attending performances, exhibitions and other events funded by the Creative Communities Scheme

> attending meetings organised by Creative New Zealand

> contributing to the Annual Evaluation Report to Creative New Zealand

> electing new community representatives to the committee after a public nomination process

## Membership and make-up of assessment committees

### Council committee, sub-committee or community committee?

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

Decisions made by this committee do not need to be approved or confirmed by your council.

*Whatever form the committee takes, it must meet the following guidelines for membership and decision-making.*

## Size of the committee

There is no specific requirement for the number of members an assessment committee must have. However, Creative New Zealand strongly recommends that there be at least seven, and not more than 11 members. A committee of nine members works well; having an odd number also assists with voting.

## Who sits on the committee

Each assessment committee consists of:

**Representation from local councils and community arts councils**

> Local councils may appoint up to two representatives to the assessment committee. These may be elected councillors or community board members with an arts and culture focus or knowledge. Elected councillors and local board members must not make up more than half of an assessment committee.

> Each community arts council in the local area has the right to have a representative on the assessment committee. Community arts councils are organisations that have been formally gazetted under the Arts Council of New Zealand Toi Aotearoa Act 2014 or previous versions of this Act.

**Community representatives**

Community representatives on the assessment committee must be familiar with the range and diversity of local arts activities. Ideally membership of the committee should also reflect the make-up of the local community, eg young people, recent migrants, Asian residents, and local Māori and Pasifika peoples.

At least one member must be of Māori descent and have local knowledge of Māori arts activity. It is recommended that CCS administrators consult with local iwi regarding Māori appointments.

Youth councils, ethnic councils or other community groups do not have an automatic right to be represented on the committee, but they may nominate community representatives for election.

Community representatives can't include elected council members or community board members.

If council staff wish to stand as community representatives they must be there independently of their role in council.

Community representatives must be elected in a public and open way by the existing assessment committee after a public nomination process. Options for doing this include:

> calling for written nominations through newspapers, community noticeboards, direct mail-outs and websites, with representatives being elected by the committee from these nominees

> convening a public meeting where nominations are received from the floor with community representatives then being elected by the committee.

However, if there's a limited response to a call for nominations or a public election process or the committee lacks specific knowledge, the committee (via the CCS administrator) may approach individuals directly and invite them to become members.

Having past members mentor new members can be a great way to support new or younger members as they join the committee.

## Term of membership

Community representatives may be appointed or elected for a specified term of up to three years and can serve a maximum of two consecutive terms.

This term limitation does not apply to council or community arts council representatives however we do recommend rotation of council and community arts council representatives to keep the committee fresh.

It's a good idea to have a combination of new and experienced members. To keep this balance we recommend that committee members be replaced over time.

## Chairperson

Each year the assessment committee should elect a chairperson.

A person may serve a maximum of three consecutive years as chair.

## Management of committee meetings

To be able to make the best funding decisions, committee members must be free to discuss all aspects of an application. For this reason we recommend that assessment committees consider applications in accordance with the public excluded provisions of the Local Government Official Information and Meetings Act 1987 or, if they are a community committee, in private.

Individual councils are responsible for ensuring that meetings of the assessment committees operate in accordance with the relevant council standing orders, including the taking of minutes.

## Dealing with conflicts of interest

To maintain the assessment committee's integrity and to guarantee that its decision-making is transparent and impartial, conflicts of interest must be declared and handled appropriately.

Three types of conflict of interest can arise - direct, indirect, and perceived.

These are explained below, along with the procedures that must be followed when these conflicts arise. All members of the committee are responsible for making sure these procedures are followed.

## Direct conflicts of interest

A direct conflict of interest can occur if a committee member applies for funding under the Creative Communities Scheme, or is part of a group that applies and stands to benefit financially or materially from a successful application. In this situation the committee member concerned:

> must declare the conflict of interest as soon as he or she becomes aware of it

> 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.

Alternatively, the committee member or the applicant group can withdraw the application.

A direct conflict of interest can also arise when an assessment committee is operated by a third party such as a community arts council, and the third party applies for funding through the Creative Communities Scheme. Third parties must not be involved in any part of assessment or decision-making process for their applications.

## Indirect conflicts of interest

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

> must declare the conflict of interest as soon as he or she becomes aware of it

> 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

Alternatively, the applicant can withdraw the application.

## Perceived conflicts of interest

There is potential for a perceived conflict of interest when a CCS application is made by a family member, friend or associate of a committee member, or by an organisation associated with the committee member. Exactly how this should be dealt with will depend on the particular situation and particular relationship, as explained below:

### Immediate family, and governance or commercial relationships

Committee members must declare a conflict of interest if:

> an application is from an immediate family member, or

> the committee member is involved in the governance of an organisation that has applied, or

> the committee member has a commercial relationship with the applicant.

In these cases, as well as declaring the conflict, the committee member must not assess the application and must leave the room while the committee is assessing it.

An "immediate" family member means a parent, spouse, civil union partner, de facto partner, brother or sister, or child (this includes acknowledged "foster" or "whāngai" siblings or children).

### Other relationships

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

> friends

> relatives that aren't immediate family, or

> people and organisations with whom the committee member is associated.

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

### Recording conflicts of interest

All conflicts of interest must be noted at the start of the assessment committee meeting that will be considering the relevant application.

The conflict, and the member's absence during the relevant discussions, must be recorded in the minutes of the meeting.

## Creative New Zealand support available to assessors

### Meetings and workshops

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

### Advice

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

# 3. Eligibility requirements and funding criteria

To be successful, applications for funding under the Creative Communities Scheme must:

> meet a number of eligibility requirements before the application can be considered by the CCS assessors (the local CCS administrator will check that the application meets these requirements before passing it on to the assessors)

> show that the proposed project meets one or more of the scheme's three funding criteria (access and participation; diversity; young people). When deciding whether to fund the proposal, you will look carefully at whether and to what extent the proposal meets the selected criterion.

## Eligibility requirements for CCS

Before an application can be considered by an assessment committee, the CCS administrator will check that it meets all of the following eligibility requirements:

> The applicant

- if the applicant is an individual they must be a New Zealand citizen or permanent resident; if the application is from a group or organisation, they must be based in New Zealand

- if the applicant has already received funding from CCS for another project, they must have completed a satisfactory Project Completion Report for the other project before they can make another application, unless the other project is still in progress.

> The application form

- the application must be on the standard application form provided by Creative New Zealand for the scheme

- the declaration must be signed.

> The proposed project or proposal

- must have an arts[3] focus

- must have identified one of the three funding criteria (see below)

- must take place within the city or district where the application is made

- must not have begun before any CCS funding is approved[4]

- must not already have been funded through Creative New Zealand's other funding programmes

- must be scheduled to be completed within 12 months after funding is approved.

## Funding criteria for CCS

Once the administrator has determined that an application is eligible he or she will forward it to the assessment committee to be assessed against the following criteria:

> Access and participation

> Diversity

> Young people.

One of the greatest strengths of CCS is that these funding criteria allow assessment committees to make decisions that take into account the local context. Committees are encouraged to apply the funding criteria according to the arts needs within their own local council's area.

The funding criteria are stated in the application form and all applicants are required to identify the one criterion that their project best relates to.

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3  See Glossary for definition of arts

4  Note that some aspects of a project may have already started but an applicant can request support for activity which has not already taken place, eg a community musical: rehearsals may have already started but the group may request support for the presentation costs, eg venue hire that have not already been incurred

## Access and participation

The project will create opportunities for local communities to engage with and participate in local arts activities, eg:

> performances by community choirs, hip-hop groups, theatre companies or poets

> creation of new tukutuku, whakairo or kōwhaiwhai for a local marae

> workshops on printmaking, writing or dancing

> exhibitions by local craft groups promoting weaving, pottery or carving

> festivals featuring local artists

> creation of a film or public artwork by a community

> artist residencies involving local artists or communities

> seminars for the development of local artists.

## Diversity

The project will support the diverse arts and cultural traditions of local communities, enriching and promoting their uniqueness and cultural diversity, eg:

> workshops, rehearsals, performances, festivals or exhibitions in Māori or Pasifika heritage or contemporary artforms

> workshops, rehearsals, performances, festivals or exhibitions by local migrant communities

> arts projects that bring 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

The project will enable and encourage young people (under 18) to engage with and actively participate in the arts, eg:

> a group of young people working with an artist to create a mural or street art

> a group of young people creating a film about an issue that's important to them

> publication of a collection of writings by young people

> music workshops for young people

> an exhibition of visual art work by young people.

## Costs that can be funded

The types of costs that can be funded include:

> materials for arts activities or programmes

> venue or equipment hire

> personnel and administrative costs for short-term projects

> promotion and publicity of arts activities.

## Projects that can't be funded

Types of projects that can't be funded under the Creative Communities Scheme include:

> **Projects without an arts focus, eg:**

- puzzles, upholstery, magic, model-making, commercial design, commercial fashion design, fitness-based dance (such as aerobics or gymnastics), and martial arts (such as tai chi or karate)

> **Film festivals presenting films made outside the local area**

> **Fundraising activities eg:**

- benefit concerts to raise funds to buy a capital item or to pay for another activity.

> **Projects within the scope of other sectors or organisations, eg:**

- arts projects in schools or other educational institutions that are the core business of that

institution or are normally funded through curriculum or operating budgets (see section below: Creative Communities Scheme and schools)

- projects that mainly deliver outcomes for other sectors, eg health, heritage or the environment

> **Council projects** - which are any projects developed and run by a council or its subsidiary, The latter includes council controlled organisations (CCOs), libraries, art galleries, museums, performing arts venues, economic development agencies and/or bodies that are 50% or more controlled by a council or group of councils.

This criteria does not prevent a local arts group from applying for a project that will use facilities owned and/or operated by a council or its subsidiary. However, an application can only be for the direct project costs of the applicant such as:

- materials for arts activities or programmes

- venue and equipment hire (including council owned or council controlled venues)

- personnel and administrative costs for short-term projects

- promotion and publicity of arts activities.

This criteria does not prevent a council or council subsidiary from applying to Creative New Zealand for funding via our other funding programmes or initiatives.

A body, eg trust or foundation which has been established to deliver outcomes for a council or its subsidiary is not eligible to apply.

> **Facilities, eg:**

- projects to develop galleries, marae, theatres and other venues - including the costs of fixed items, whiteware, floor coverings, furnishings, gallery and theatre lights, stage curtains or building restoration

CCS funding *is* available for new artworks as part of marae projects such as tukutuku, whakairo, whāriki and kōwhaiwhai – 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.

## Specific costs that can't be funded

> ongoing administration and service costs (such as salaries) that aren't related to a specific project[5]

> travel for individuals or groups to attend events, presentations or shows outside the local area

> buying capital items or equipment, such as cameras, computers, instruments, costumes, lights or uniforms

> catering costs or any food or refreshment costs associated with a project or event

> the costs of running fundraising activities

> entry fees for competitions, contests and exams

> prize money, awards and judges' fees for competitions

> payment of royalties

> the paying off of accumulated debt or debt servicing

> buying existing artworks for collections held by, for example, councils, museums, galleries, community groups or individuals.

Where any of the above costs are included in a CCS application, the applicant will need to be able to cover these costs from project income other than CCS funding, eg ticket sales or fundraising

## Creative Communities Scheme and schools

Every school has its own curriculum and teaching programme aligned to the National Curriculum. All state and integrated schools are obliged to deliver the National Curriculum and all are obliged to have trained

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5 Note that CCS can support a proportion of a groups' core costs and/or overheads that relates specifically to the project

and registered teachers that deliver that curriculum. Each school decides what they want to focus on and establishes an annual curriculum and teaching programme that identifies the learning outcomes and the activity to deliver the programme.

CCS cannot fund arts activity which is the responsibility of teachers (including itinerant staff) to deliver. This is arts activity already delivered by teachers as defined in a school's annual curriculum and teaching programme.

## What schools activity can CCS support?

In addition to the activities identified in the curriculum and teaching programme, a school may undertake *additional* activity to complement and enhance its teaching programme. This activity is often referred to as co-curricula or extra-curricular activity. This activity may be eligible for support via CCS as long as it fits other CCS criteria. This might include performances or workshops by visiting artists taking place inside or outside the school, school productions (as long as they are not a primary vehicle for delivery of the school's curriculum and teaching programme) or community-based arts and cultural activities.

How can you tell if the activity is part of the curriculum and teaching programme?

Applicants need to supply a letter from the school principal verifying that the *activity or project is not part of the school's curriculum and teaching programme, has not been identified by teachers as an activity they would offer students themselves and is not primarily a vehicle for assessment.* If an applicant has not supplied this letter an administrator can request this or an assessment committee could allocate funding but make it conditional upon receipt of this letter.

### Test examples for school projects:

**Workshops by visiting artists taking place within the school:** Yes, as long as this is not part of the curriculum and teaching programme, clearly complements what teachers can offer, and the artists are not replacing the role of the teacher.

**School productions:** Yes, in some instances, but not if the production is intended to deliver an aspect/s of the school's curriculum and teaching programme and is primarily a vehicle for assessment.

**Participation by students in a local performing arts competition:** Yes, as long as this is not part of the curriculum and teaching programme, clearly complements what teachers can offer and any additional tutors are not replacing the role of the teacher. Eligible costs might include transport to and from the event, materials for the making of costumes or tutor fees.

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

## Other eligibility information and FAQs

Each quarter Creative New Zealand staff update a list of Frequently Asked Questions on applying the above criteria. Your administrator can provide you with these questions.

## Support under other Creative New Zealand funding programmes

If the scale or significance of a proposed arts project goes beyond the local level, the project may be a better fit for one of Creative New Zealand's other funding programmes.

Information about the other funding opportunities we provide is available on our website: www.creativenz.govt.nz

# 4. The assessment process

## Key guidelines for assessors

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

1. Apply the Scheme's funding criteria i.e. all projects must meet one of the funding criteria.

2. Use the Assessors Guide and Assessment Scale to govern decisions.

3. Follow the procedures for dealing with conflicts of interest.

## Stages of the assessment process

When an application for funding under the Creative Communities Scheme has been received and acknowledged by the local CCS administrator, the application passes through the following stages:

1. Checking eligibility requirements (Administrator) – the CCS administrator checks that the application is eligible to be considered by the assessment committee.

2. Distributing applications to assessors (Administrator) – the CCS administrator distributes all the eligible applications to the individual assessors.

3. Applying the Assessment Scale (Individual assessors) – the assessors mark each application against the Assessment Scale, using the Application Marking Sheet to record a mark out of 20. They then return these marks to the administrator.

4. Creating a ranked list (Administrator) – the CCS administrator collates the assessors' marks and creates a ranked list of all applications, from the highest marked to the lowest.

5. Prioritising applications and allocating funding (Assessment committee) – the assessment committee meets to discuss the applications and decide which should have priority for funding.

6. Notifying the applicants (Administrator) – the CCS administrator notifies each applicant in writing of the assessment committee's decision about their application.

## Funding criteria

Funding criteria and examples are given on pages 6 -7 of this guide

## Applying the Assessment Scale

### Number of assessors per application

Each application should be assessed by all the assessors. However, if this isn't possible because there is a large number of applications, each application must be marked by **at least three** members of the committee who have relevant experience and knowledge of the particular artform.

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

Giving each application a mark against the same scale and same set of questions allows applications to be ranked in priority before the assessment committee meets, and provides a starting point for discussion.

Your administrator will provide you with:

> all the applications you are to assess

> an Assessment Marking Sheet to insert your marks into.

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

# How the Assessment Scale works

On the basis of the information provided in each application for Creative Communities Scheme funding, the members of the assessment committee give a mark from 1 to 4 for each of the five assessment areas set out below.

The individual marks for each assessment area will provide a total score out of 20. These are then averaged and a ranked list is created listing the applications with the highest scores at the top.

## The five assessment areas

### Area 1 The idea / Te kaupapa

**What is it the applicant wants to do?**

Give a mark based on your assessment of how strong and well-developed the idea behind the proposed project is.

| | |
|---|---|
| 4 | The idea / kaupapa is extremely strong and well-developed. |
| 3 | The idea / kaupapa is generally strong and has merit. |
| 2 | The idea / kaupapa is under-developed. |
| 1 | The idea / kaupapa is not developed |

### Area 2 The process/Te whakatutuki?

**How will the applicant carry out the project, and where and when?**

Give a mark based on your assessment of the process (creative and/or practical), planning and timeline put forward for the project in the application.

| | |
|---|---|
| 4 | The process, planning and timeline are extremely well-conceived and convincing. |
| 3 | The process, planning and timeline are mostly well-conceived and credible. |
| 2 | Some aspects of the process, planning or timeline are well-conceived. |
| 1 | The process, planning and timeline are poorly conceived and not convincing, and/or key elements of the process, planning and timeline are incomplete. |

### Area 3 The people/Ngā tāngata

**Who is involved?**

Give a mark based on your assessment of the relevant experience of the individual or group and their ability to deliver the project.

| | |
|---|---|
| 4 | The ability and experience of the individual or group involved in the delivery of the project is exceptional. |
| 3 | The ability and experience of the individual or group involved in the delivery of the project is strong. |
| 2 | The ability and experience of the individual or group involved in the delivery of the project is below average or unproven. |
| 1 | The ability and experience of the individual or group involved in the delivery of the project is unknown or not credible. |

**How will the project deliver to the selected criterion?**

Give a mark based on how well the proposed project will deliver to the selected criterion.

| | |
|---|---|
| 4 | The project has the potential to deliver exceptional results under the selected criterion. |
| 3 | The project has the potential to deliver strong results under the selected criterion. |
| 2 | The project has the potential to deliver limited results under the selected criterion. |
| 1 | The project has the potential to deliver minimal or no results under the selected criterion. |

**How much will the project cost?**

Give a mark based on your assessment of how strong the proposed project's financial information is and how reliable its budget is.

| | |
|---|---|
| 4 | The financial information, including the budget, is realistic, complete and accurate. |
| 3 | The financial information, including the budget, is mostly complete, realistic and accurate. |
| 2 | The financial information, including the budget, is incomplete and only partly realistic and accurate. |
| 1 | The financial information, including the budget, is unrealistic and/or incomplete and/or inaccurate. |

## Prioritising applications and allocating funding

The assessment committee meets to decide which applications should have priority for funding. The committee focuses its discussion on:

> what level of support there is among committee members for those applications that scored highly on the Assessment Scale (a total mark between 16 and 20)

> which "middle ground" applications (a mark between 11 and 15) should be given priority

> strategic funding decisions and local funding priorities that may see applications given priority even though they haven't scored as highly as others.

It's appropriate to support a project if the application is eligible and meets the funding criteria and the assessment committee believes the project should have a high priority.

Grants can be made as general contributions to a project or they can be tagged to a specific aspect of the project.

If an application has stated that the applicant is also asking for funding from other sources, the committee will need to consider how likely it is that the applicant will get that other funding and therefore whether the project will be viable.

### Taking a strategic approach to funding decisions

Usually there's pressure on CCS funds and it's not possible to fund all of the creative projects taking place in our communities. Assessment committees will need to take a strategic approach to funding and make decisions that represent the best use of the funds available. It's preferable that the best applications are given adequate support to ensure that they have a good chance of success, rather than spreading funding too thinly over a larger number of applications.

Funding decisions should also be made from a district or city-wide perspective. Rather than considering individual projects in isolation, it's important that assessors are aware of the arts environment in the city or district as a whole and that they aim to fund projects in a way that develops and enhances the arts throughout the local area.

## Declined applications

If the committee decides to decline an application they will need to identify the reason for the decline. These are:

> D1: ineligible application

> D2: does not meet funding criteria

> D3: low priority for funding

> D4: incomplete application

## Specific factors for the committee to consider

When deciding whether a proposed project should be a priority for funding, the committee should consider and discuss the following questions:

> Is there evidence of demand from the community?

> Will the project provide increased, sustained or long-term benefits for the community?

> Will the project contribute to supporting the local arts priorities identified by the local council?

> Is there potential for the project to develop?

> Has the project received CCS support previously and, if so, has the project developed in any significant way?

> Given that priority should be given to strong projects that are likely to be successful, is the proposed level of funding support adequate to ensure that the project will succeed?

> What does the arts environment look like in the local area, and where is support needed? How will the project contribute to the development of the arts within the district or city?

## Deciding the appropriate level of funding for an application

Assessment committees should award the amount and type of assistance that they agree is appropriate, regardless of the amount the applicant has asked for. If the committee decides to grant less than the amount asked for, it must be confident this won't risk making the project unviable.

Local councils or assessment committees must not set an upper limit on how much funding applicants can ask for. However, it's good practice to manage applicants' expectations, and applicants can be given information about the range of funding amounts that have been granted in the past.

Councils and assessment committees also must not specify the level of an applicant's minimum contribution to a project (whether personal or through other funding sources) as a requirement for eligibility under the scheme.

## Projects benefiting more than one council area

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

## Co-operation and joint support

Assessment committees may co-operate and jointly support projects that take place in adjacent local authority areas. This may be achieved through administrators liaising informally with other administrators and committees.

If your council would like to establish formal processes for co-operation and joint support, or would like to operate a joint assessment committee, this must be agreed in writing with Creative New Zealand.

Whether your process is formal or informal, it is recommended that administrators (and relevant management) of the adjacent council discuss and agree the following:

> The principles and considerations behind recommending that applicants submit applications to both committees, eg:

- shared audiences

- projects that sit across both boundaries

- the funding/infrastructure available in each district for different types of projects

- impacts for applicants

- timing of closing dates

- proportions of requests

- implications of one committee funding and another not.

> Under what circumstances administrators will or won't recommend that applicants submit to both committees

> How administrators will convey this advice to applicants

> How administrators will ensure your advice is consistent

> How administrators will keep each other in the loop.

# 5. Promoting the scheme locally

As well as assessing applications, reading reports and attending CCS-funded events, members of the assessment committee have a very important contribution to make in promoting the scheme effectively.

## Developing a promotion plan

Promoting the scheme well is key to the success of CCS.

Planning is the first step, and it's good practice for assessment committees to set aside time to develop a promotion plan. The plan should be a work-in-progress that's discussed and reviewed regularly. We suggest that you do this at the end of each assessment meeting.

To develop a plan targeted to your own community it may help to start by addressing the following questions. We encourage all assessment committees and administrators to regularly review how the scheme is being promoted. At least once a year the committee should devote some time to consider ways to improve the scheme's promotion.

## Questions that the assessment committee might consider are:

### Who needs to hear about the scheme?

Brainstorm ideas, using your knowledge about your community. Look at past applications to help identify particular groups or communities who haven't been applying and may need to be targeted.

Some groups are particularly hard to get to. For them, word-of-mouth is best, but in many cases you'll need to find a connection with the group to help you get access to it. Cultural associations, meeting places, schools and social media may be useful starting points.

In thinking about who you need to reach and how to reach them, consider these specific questions:

> Who is driving arts activities locally?

> What's new on the local arts scene?

> How can we encourage applications from a wide range of groups in our community?

> How will we reach young people?

### How can you support your CCS administrator to promote the scheme?

There are a number of ways you can support your CCS administrator to connect with your community, eg:

> **Brochures** - Your administrator has CCS brochures and posters. Take some of these with you and pass them on to other artists, arts organisations or community groups. These are also available in pdf format and in a variety of languages

> **Social media** - Does your council have a Facebook page? Do you or your organisation have a Facebook page? If so, start "liking" and commenting on the council's CCS postings or postings by groups that have been supported

> **CCS funded events** - Attending CCS funded events and other community events can create good opportunities for promoting the scheme. If you are able to attend these events you might take some copies of the brochures with you in case there are opportunities to share this information.

Note that up to 7.5% of the council's annual CCS allocation can be used for promotion costs. This funding for promotion **cannot** be used to cover administration costs. Some councils have successfully run local promotional events, often based around the opening of an exhibition or a new venue, where they have showcased projects that have been supported through CCS.

# Appendix 1. Glossary (explanation of words and phrases)

## Arts activities

**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, studio-based design, raranga, 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:** 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:** 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, eg whaikōrero, haka, karanga and whakapapa recitation, waiata mōteatea, pao and kōrero paki

> heritage material artforms, eg 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), 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 that 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.

Film festivals presenting work created outside your local area are not eligible for support via CCS.

**Music:** includes all music genres, eg 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:** 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, eg 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 ato create innovative expressions of Pasifika cultural identities, eg theatre and contemporary dance productions, music, creative writing, songwriting and photography.

**Project:** A self-contained activity that is time bound with and identifiable start and end date.

**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.

# General terms

**Arts:** all forms of creative and interpretative expression (from the Arts Council of New Zealand Toi Aotearoa Act 2014, section 4).

**Artform:** one of various forms of arts practice.

**Community:** a community may be based around a place, a cultural tradition, or commonly held interests or experiences.

**Ethnicity:** an ethnic group is made up of people who have some or all of the following characteristics:

> a common proper name

> one or more elements of common culture, which may include religion, customs or language

> a unique community of interests, feelings and actions

> a shared sense of common origins or ancestry

> a common geographic origin.

**Genre:** a category of artistic, musical or literary composition characterised by a particular style, form or content; a kind or type of work.

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

**Masterclasses:** classes, workshops, seminars or other training offered by experienced and respected artists and practitioners (see also Wānanga).

**Territorial authority:** a district or city council.

**Wānanga:** a Māori term for a forum or workshop.