



Rangitikei District Council

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Rangitikei
UNspoilt...

Creative New Zealand Funding Assessment Committee

Order Paper

Wednesday 25 November 2015, 10.00 am

**Council Chamber,
46 High Street, Marton,**

Chair

Debbie Benton

Membership

Jill Bainger, Pam Bradley, Philippa Durrant, Katarina Hina, Tam Hiscotte, Gill Duncan,
Cr Rebecca McNeil

His Worship the Mayor, Andy Watson, (ex officio)

Please Note: Items in this Agenda may be subject to amendments or withdrawal at the meeting. It is recommended therefore that items not be reported upon until after adoption by the Council. Reporters who do not attend the meeting are requested to seek confirmation of the Agenda material or proceedings of the meeting from the Chief Executive prior to any media reports being filed.

Rangitikei District Council

Creative NZ Meeting

Order Paper – Wednesday 25 November 2015 – 10:00 a.m.



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- 1 Welcome**
- 2 Opportunity for applicants to address the Committee**
- 3 Apologies**
- 4 Confirmation of minutes**

Recommendation

That the Minutes of the Creative NZ Funding assessment Committee meeting held on 27 May 2015 be taken as read and verified as an accurate and correct record of the meeting.

5 Creative Communities Application November 2015

A report is attached.

File ref: 3-GF-3

Recommendations

- 1 That the report 'Creative Communities Applications November 2015 be received.
- 2 That the Creative New Zealand Funding Assessment Committee agrees/does not agree [delete one] to consider the late application from the Marton School Art Club.
- 3 That the Creative New Zealand Funding Assessment Committee approve/decline the applications, listed below, on behalf of the Creative Community Scheme (Creative New Zealand), and disburse the funds to successful applicants:

• Taihape Community Development Trust	\$
• Rex Bond – Rhythm of the Rangitikei Vol.1	\$
• Birds on Signs Project	\$
• Creative Critters	\$
• Marton School Art Club	\$

- 4 That the following Creative Communities Project Report Forms be received:

- Birds on Signs Project
- Turakina Caledonian Society
- Pauline Baddley
- Bulls and District Community Trust
- Highland Dancing Association of Manawatu/Rangitikei/Wanganui

6 Next Meeting

25 May 2016, 10.00 am

7 Meeting Closed

Attachment 1

Rangitikei District Council

Creative NZ Meeting

Minutes – Wednesday 27 May 2015 – 10:09 a.m.

Contents

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Present:

Ms Debbie Benton (Chair)
 Ms Tam Hiscotte
 Ms Jill Bainger
 Ms Pam Bradley
 Ms Philippa Durrant
 Ms Gill Duncan
 Cr Rebecca McNeil
 His Worship the Mayor, Andy Watson

In attendance:

Ms Samantha Whitcombe, Governance Administrator

1 Welcome

The Chair welcomed everyone to the meeting.

2 Opportunity for applicants to address the Committee

Anne George – Marton Country Music Festival.

Ms George spoke to the Committee, thanking them for their previous support for the Festival and inviting questions from the Committee. The Committee asked specifically which costs of the Festival this application was seeking funding for. Ms George replied that any funding granted would go towards the cost of hiring equipment for the Festival, in line with the quote from Party Up Ltd provided in the application.

Etain McDonnell – Birds on Signs Project

Ms McDonnell spoke to the Committee, providing further detail on the project and what has been achieved so far. She also displayed some of the completed birds, and tabled a further budget for the project and quotes.

3 Apologies

That the apologies for absence from Ms P Durrant and Ms K Hina be received.

Ms T Hiscotte / Ms G Duncan. Carried

4 Confirmation of minutes

The notes on the Arts Strategy from the previous meeting were not available prior to the meeting and will be circulated after the meeting.

Resolved minute number	15/CNZ/038	File Ref
------------------------	------------	----------

That the minutes of the Creative NZ Funding Assessment Committee held on 26 November 2015 be taken as read and verified as an accurate and correct record of the meeting.

His Worship the Mayor / Cr McNeil. Carried

5 Matters arising

Resolved minute number	15/CNZ/039	File Ref
------------------------	------------	----------

That Ms D Benton remain the Chair of the Creative Communities Assessment Committee for another year.

Ms T Hiscotte / Ms J Bainger. Carried

6 Creative Communities Applications May 2015

The Committee discussed the various applications to this funding round and allocated the funding available. The Committee asked that in the letters back to applicants, their concerns/ideas be communicated and the specific costs that the funding is to be used for are identified.

Ms D Benton (the Chair) declared a conflict of interest in respect to the applications from the Turakina Caledonian Society, Rangitikei Country Quilters and the Highland Dancing Association of Manawatu/Rangitikei/Wanganui, and did not participate in the discussion or allocation of funds on these applications. During this time the Deputy Chair, Ms T Hiscotte, took over as Chair of the Committee.

- | Resolved minute number | 15/CNZ/040 | File Ref | 3-GF-3 |
|------------------------|--|----------|--------|
| 1 | That the report 'Creative Communities Applications May 2015 be received. | | |
| 2 | That the Creative New Zealand Funding Assessment Committee approve/decline the applications, listed below, on behalf of the Creative Community Scheme (Creative New Zealand), and disburse the funds to successful applicants: | | |
| | • Anne George – Marton Country Music Festival | \$2,500 | |
| | • Birds on Signs Project | \$2,500 | |
| | • Bulls and District Community Trust – Wear-A-Bull Arts | \$1,900 | |
| | • Highland Dancing Assn Manawatu/Rangitikei/Wanganui | \$1,200 | |
| | • Marton and District Pipe Band | \$1,100 | |
| | • Rangitikei Country Quilters | \$800 | |
| | • Turakina Caledonian Society | \$2,500 | |
| 3 | That the following Creative Communities Project Report Forms be received: | | |
| | • Anne George – Marton Country Music Festival | | |
| | • Rangitikei Scots Pipe Band | | |
| | • Taihape Drama Group | | |
| | • Turakina Caledonian Society | | |

His Worship the Mayor / Ms J Bainger. Carried

7 Next Meeting

Wednesday 25 November 2015, 10.00 am

8 Meeting closed – 12.31 pm

Confirmed/Chair: _____

Date: _____

Attachment 2



REPORT

SUBJECT: Creative Communities Applications November 2015

TO: Creative Communities Assessment Committee

FROM: Samantha Whitcombe, Governance Administrator

DATE: 12 November 2015

FILE: 3-GF-3

1 Executive Summary

- 1.1 The Creative Communities Scheme is a relationship between Creative New Zealand and local authorities, and supports opportunities for New Zealanders to participate in the arts in their local area. Each local authority has an assessment panel representative of its community, and these panels make the funding decisions.
- 1.2 This report outlines the Creative Communities (Creative New Zealand) Funding Scheme, and presents the applications received for this funding round for the Funding Assessment Committee to consider.
- 1.3 Five eligible applicants request a total of \$35,580.55 which is \$19,730.55 more than the total sum available for the year. Four applications are from Community Groups and one application is from an individual.

2 Background

- 2.1 The purpose of the Creative Communities Scheme 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 later in this report.
- 2.2 In 2005, the Council agreed to delegate the identification of local priorities for the Scheme to the Funding Assessment Committee. The local priorities were reviewed and confirmed by the committee at its meeting in September 2013.
- 2.3 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. Rangitikei District Council holds two funding rounds per annum. This is the first application round for the 2015/16 year.
- 2.4 The availability of these grants was advertised in local newspapers in September 2015 (in the District Monitor, Central District Times and Wanganui Chronicle) and was notified on the Council's website.

3 Application process and criteria

- 3.1 Appendix 1 contains the application form and information sheets provided to prospective applicants. It outlines who is eligible to apply, the characteristics of an eligible project, and the funding criteria.
- 3.2 The Scheme has three criteria for assessing applications and allocating funding. Projects should meet at least one of these criteria:
- **Broad Community involvement:** The project will create opportunities for local communities to engage with and participate in the arts.
 - **Diversity:** the project will support the diverse arts and cultural traditions of local communities, enriching and promoting their uniqueness and cultural diversity.
 - **Young people:** the project will enable and encourage young people (under 18 years) to engage with and actively participate in the arts.
- 3.3 Creative New Zealand states in its Administrators Guide that *“...one of the greatest strengths of the Creative Communities Scheme is that these funding criteria are broad and flexible, allowing assessment committees to make decision that take into account the local context. Committees are encouraged to apply the funding criteria according to the community arts needs within their own local council’s area”*.
- 3.4 Activities that may be funded include:
- Exhibitions, concerts and workshops
 - Personnel costs for one-off, short-term projects and material costs
 - Artist development
 - Arts promotion
 - Community participation and engagement
 - Support for the arts of ethnic communities
 - Projects focussing on young people
 - Projects linked to other sectors –arts projects linked to other sectors such as health, heritage or environment, provided that the project’s main focus is to achieve arts outcomes.
- 3.5 The local priorities agreed by the Committee in the 2013/16 triennium are:
- Projects that demonstrate growth
 - Projects that demonstrate quality and excellence
 - Projects that promote partnership and inclusion
- 3.6 The application form provided by Creative New Zealand has a space on the front cover to list the local priorities but does not have a specific place within the application for the applicant to rank their application against the local criteria.

- 3.7 The annual amount available to Rangitikei District from Creative New Zealand is \$15,850.

4 Project Report Forms

- 4.1 Project report forms are required from all successful applicants within two months of the completion of the project and certainly before further grants can be awarded. Project Report Forms for the 2013/14 funding round have been received from Turakina Caledonian Society and Pauline Baddley, and for the 2014/15 funding round from the Highland Dancing Association of Manawatu/Rangitikei/Wanganui, Birds on Signs Project and Bulls and District Community Trust. These are attached as Appendix 2.

5 Applications received

- 5.1 Six applications have been received to meet the closing deadline for this funding round; the application from the Marton School Art Club was received late. There are three applicants who are new to the scheme. The other two applicants received various grants between 2010 and 2014. Project reports have been received for all of these applications.
- 5.2 The spreadsheet (Appendix 3) shows how each application relates to the criteria. The amount requested by the five applicants totals \$35,580.55. As a comparison, the seven applicants in May 2015 sought \$15,813.63.
- 5.3 The applications have already been circulated to Committee members as a separate document.
- 5.4 Three applications are above the \$2,500 normal limit set by Creative New Zealand. These are for the Birds on Signs Project, the Marton School Art Club and Rex Bond. Creative New Zealand requires applications at this level to be highly developed with clearly defined budgets and event planning, and to be of widespread benefit. All three applications contain detailed budgets; however the applications from Rex Bond and the Birds on Signs Project contain costs that cannot be covered by the Scheme. The Committee may like to pick specific costs from these two applications to fund.
- 5.5 The Birds on Signs Project meets the *participation* criteria for the Scheme. While the project is the work of existing artists (and not an opportunity for others to help create these works), the high profile of the completed sculptures as street signs in Taihape meets the Scheme's test for engagement by local communities. This is the second application from this group to the Scheme. The previous project was completed in October 2015 and it is hoped that a completed Project Report Form and financial report for the project will be presented to the Committee at the meeting. The lack of a Project Report Form at this stage does not make this application ineligible. The application contains a complete, balanced budget with supporting quotes. The Committee should note that it cannot fund 'Misc' and 'Admin' costs as these are not specific and cannot be supported by quotes and that although While Creative New Zealand

considers it is preferable to fund power costs based on previous invoices, if this is not possible it is not essential.

- 5.6 The application from the Taihape Community Development Trust is for a series of workshops associated with Gumboot Day 2016. The project meets the criteria for *participation* as it encourages everyone to get involved in Gumboot Day through the workshop sessions on decorating A3 paper gumboots and real gumboots. The group has received grants from the Scheme in previous years for the same project; project report forms have been received by the Committee. The budget does not appear to include all aspects of the project as there are some costs that are being met by using left over materials from previous years. While quotes have not been provided with the application, it is hoped that these will be presented to the Committee at the meeting. It has been clarified with the applicant that no part of this project will be completed during school hours.
- 5.7 The application from Creative Critters is for the Creative Critters Programme; the provision of weekly workshops to teach basic sewing skills to interested members of the Community. The project meets the criteria for *participation* in that it gives members of the local community an opportunity to learn a new skill. The application contains a balanced, complete budget with a financial report and quotes attached.
- 5.8 The application from Rex Bond is for the creation of a CD titled '*Rhythm of the Rangitikei Vol.1*' and the meets the criteria for *participation* in that it gives local artists the chance to showcase what the Rangitikei 'sounds' like to them. The applicant is requesting funding for the entire project, which is nearly one and a half times the total amount available for the year. While they have applied to another funder they are only expecting to receive half of the total cost of the project. Although no formal quotes were included with the application it is hoped that these will be presented to the Committee at the meeting along with a financial report or an explanation as to why one cannot be provided. The Committee should note that they cannot fund any costs that will take place outside of New Zealand.
- 5.9 The application from the Marton School Art Club is for the provision of a series of workshops for school children to create three murals at Marton School, to be showcased at the 150th anniversary celebrations for the School over Labour Weekend 2016. The application is detailed with a balanced, complete budget and supporting quotes. The Committee should note that a financial report cannot be provided for the group as they are a new group, and as such do not have a financial report yet. This application was received after the closing date for applications to the Scheme. The Committee will need to decide whether or not to consider this late application.

6 Assessing applications

- 6.1 Creative New Zealand advises that “It is preferable to adequately support the best applications to ensure that they have a good chance of success”.
- 6.2 A marking sheet is provided for each application and a guide sheet produced by Creative New Zealand for interpreting the assessment scale. These should be completed by Committee members prior to the meeting on 25 November 2015.
- 6.3 All New Zealanders are eligible to apply to the Creative Communities Scheme (Creative New Zealand), either as individuals or groups. In principle, the Creative Communities Scheme offers support for *projects* rather than support for *individuals*. All applications are assessed according to the merit of the project based on the Creative Communities Scheme criteria and to be considered all applications must identify the benefits of the proposed project to the local community.
- 6.4 Given that the amount sought exceeds the amount available, the Committee might wish to consider a priority ranking approach in order to satisfy the scheme’s overriding requirement; to fund for success.
- 6.5 Fully funding the applications from the Taihape Community Development Trust and Creative Critters, and funding the Birds on Signs Project, Marton School Arts Group and Rex Bond applications to the usual upper limit of \$2,500, would give a total of \$8,352.18.
- 6.6 The remaining funds (\$7,497.82) could be used for the second funding round for the 2015/16 year in April 2016.

7 Recommendations

- 7.1 That the report ‘Creative Communities Applications November 2015 be received.
- 7.2 That the Creative New Zealand Funding Assessment Committee agrees/does not agree [delete one] to consider the late application from the Marton School Art Club.
- 7.3 That the Creative New Zealand Funding Assessment Committee approve/decline the applications, listed below, on behalf of the Creative Community Scheme (Creative New Zealand), and disburse the funds to successful applicants:

• Taihape Community Development Trust	\$
• Rex Bond – Rhythm of the Rangitikei Vol.1	\$
• Birds on Signs Project	\$
• Creative Critters	\$
• Marton School Art Club	\$

7.4 That the following Creative Communities Project Report Forms be received:

- Birds on Signs Project
- Turakina Caledonian Society
- Pauline Baddley
- Bulls and District Community Trust
- Highland Dancing Association of Manawatu/Rangitikei/Wanganui

Samantha Whitcombe
Governance Administrator

Appendix 1

Creative Communities Scheme (CCS) Application Form

Funding for local arts

Ngā kaupapa auaha a te iwi whānui

Te tono pūtea mō ngā manahau a te iwi kāinga

This funding round closes on **Friday 23 October 2015 at 12 noon.**

Projects have to start after **1 December 2015.**

Local funding priorities: In 2015/16 priority will be given to **projects that demonstrate growth, quality and excellence, and promote partnership and inclusion.**

Read the *Creative Communities Scheme (CCS) Application Guide*

This guide tells you—

- > if you are able to apply for a CCS Grant for your project
- > what information you will need to include in your application
- > how to submit your application.

You can print this document out and handwrite your application or you may like to save a copy of this application to your desktop and enter the information this way. If you need more space attach information to the back of this application form. Please include the section number and heading for easy assessing.

Contact the CCS administrator if you need advice on your application.

Priscilla Jeffrey

priscilla.jeffrey@rangitikei.govt.nz or (06) 327 0099

1 Applicant details

Are you applying as an individual or group?

☐ Individual ☐ Group

Full name of applicant

Contact person (for a group)

Daytime phone number

Postal address

All correspondence will be sent to this address.

Street/PO Box

Suburb

Postcode

City

Email

Ethnicity of applicant

Please tick and provide detail e.g. Ethnicity: Pacific Island, Detail: Samoan.

Ethnicity

Detail

☐ NZ European

☐ Māori

☐ Pacific Island

☐ Asian

☐ Middle Eastern/Latin American/African

☐ Other

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

If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.

☐ Yes☐ No

Bank account name and number

This is where funds will be deposited if your application is successful.

Name _____

Account number

\parallel	/				:	/				:		/	'
-------------	---	--	--	--	---	---	--	--	--	---	--	---	---

2 Project details

Project name

For example, South Taranaki children's ceramic workshops.

Brief description

For example, six ceramic workshops during the school holidays for children aged 8–12.

Does your project have an arts or creative cultural focus?

☐ Yes☐ No

Will your project take place within the city or district where the application is made?

☐ Yes☐ No

If the answer is no to either of these questions your project is likely to be ineligible. Please contact your CCS administrator.

Funding criteria

Which of the scheme's three funding criteria are you applying under. Please select one. If your project meets more than one criteria, choose the one that is the project's main focus.

▲ You can find examples of each criteria in the CCS Application Guide page 10

- ☐ **Participation:** Create opportunities for local communities to engage with, and participate in local arts activities.
- ☐ **Diversity:** Support the diverse arts and creative cultural traditions of local communities.
- ☐ **Young people:** Enable young people (under 18 years) to engage with, and participate in the arts.

If you do not know which of the three fits your project, contact your CCS administrator.

3 The idea/He aha te kaupapa

▲ See the CCS Application Guide on page 2

What do you want to do?

4 The benefit/He aha ngā hua

▲ See CCS Application Guide page 3

How will your project benefit your community?

5 The process/Pehea te whakatutuki

▲ See CCS Application Guide page 3

Where, when and how will the project happen?

Venue/location:

Project start and finish dates:

Details of how the project will happen:

6 The people/Ko wai ngā tāngata

See CCS Application Guide page 5

Tell us about the key people and/or community involved

Estimated number of active participants

Estimated number of attendees

7 The budget/He pūtea

How much will it cost?

Are you GST registered? ☐ Yes ☐ No

GST number | |

If you are GST registered, do not include GST in these amounts.

If you are *not* GST registered, please provide the amounts including GST.

☐ This budget includes GST ☐ This budget does not include GST

Project costs

Write down *all* the costs of your project and include the details.

For example materials, venue hire, promotion, equipment hire, artist fees and personnel costs.

▲ See CCS Application Guide page 6

Item	Detail	Amount
<i>e.g. Hall hire</i>	<i>e.g. 3 days hire at \$100.00 per day</i>	<i>e.g. \$300.00</i>
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
A: Total cost		\$

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.

Item	Detail	Amount
<i>e.g. Ticket sales</i>	<i>e.g. 250 tickets at \$15.00 per ticket</i>	<i>e.g. \$3,750.00</i>
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
B: Total income		\$

Calculate your requests from CCS using this table.

A: Total cost of project	\$
B: Less total income	\$
C: Difference	\$
D: Amount requested from CCS	\$

Financial background

Tell us about any other funding you have applied for or received for this project (including funds from Creative New Zealand's other funding programmes).

Date applied	Source of funding	Type of funding e.g. grant	Date of result	Amount
				\$
				\$
				\$
				\$
				\$

Tell us about other grants you have received through CCS in the past three years.

Date	Project title	Have you submitted a project completion report for this project?	Amount
			\$
			\$
			\$
			\$
			\$

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.

8 Artform, activity and cultural tradition

Which of the following artforms best describes your project?

Please select one. If your project combines more than one artform select combined arts.

▲ See CCS Application Guide page 6 for definitions of each artform

- | | |
|---|---------------------------------------|
| <input type="checkbox"/> Combined arts | <input type="checkbox"/> Māori arts |
| <input type="checkbox"/> Craft/Object art | <input type="checkbox"/> Music |
| <input type="checkbox"/> Dance | <input type="checkbox"/> Pacific arts |
| <input type="checkbox"/> Film | <input type="checkbox"/> Theatre |
| <input type="checkbox"/> Literature | <input type="checkbox"/> Visual arts |

Which of the following activities best describes your project?

Please select one.

▲ See CCS Application Guide page 8 for definitions

- ☐ Creation only
- ☐ Creation and presentation
- ☐ Presentation only (performance or concert)
- ☐ Presentation only (exhibition)
- ☐ Workshop

What is the cultural tradition of your project?

The cultural tradition of your project relates to the particular heritage that your project is part of. Cultural tradition **does not relate** to your group's ethnic affiliations or geographical origins.

Select the cultural tradition that best relates to your project and give additional information if needed.

For example, a kapa haka performance would be categorised as Māori arts or a traditional Polish dancing workshop would be Cultural tradition: European, Detail: Polish.

Cultural tradition	Detail
<input type="checkbox"/> European	
<input type="checkbox"/> Māori arts	
<input type="checkbox"/> Pacific arts	
<input type="checkbox"/> Asian	
<input type="checkbox"/> Middle Eastern/Latin American/African	
<input type="checkbox"/> Other	

9 Declaration

I/We understand that if this application is successful I/we cannot receive funds for the same project from Creative New Zealand's other funding programmes.

I/We declare that the details contained in this application are correct and that I/we have authority to commit to the following conditions.

If this application is successful, I/we agree to:

- > complete the project as outlined in this application
- > complete the project within a year of the funding being approved
- > complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- > return any unspent funds

- > participate in any funding audit of my organisation or project conducted by the local council if required
- > contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- > acknowledge CCS funding at event openings, presentations or performances
- > use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from www.creativenz.govt.nz/logo.

I understand that the Rangitikei District Council

- > is bound by the Local Government Official Information and Meetings Act 1987
- > I/we also consent to it recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme
- > I/we understand that my/our name and brief details about the project may be released to the media or appear in publicity material
- > I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information
- > this consent is given in accordance with the Privacy Act 1993.

Name

Signature

Name and signature of parent or guardian if applicant is under 16 years of age:

Name

Signature

Position in organisation if applicable

Date

How did you hear about this fund?

- | | |
|---|--|
| <input type="checkbox"/> Council website | <input type="checkbox"/> Radio |
| <input type="checkbox"/> Council mail out | <input type="checkbox"/> Social media |
| <input type="checkbox"/> Council staff member | <input type="checkbox"/> Word of mouth |
| <input type="checkbox"/> Creative New Zealand website | <input type="checkbox"/> Other (please give detail): |
| <input type="checkbox"/> Local Newspaper | |
| <input type="checkbox"/> Poster/flyer | |

10 Final check

Make sure you have

- ☐ Completed all the sections
- ☐ Checked that your budget balances
- ☐ Provided quotes and financial details
- ☐ Attached supporting documents

Submitting your application

Mail your application to:

Rangitikei District Council: Attn: Priscilla Jeffrey
Private Bag 1102
Marton 4741

Courier or hand deliver your application to:

Rangitikei District Council: Attn: Priscilla Jeffrey
46 High Street
Marton 4710

Creative Communities Scheme (CCS) Application Guide

How to fill out the application form

This guide will help you complete the *Creative Communities Scheme (CCS) Application Form*. All parts of the application form need to be completed.

Our CCS brochure *Funding for Local Arts* tells you what we can and cannot fund. If you have not read this brochure read What CSS can fund on page 10 of this guide before you complete the form.

If you have more questions please contact your local CCS administrator.

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 are applying as a group enter the name and contacts 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 if you have been successful or not.

Ethnicity:

Put an X in the box that best fits your group or you as a person. For example: if you are Samoan, mark the Pacific Island box with an X and then enter Samoan.

2 Project details

Insert your project name and a brief description of the project. Select the funding criteria that is the project's main focus. See page 10 of this guide.

3 The idea/He aha te kaupapa

Describe your project including:

- > what you want to achieve
- > who you will be working with
- > 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 the 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.

4 The benefit/He aha ngā hua

Now you need to explain how this project will benefit your community.

Here is an example using the Otarere Hall project:

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.

The artists will have an opportunity to share their knowledge and to become known in the community. The project will also bring the community together for the opening of the hall.

If your project has happened before you may need to show how the project is growing and developing. For example:

- > Will the activity involve more people this time?
- > How will it encourage new people to take part?
- > What new things are happening?
- > Are there any new partners or groups involved in the project?

5 The process/Pehea te whakatutuki

Where will your project take place?

Name the venue and include the cost for hiring. If you have not confirmed a venue say where you hope your project will take place and a back-up if that venue is not available.

When will your project take place?

Keep in mind the dates your council has set for when projects must start and be completed. These are on the front of the application form. If part of your project has already started, be clear about what you are seeking funding for. For example, your project may be a rehearsal and performance, the rehearsals may have already started but you are seeking support for the cost of the performance. You cannot be supported for activity which has already started.

How will the project happen?

Explain the key stages of your project and how it will be carried out.

Here is an example using the Otarere Hall project:

Where: Otarere Hall, Otarere

When: July – December

How: 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.

6 The people/Ko wai ngā tāngata

Who are the key people involved in your project?

Include who will be helping you to make the project happen and who your audience or participants will be.

For the project leaders – briefly describe what their role will be and their relevant experience. You can include a brief biography or attach a small CV to the application.

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).

A couple of things to consider:

- > Have you made it clear 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 organisation or group is it clear in your application who is responsible for what?

Estimated number of active participants:

Write down the number you expect to participate in the project activity. For example, if you were running three workshops and expect 15 people to come to each workshop the number is 45.

Estimated number of attendees:

For example, a play by a local theatre group at a theatre with 100 seats might get an audience of 80.

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

7 The budget: He pūtea

See page 12 for what costs you can and cannot apply for.

Project costs:

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

For example:

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

You should 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 (for example, catering) 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.

8 Artform, activity and cultural traditions

Definitions of artforms

Combined arts:

Includes activities and events that combine or feature two or more art forms. Examples are a project that combines music and visual arts or a festival that features performances and workshops in a range of different art forms.

Craft/Object art:

Includes traditional and contemporary practices, for example ceramics, glass, jewellery, pottery, lace-making, embroidery, rāranga, taniko, tapa making, textiles, tivaevae, typography, weaving, woodwork and metalwork.

Dance:

Includes forms of dance that clearly have an arts and cultural focus rather than aerobics or fitness. Examples include ballet, tap, jazz, tango, traditional highland dancing, hiphop, classical Indian dance, Pacific dance and Khmer dance.

Film:

Includes animation, dance film, documentary film, experimental film, feature film, short film, and moving-image art projects.

Literature:

Includes activities that relate to the creation, presentation and/or appreciation of all literary genres, for example, poetry readings, poetry slams, local storytelling, writers' and readers' events, creative writing workshops.

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, 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), ngā mahi a te whare pora (weaving, textiles, basketry)
- > contemporary Māori arts activities that draw on traditional heritage artforms, fusing them with other elements and media to create innovative expressions of Māori cultural identity. Examples include theatre and contemporary dance productions, creative writing, songwriting, and photography.

Music:

Includes making music and performing music in all genres, such as traditional folk music, popular and rock music, instrumental, vocal, choral and orchestral music, and brass and pipe band music.

Pacific arts:

Arts activities that identify with the unique cultural perspectives of New Zealand's Pasifika communities, such as Samoan, Cook Island, Fijian, Tongan, Niuean, Tokelauan and Tuvaluan. 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, such as storytelling, chanting and oral history
- > heritage material artforms, such as woodcarving, weaving, tivaevae and tapa-making
- > contemporary Pacific arts activities that draw on traditional heritage artforms, fusing them with other elements and media to create innovative expressions of Pasifika cultural identities. Examples include theatre and contemporary dance productions, music, creative writing, songwriting and photography.

Theatre:

Includes pantomime, physical theatre, staged productions, clowning, traditional theatre, circus, puppetry, mask and other theatre forms.

Visual arts:

Can include drawing, painting, installation, kōwhaiwhai, photography, printmaking, sculpture, tā moko and typography.

Definitions of activity types

Creation only:

For projects which focus on making an artwork but not performing or exhibiting in public. For example, a community weaving group, focusing on weaving, dyeing, textile weaving and up-cycling. Funding wanted for materials and venue costs.

Creation and presentation:

For projects which include both the creating and performing or exhibiting to the public. For example local youth crafting and painting life-size figures of the World Cup Teams to exhibit at the gateway of their town.

Presentation only – for public exhibitions or performances:

For example exhibition of work by a local water colour group or presenting a touring theatre work.

Workshop:

Any form of training. For example a wānanga in rāranga or a programme of contemporary dance workshops.

9 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, such as 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 for filling out your completion report.

Other sources of funding:

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

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

Fundview is an online search engine 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. www.fis.org.nz/products/fund-view/

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

What CCS can fund

Can I get funding for my project?

To get funding through CCS your arts project **must do at least one of the following:**

Participation: Create opportunities for local communities to engage with, and participate in local arts activities. For example:

- > performances by community choirs, hip-hop groups, theatre companies or poets
- > workshops on printmaking, writing, dancing and 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. For example:

- > workshops, rehearsals, performances, festivals or exhibitions in Māori or Pasifika heritage or contemporary 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. For example:

- > 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 also:

- > take place within the city or district where the application is made
- > be completed within 12 months of funding being approved
- > benefit local communities
- > not have started or finished before CCS funding is approved
- > not have already been funded through Creative New Zealand's other arts funding programmes.

What types of projects can't get CCS funding?

- > Fundraising activities.
- > Developing galleries, marae, theatres or other venues or facilities (however new artworks as part of marae projects eg tukutuku, whakairo, whāriki and kōwhaiwhai are eligible. Marae facilities or restoration projects should be referred to the Lottery's Marae Heritage and Facilities Fund).
- > Local council projects.
- > Projects which are mainly focused around other areas e.g. health, education or the environment and that only have a very small arts component.
- > Arts projects in schools or other education institutions that are the core business of that institution or that are normally funded through curriculum or operating budgets.

Who can apply?

- > You must be an individual or group. 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 make another application, unless the project is still in progress.
- > If this project has already received funding from one of Creative New Zealand's other funding programmes you will not be able to also receive CCS funding for the same project.

What costs can I get 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.

What costs cannot be supported?

- > 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.
- > Any food or refreshment costs.
- > 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.
- > Buying artworks for collections.
- > Debt or interest on debt.

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 what sort of projects have been supported in the past and the average amount granted.

How often can I apply and how are decisions made?

Each area will run up to four funding rounds per year. 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.

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.

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.

Funding for local arts

Get involved

COVER

Rashid Ansorali at Mixit
Refugee Youth Arts.
Photo by Wendy Preston.

This brochure tells you if your project is able to be funded through the Creative Communities Scheme (CCS) and how to make an application.

CCS helps to fund local arts projects. Each year Creative New Zealand provides CCS funding to city and district councils to distribute in their area.

RIGHT

Mixed ability circus workshop. Photo by Circability.



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- > Performances by community choirs, hip-hop groups, theatre companies, musicians or poets
- > Workshops on printmaking, writing or dancing
- > Creation of new tukutuku, whakairo or kowhaiwhai for a local marae
- > 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
- > Artist residencies involving local artists or communities
- > Seminars for local artist development

Diversity

Support the diverse artistic cultural traditions of local communities, for example:

- > Workshops, rehearsals, performances, festivals or exhibitions in Māori or Pasifika heritage or contemporary art forms
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- > 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, for example:

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- > Printing a collection of writing by young people
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Your project must also:

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- > Be completed within 12 months of funding being approved
- > Benefit local communities
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- > Not have already been funded through Creative New Zealand's other arts funding programmes

More than 1,800 projects are supported through the scheme every year.



LEFT

Auckland Niutao community performing a Tuvalu fatele (dance) at the exhibition opening of Kolose: The Art of Tuvalu Crochet at Māngere Arts Centre – Ngā Tohu o Ueunuku. Photo by Sam Hartnett.

Who can apply

You can be an individual or a group. Individuals must be New Zealand citizens or permanent residents.

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- > Arts projects in schools or other education institutions that are the core business of that institution or that are normally funded through curriculum or operating budgets

What costs cannot be funded?

- > 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
- > Food or refreshment costs
- > Buying equipment, such as computers, cameras, musical instruments, costumes, lights or uniforms

Continued over...

Next steps

Search 'Creative Communities Scheme' on your council website for:

- > An application form
- > An application guide
- > Closing dates

You can also call your local council and ask to speak to the Creative Communities Scheme administrator for advice on how to apply.

What costs cannot be supported? (continued)

- > Entry fees for competitions, contests and exams
- > Prize money, awards and judges' fees for competitions
- > Royalties
- > Buying artworks for collections
- > Debt or interest on debt



RIGHT

Mixit, an Auckland based community project that brings refugee, migrant and local youth together through creativity. Photo by Ella Becroft.

Appendix 2



Report to the Creative Communities Scheme NZ, Rangitikei District

16 November 2015

Rangitikei District



Prepared by Etain McDonnell,
Coordinator, Birds on Signs Project, Taihape

1. **Project Title**

Birds on signs Project – Exhibition and Auction of Original Bird Art

2. **Applicant**

Birds on Signs Project Taihape

Etain McDonnell, Coordinator

3. **Name and Location of Project**

Birds on Signs Exhibition and Auction of Original Bird Art

Taihape Town Hall

4. **Date of Project**

5 – 10 October 2015

5. **Amount received from the Creative Communities scheme**

\$2,500

6. **Project Costs**

Exhibition / Auction

<i>Category</i>	<i>Description</i>	<i>Actual Costs</i>
Hire and moving of display boards	<i>art society</i>	\$100.00
	<i>moving boards</i>	\$50.00
Hall Hire 7 days	Council- 5 days and one evening	\$315.60
Te Reo - whakatauki - birds sound track – schools	<i>Organising + travel+ editing+ compiling</i>	\$400.00
Printing / Display		\$260.94
Advertising	Taihape Times	\$379.50
Sound and Light	Vray Lights	\$1,000.00
Auctioneer	(gift)	
		<hr/> \$2,506.04

Funding Received

Creative Communities Scheme, Rangitikei District

\$2,500.00

Additional Expenses	Birdsong clock - Gift	\$60.00
	Catering opening	\$60.00
	catering Auction	\$82.66
		<hr/> \$202.66
		\$6.04
		<hr/> \$208.70

Project Income

Magnet breakdown

Total sales		\$1,010.00	
less production cost	\$453.07		
Lianne Adams - magnet layout	\$70.00		
Magnet sellers - volunteers	\$155.00		
			\$331.93

Bar Sales

Beverages purchase	\$138.00		
Liquor licence	\$63.30		
Liquor Sales		\$272.50	
	\$201.30	\$272.50	\$71.20

Auction Sales

10-Oct-15

total sales		\$2,799.00	
paid to artists	\$1,964.20		
			\$834.80

Donations

Exhibition and Auction donation box	5-10 Oct 2015	235.66	
Andy Watson - Mayor	9-Sep-15	170.00	
			\$405.66

\$1,643.59

-\$208.70

Total profit **\$1,434.89**

Birds on Signs Project has since used this sum, to assist in paying the final account from Display Associates for the last fifteen birds printed – a total of \$2,160.25.

7. How Many People

- 5 October 2015 10 – 11 am, The opening ceremony was attended by **50 plus people**, including artists and supporters.
- 10 October 2015 6 – 9 pm, **60 plus people** attended the evening Auction.
- Over the six days the exhibition was viewed by an **estimated 540 people**.
- There are **181 signatures** in the visitors' book, (around a third of those who attended signed the book) with some wonderful comments.
- In addition the 'Birdsonsignsprojecttaihape' Facebook Page has received **73 likes** to date, and Opening of the Exhibition online posts **engaged 124 people**.

- Twelve people stated that they had stopped in Taihape because they had heard the Radio NZ interview with Jessie Mulligan promoting the event.



A further breakdown of participants in the event:

- 33 Taihape artists were represented.
- 4 Committee members, 10 Volunteers worked to set up the Hall
- One volunteer Auctioneer and two helpers
- 3 Supporters from REAP
- 39 students from the three schools, TAS, Mangaweka, and Mataroa, were involved in researching 22 Birds – which we recorded and collated into powerpoint presentations of 22 birds. This also involved coordinating with 3 principals, two deputy principals and 7 Teachers. A further 12 students created 4 Bird Posters bringing the total birds researched to 26.
- Taihape Kindergarden, worked on bird pictures, involving five children and one teacher,
- Four children independently submitted art, (unfortunately unused) in the Kiwi bird competition with PaperPlus.
- One school visit to Fielding Archives –with TAS, Year 13 to research into maps and naming of Taihape streets.
- One weekend visit with five children to Operation Moa Hunt, the Taihape Dig
- Two Kiwi releases – 13 kids and 10 adults, hosted by Department of Conservation
- Two artists with unpublished art, potentially to be created into signs.
- Three artist submitted work which was declined.
- Four members of the Department of Conservation liaised to put together the Doc component of the Exhibition.
- Numerous family and friends on artists, attended supported and even purchased artists' work.
- Funders and agency representatives attended, including Mary and Richard Earle, and Mayor Andy Watson.
- Forest and Bird
- River Valley Stoat and possum eradication project
- Greenhaus Nursury
- New World, Four Square, Paper Plus, Liquor Land for donations
- Taihape Library and Information Centre staff for their support.

- Kaumatua contacted : Richard Steedman, who in turn contacted the Runanga; Mokai Patea; and Hape Lomax. Mr Lomax agreed to an interview and we collated his korero for presentation.

8. Summary of the Birds on Signs Project - Exhibition and Auction

- This Event was funded by Creative Communities Scheme NZ, Rangitikei District.
- The event involved a six day exhibition of the original art works, and display of the wire birds.
- Also invited to participate were the Ruapehu REAP who helped with children's activities, weaving and bird art.
- Department of Conservation who exhibited stuffed birds, a DVD playing "Meet the Natives" and native and exotic plants from Greenhaus Nursery.
- There were presentations from three schools, on the facts about the birds. Mangaweka, TAS and Mataroa schools all participated, some in poster format and others whose speeches were played with power point images of the birds and habitat.
- There were bird sounds and magnet sales.
- Publicity included a *Radio NZ* interview with Jessie Mulligan and newspaper coverage from *Wanganui Chronicle* and *Taihape Times*.

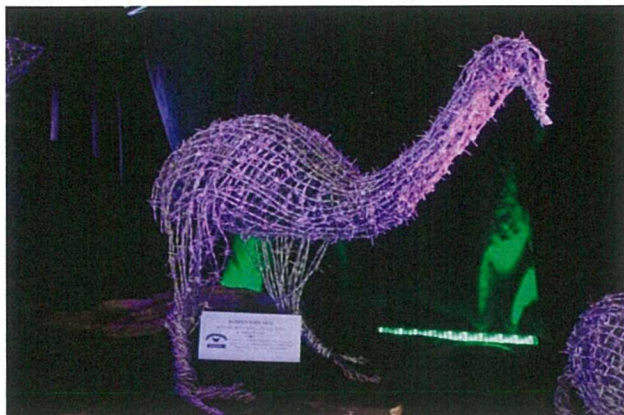
Highlights

- Before Mary Earle cut the ribbon to open the Exhibition, Tanya Beatty said Karakia, Mary then quickly said her own blessing quietly, in Gaelic!



- At least twelve people attended from out of town who reported stopping because they heard the Radio interview.
- We opened an extra day on Saturday due to popular demand, and special request from Denis Robertson who brought in 20 plus people from their class reunion (at 10 am).
- Whanau support for their family member's artistic talent and of the project was awesome.
- There were no negative comments. Other than questions as to what we intended to do about 'Hautapu' and 'Mataroa' or 'Dixon Way' and 'Rolfe Place', which are not bird named streets.

- The Barbed Wire and Number 8 Wire birds looked absolutely stunning against a black cloth backdrop and UV lighting, with green highlights.



- The Weaving and Bird Art and storytelling by Ruapehu REAP were fantastic activities for the children, as were the Weka feather earrings, and paper feather cloak.



- The Doc exhibits, particularly the stuffed birds were a real draw card for the children. The Meet the Natives DVD and bird sounds were great.



- The children's recordings and powerpoint presentations have potential to become part of the local and school library research and have been complemented by Mokai Patea as having potential to add to our shared body of knowledge.
- Follow up visits to the schools these past two weeks were an excellent way to thank the students and to share with them the finished product of their work.
- Paying the artists, the sale of their art, less the commission (30%).
- The MAGNETS, a great concept and very popular, with 10 of the birds selling out on third second day.



- The matching bird names to images activity was popular, as were the Te Reo Maori to English matching games.
- The Bird Song sound track and lighting from V-Ray were brilliant and gave the Exhibition a wonderful atmosphere.



- The powerpoint korero from the school children were great (although difficult to turn on and off given the location of the technical equipment)

What did not work and could be done better next time

- The whakatauki element and te reo component was not as comprehensive as I would have liked and had initially envisaged.
- This was however comprehensively replaced with the bird research / school collaboration, which took on a whole new dimension and added to the total learning of the project and a whole lot more work, and time, in school visits, editing the 30 plus recordings and collating the 22 powerpoint presentations.
- In the future to ensure tangata whenua participation in the project, approach people face to face and do not rely on written correspondence, the internet or referral processes. Allow plenty of time, over four months advanced warning, plus verbal communication as timely follow up.
- When involving schools, try to get the concepts built in to the next year's plan, so start November the year prior, and give teachers plenty of warning.

- When working with *Powerpoint presentations* get the end product burnt onto DVD or USB in video format, so it can play without stopping or be loaded onto a play list. Seek technical computer advice early!
- Have a proper camera available at all times and do not rely on others to take photographs for the project.
- Allow and spend more time on the digital documentation and internet presence as this is a key promotional aspect for the future and does have a more enduring impact and remains a record of the project.
- Be more active in following up with artists for their profile statements. I would have liked to have completed the 'About the Artist' brochure, however many of the artists have not submitted any korero about themselves. This is something I would like to complete to be kept at the Library as a public record about the project and the artists.
- The match the bird and street game – on the Map of Taihape – using a metallic board with map and the magnets – needs some design adjustments

9. Benefits to the Community

- This was an opportunity to promote and officially open the permanent exhibition of the bird art that has been erected above the corresponding bird named streets in Taihape.
- The community have something new to talk about and focus on positives rather than what we don't have.
- The Birds on Signs Project itself has created a sense of pride in Taihape's uniqueness.
- The bird images create a point of interest for the town.
- Locals have reported that they are going for walks just to spot the signs, so the birds can help to promote healthier living.
- The artists are walking proud, and many are now encouraged to participate in other community art projects and show willingness to openly promote their work
- There has been national and international promotion of Taihape through the Radio interviews, newspaper articles and web presence.
- The learning about Taihape has been a collective process. Everybody has learnt something, whether it be about our local history, or the nature and habitat of the birds our streets are named after, or simply that one of our neighbours can draw.
- Locals are reporting an interest in planting bird friendly native and imported plants.
- People have asked what our next Art project will be and want to participate in it.
- People have offered ideas and suggestions as to how and what to do with the Wire Birds for instance, or that they may know people who could create images for Hautapu or Mataroa.
- Mokai Patea have commented that the bird images contribute to our shared Body of Knowledge and are part of our community education data base.

Comments from our Visitors Book

"Such a terrific concept, Beautiful art works!" Susan Chisholm Brisbane Australia

"Tino Rawe, Kia Kaha Mai," Tanya Beatty, Taihape

"Love the Displays, great work!" Damian Edwards, Swan Street Taihape

"Fantastic," Andy Watson, Mayor Rangitikei

"Such Talent in our community" Julia Procter Taihape

“Awesome project, Taihape is now ‘Bird Town’”

“A great project well executed with passion and foresight” Carol Shaw, Raumati Beach, Kapiti

"At Long Last – Good," Hannah Somerville, Taihape

“Great Initiative” Virginia Travers, Mangaweka, Mt Huia

"Beautiful art and very talented artists," Alveen Knowles, Wellington.

"I want that kiwi," Paul Scott Whanganui

Taihape's Got Talent!! Pat and Terry Karatau, Taihape



Thank you for your support for making this event possible. We are extremely grateful and encouraged that you believed enough in this project as well to support us thus far.

For any further information or clarifications please feel free to contact me at etain@clear.net.nz or phone, 06 388 1953 or 029 777 4438.

Appendix 3

Creative New Zealand: Creative Communities Scheme

Summary Report Form for November 2015

Funds Available: \$15,850

Total of Funds Requested: \$35,580.55

Name of Applicant	Ethnicity of Applicant [note 1]	Purpose of Grant	Funding Criterion [note 2]	Artform Code [note 3]	Activity type [note 4]	Cultural tradition [note 5]	Total Cost of Project \$	Amount Raised \$	Amount Requested \$
Taihape Community Development Trust	NZE / M	Costs associated with running a series of workshops associated with Gumboot Day 2016.	C1,C2, C3	VA	WRK	E	\$312.18	\$0.00	\$312.18
Birds on Signs Project.	NZE / M	Costs associated with displaying wire bird sculptures and creating a permanent home for them in Taihape	C1, C2	VA	CP	O	\$8,502.50	\$0.00	\$8,502.50
Rex Bond	NZE	creation of a CD titled 'Rhythm of the Rangitikei Vol.1'	C1,	MU	CP	O	\$23,340.00	\$0.00	\$23,340.00

Note 1: Ethnicity of Applicant

NZE New Zealand/European
M Maori
PI Pacific Islander
A Asian
MELAA Middle Eastern/Latin American/African
O Other

Note 2: Funding Criterion

C1 Participation
C2 Diversity
C3 Young people

Note 3: Artform code

CA Combined Arts
CR Craft/object art
DA Dance
FL Film
LT Literature
MA Maori Arts
MU Music
PA Pacific Arts
TH Theatre
VA Visual arts

Note 4: Activity type

CO Creation only
CP Creation & presentation
PPR Presentation only (Performance)
PEX Presentation only (Exhibition)
WRK Workshop

Note 5: Cultural tradition

E European
M Maori Arts
PI Pacific Arts
A Asian
MELAA Middle Eastern/Latin American/African
O Other

Name of Applicant	Ethnicity of Applicant [note 1]	Purpose of Grant	Funding Criterion [note 2]	Artform Code [note 3]	Activity type [note 4]	Cultural tradition [note 5]	Total Cost of Project \$	Amount Raised \$	Amount Requested \$
Creative Critters	NZE	Creative Critters Programme; the provision of weekly workshops to teach basic sewing skills to interested members of the Community.	C1	CR	WRK	E	\$790.00	\$250.00	\$540.00
Marton School Art Club	NZE / M / PI	Provision of a series of workshops for school children to create three murals at Marton School, to be showcased at the 150th anniversary celebrations for the School over Labour Weekend 2016.	C3	VA	CP	O	\$4,478.70	\$1,492.83	\$2,985.87

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