

**Chairperson and Committee Members**  
GRANTS ALLOCATION COMMITTEE

28 MARCH 2019

Meeting Status: **Public**

Purpose of Report: For Decision

**CREATIVE COMMUNITIES SCHEME: CONSIDERATION OF APPLICATIONS FOR FUNDING**

**ROUND 2 2018-19**

- 1 This report presents applications for Creative Communities Scheme funding for consideration by the Grants Allocation Committee.

**DELEGATION**

- 2 The Grants Allocation Committee may make a decision under Section B.6 of the Governance Structure and Delegations:  
*“The Committee will consider and allocate grant moneys in accordance with the meeting cycles and criteria of five granting programmes, including money granted by Creative New Zealand.”*

**BACKGROUND**

- 3 The Kāpiti Coast District Council administers the Creative Communities Scheme (the Scheme) under contract with Creative New Zealand. The funds are allocated nationally by Creative New Zealand on a population basis and distributed locally in accordance with their guidelines.
- 4 The Scheme was established to provide support to arts and cultural activities taking place within a local area. For the purposes of the Scheme, art is defined as “all forms of creative and interpretative expression”.
- 5 There are two funding allocation rounds per year. This report pertains to the **second** funding round for the financial year 2018/19. Applications for the current round closed on Friday 22 February 2019. Each application is individually assessed by Committee members prior to this meeting.
- 6 Council budgeted **\$46,378** for the full year for grant funding and administration of the Scheme, including advertising costs of \$1993.60 for the full year. This figure includes the Creative New Zealand allocation of **\$40,373**. and a Council contribution of **\$6005** funded from rates.
- 7 The Committee allocated **\$22,152.86** in the first funding round in August 2018, with a carry-over of \$39.14 to this current round. The total available for grant funding in this second round is **\$22,231.54** (excluding GST). This is half of the full-year budget figure (less advertising costs).

## ISSUES AND OPTIONS

### Issues

- 8 The purpose of the Scheme, as set out by Creative New Zealand, is to stimulate and provide support to arts and cultural activities that increase participation and increase the range and diversity of projects that make the arts more attractive and relevant to the various local communities.

### Eligibility

- 9 Creative New Zealand stipulates that projects considered under this Scheme should:
- take place within the Kāpiti Coast District; and/or
  - produce benefits which are largely experienced within the Kāpiti Coast District.

### Priorities

- 10 Projects seeking assistance must meet at least one of three funding criteria set by Creative New Zealand. These are:
- **Access and Participation:** creating opportunities for local communities to engage with and participate in local arts activities;
  - **Diversity:** supporting diverse arts and cultural traditions of our local communities, to enrich cultural diversity; and
  - **Young people:** enabling and encouraging young people under 18 years to engage with and actively participate in the arts.

### Applications

- 11 A schedule of the applications for funding is attached as **Appendix A** to this report.
- 12 The total available for grant funding in this round is **\$22,231.54**. There were 22 eligible applications originally received in this round (three subsequently withdrawn). The 19 applications submitted for consideration request a total of **\$39,711.40** of funding grants as contributions towards the applicants' projects. The total of the requests exceeds the amount available by **\$17,479.86**.
- 13 Each successful applicant is required to return a project accountability report and to participate in any funding audit of their organisation or project conducted by the Kāpiti Coast District Council. Staff track the receipt of the project accountability reports, and highlights of completed projects are presented to the Grants Allocation Committee (**Appendix D**).

## CONSIDERATIONS

### Policy considerations

- 14 There are no policy considerations.

### Legal considerations

- 15 There are no legal considerations.

## Financial considerations

- 16 Advertising costs for the full year at \$1993.60.
- 17 The budget forecast for the Creative Communities Scheme for 2018/19 financial year was **\$46,378.00**, to cover funding grants and advertising costs. This includes the Creative New Zealand funding allocation of **\$40,373** and a Council contribution funded from rates of **\$6,005**. The total of the requests in the second round is **\$39,711.40**, exceeding the amount available by **\$17,479.86**.
- 18 **Appendix C** provides guidance on taking a strategic approach to making decisions that represent the best use of the funds available and deliver strongly to the funding criteria from Creative New Zealand.

## Tāngata whenua considerations

- 19 Creative New Zealand requires that at least one representative from local iwi sits on the assessment panel or committee. This position has now been filled with the appointment of three iwi representatives at the 29 January 2019 meeting of Te Whakaminenga o Kāpiti.
- 20 The three Iwi representative members on the Grants Allocation Committee (Creative Communities Scheme) are:
  - **Natalia Repia** ((Ngāti Toa Rangatira);
  - **Chris Gerretzen** (Te Āti Awa ki Whakarongotai); and
  - **Kirsten Hapeta** (Ngā Hapū o Ōtaki).

## Strategic considerations

- 21 In supporting the arts in Kāpiti, the Creative Community Scheme grants allocation aligns with the Council's strategic vision – *toitū Kāpiti* – and its ten-year outcome, *A positive response to our distinct district identity*, and also to the kaupapa expressed in the "Vision from Tāngata Whenua".
- 22 Support of arts projects also contributes to the Council's long-term objectives of:
  - "An attractive and distinctive Kāpiti identity and sense of place that make people proud to live, work, and play here"; and
  - "A resilient community that has support for basic needs and feels safe and connected".

## SIGNIFICANCE AND ENGAGEMENT

### Significance policy

- 23 The recommendations in this report have a low level of significance under the Council's Significance and Engagement Policy.

### Engagement planning

- 24 An engagement plan is not needed to implement this decision.

### Publicity

- 25 Communications from the Council included:
- publicising the Scheme at the time of seeking applications, and describing some projects that received funding from the last funding round; and
  - displays in the district libraries, with printed application forms and guidance material;
  - a media release and information on the Council's own communications channels to publicise the funding decisions and the projects supported by these grants soon after the Grants Allocation Committee meeting.
- 26 Promotional material for this round included wording to specifically encourage applicants with a Toi Māori focus. This was in response to Creative New Zealand's interest in how strongly councils target projects that have a benefit to Māori. Although in the past applications have included projects with a Māori focus, the aim was to encourage more such projects. In this round we received six applications for projects with a Toi Māori focus, compared to three in each of the last two rounds.

## Other considerations

- 27 For the Committee's interest and to assist with considering the applications submitted for funding in this round, **Appendix B** provides summaries showing funding criteria, target populations, arts focus, and locations of the projects.
- 28 In the last round (August 2018), the Committee asked for clarification about the location of one of the projects that received a grant. This was the Connected Media's film making project, *Outlook for Someday*. This will take place in Paraparaumu at the Kāpiti Community Centre on 6 June 2019.
- 29 Staff have created a comprehensive eligibility checklist to use while processing applications and to record any eligibility queries, including advice from Creative New Zealand. This has improved the rigour of checking the applications before submitting them to the Committee.
- 30 A few applications have been included which sit in a slightly grey area, having both art outcomes and social or community wellbeing outcomes. Our advice from Creative New Zealand is that it is at the Committee's discretion to accept these applications.

## RECOMMENDATIONS

- 31 That the Grants Allocation Committee grants the Kapiti Women's Choir \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Keep on Singing*.
- 32 That the Grants Allocation Committee grants Birgit Moffatt \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Raranga Intensive Course*.
- 33 That the Grants Allocation Committee grants Aotearoa Kinesthetic Educational Entertainment Ltd \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Te Rereka – The Flight 2019 Kāpiti Coast Tour*.
- 34 That the Grants Allocation Committee grants the Māoriland Charitable Trust \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Tai ki Uta – 60 stories from 60 children*.

- 35 That the Grants Allocation Committee grants Island Custom \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Island Sway*.
- 36 That the Grants Allocation Committee grants Island Custom \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Pacific textile printing*.
- 37 That the Grants Allocation Committee grants Maungarongo (Ron) Te Kawa \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Intergenerational Māori Women's Workshop and Whakapapa Quilt workshop and exhibition*.
- 38 That the Grants Allocation Committee grants Erola Whitcombe/Mukume Taiko \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Taiko Drumming Masterclass workshop*.
- 39 That the Grants Allocation Committee grants Andrew Charles (Andy) Glanville \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Clay Creations*.
- 40 That the Grants Allocation Committee grants Shona Jaunas \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Small Town*.
- 41 That the Grants Allocation Committee grants Te Rā Waldorf School \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Telling Te Rā Waldorf Schools Story through Maori Art and Dance*.
- 42 That the Grants Allocation Committee grants The Mahara Gallery Trust \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Frances Hodgkins, from Dunedin to Waikanae*.
- 43 That the Grants Allocation Committee grants the Kāpiti Youth Orchestra Inc. \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Kāpiti Youth Orchestra rehearsals 2019, and Combined Workshop*.
- 44 That the Grants Allocation Committee grants Jan Bolwell \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Welcome to the Death Café*.
- 45 That the Grants Allocation Committee grants the Little Dog Barking Theatre Ltd \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *The Pond Touring Kāpiti Coast*.
- 46 That the Grants Allocation Committee grants Te Ara Korowai Wellbeing Centre \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *The Hope Café Ōtaki*.
- 47 That the Grants Allocation Committee grants Mulled Wine Concerts in Paekākāriki \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Advertising, Publicity, Piano Deliveries – MWC*.
- 48 That the Grants Allocation Committee grants Kapiti Music Festival 2019 \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *Kapiti Music Festival - Jazz in the Garden*.
- 49 That the Grants Allocation Committee grants George Owen Hosking \$\_\_\_\_\_ from the Creative Communities Scheme to assist with the project *George Hosking Dance*.

<b>Report prepared by</b>	<b>Approved for submission</b>	<b>Approved for submission</b>
Rosie Salas	Natasha Tod	James Jefferson
<b>Arts, Museums, and Heritage Advisor</b>	<b>Group Manager, Regulatory Services</b>	<b>Group Manager, Place and Space</b>

## **ATTACHMENTS**

- A List of applicants and project descriptions for Round 2, 2018/19.
- B Applications sorted by criteria (target participants), location, and arts focus.
- C Notes for Grants Allocation Committee: Creative Communities Scheme.
- D Highlights of completed projects from 2018.

## APPENDIX A: LIST OF APPLICANTS AND PROJECT DESCRIPTIONS FOR ROUND 2, 2018/19

*Creative NZ Funding Criteria:*

1 – Access and Participation, 2 – Diversity, 3 – Young people

No	Organisation /Individual Applicants Name	Project Name	Project Short Description	Amount Applied For	Criteria
1	Kapiti Women's' Choir	Keep on Singing	Kāpiti Women's Choir frequently sings at retirement villages, rest homes, and other community groups in Kāpiti. The choir also provides an avenue for older women to learn and develop the art of singing. The funding applied for is to purchase legal copyright sheet music to broaden the repertoire of the choir.	\$1,230.00	1
2	Birgit Moffatt	Raranga intensive course	A short term course of Toi Raranga workshops for adults to pass on the skill of weaving harakeke to an advanced level, taught by Birgit and Rod Moffatt (Ngāti Raukawa, Te Āti Awa Ki Te Tonga, Ngāti Toarangatira, Ngāti Huia) at Tutere Gallery. The workshops will include the appropriate tikanga and will lead to an exhibition and an open day at Matariki in the Gallery.	\$1,686.40	2
3	Aotearoa Kinesthetic Educational Entertainment (Ltd)	Te Rereka - The Flight 2019 Kāpiti Coast Tour	Three Māori Rock-Art Puppet shows at three different Kāpiti Coast primary schools. Performed to up to 250 children each show. Children will gain experience in puppetry and increase their confidence in story telling with puppets, participating as puppeteers, singing along with our cave-rock songs, and animating scenery during the performance. A unique form of cultural enrichment for our communities and boosting children's awareness of our awesome Māori Rock Art heritage.	\$2,100.00	3
4	Shfire Sapphire	Love in 3 forms	WITHDRAWN		
5	Kapiti Summer School Charitable Trust	Kapiti Summer School 2020 Art Classes	WITHDRAWN		
6	Māoriland Charitable Trust	Tai ki Uta – 60 stories from 60 children	Creation of a public artwork by artists and school children of Ōtaki that connects the community with local histories of our waterways and landscapes from the ranges to the sea.	\$2,000.00	3
7	Island Custom	Island Sway	Pacific dance workshops for people of Kāpiti. An opportunity for the community to learn Pacific dance, focusing on Samoan siva. Two weekly classes, that will run for 8 weeks.	\$1,340.00	2

No	Organisation /Individual Applicants Name	Project Name	Project Short Description	Amount Applied For	Criteria
8	Island Custom	Pacific textile printing	Providing workshops to youth around Pacific textile and art - using traditional Pacific motifs and creating stencils, then hand painting and printing onto fabric. The theme of the workshops is exploring together "Connections between individuals and community". We will explore this through the textile design and production. The final printed textiles will be exhibited for the community to see.	\$1,420.00	3
9	Maungarongo Te Kawa	Intergenerational Māori women's workshops and whakapapa quilt exhibition	To bring three generations of local Māori wāhine together in a creative learning exchange to make whakapapa quilts for each group in a traditional Māori context. The Quilts will be displayed at Māoriland Hub for a week after the workshop.	\$1,875.00	2
10	Erola Whitcombe/ Mukume Taiko	Taiko drumming masterclass workshop	The amount requested is to help cover the tutor fee for specialist training by visiting Japanese Taiko Master, to improve techniques for performance and to learn new Taiko numbers.	\$620.00	3
11	Andrew Charles Glanville (Andy)	Clay Creations	The general public, particularly young people, will have the opportunity to create with clay. Creators can make these creations for themselves or as gifts for loved ones. Participants will take their creations away with them.	\$1,900.00	1
12	Shona Jaunas	Small Town	A development, over a series of weekly sessions, of a community musical based around the young people. It is an opportunity for young actors to work alongside some of our more experienced older actors, theatre practitioners and musicians to make a production that is written in our district and talks about issues of importance to our residents. The project will culminate in an intensive week-long production week during the school holidays 7 to 11 October, and then performances early November.	\$2,460.00	1
13	Te Rā Waldorf School	Telling Te Rā Waldorf Schools Story through Maori Art and Dance	Workshops/wānanga to celebrate the kotahitanga/unity and mahu/to be healed at Te Rā Waldorf School through the school children, staff, kaumātua, and past and present school whanau creating a Whakapapa Quilt with the school's stories and pepeha, The quilt will go on public display	\$2,400.00	2
14	Otaki Playcentre	Otaki Playcentre Mural	WITHDRAWN		

No	Organisation /Individual Applicants Name	Project Name	Project Short Description	Amount Applied For	Criteria
15	The Mahara Gallery Trust	Frances Hodgkins, from Dunedin to Waikanae	Public programme to support the exhibition <i>Frances Hodgkins, from Dunedin to Waikanae</i> , which marks the 150th birthday of this major national and international artist with strong links to Kāpiti. The programme includes a series of special events featuring NZ experts who will explore Hodgkins' contributions to New Zealand art, culture & design, which will create new knowledge around Frances Hodgkins and develop the role of Mahara Gallery, future home of the Field Collection, as a hub for regional history and heritage	\$2,500.00	1
16	Kāpiti Youth Orchestra	Kāpiti Youth Orchestra rehearsals 2019, and Combined Workshop	Rehearsal venue hire for terms 2 & 3, and Conductor's fee for combined workshop with young Wellington orchestra with professional orchestral musicians.	\$2,450.00	3
17	Jan Bolwell	Welcome to the Death Café	A play that looks at the issue of euthanasia to widen the debate, and present the pros and cons of this very topical issue, inviting the community to think more deeply about it. The show will include a facilitated discussion with the audience, which we hope to include residents of retirement villages and other community groups and organisations.	\$1,950.00	1
18	Little Dog Barking Theatre Ltd	The Pond touring Kāpiti Coast	Touring children's theatre to schools and early learning centres on the Kāpiti Coast. Includes Paekākāriki, Paraparaumu, Waikanae, Ōtaki.	\$2,500.00	3
19	Te Ara Korowai Wellbeing Centre	The Hope Café Ōtaki	To facilitate creativity workshops weekly in Ōtaki, to connect community members through easy accessible arts, including painting and drawing, craft, large and small art works, and hopefully a piece for the Ōtaki community e.g. a mural, conversational tablecloth. Using the arts and Te Whare Tapa Wha to develop resilience and mental wellbeing.	\$3,500.00	1
20	Mulled Wine Concerts in Paekākāriki	Mulled Wine Concerts	To expand our advertising campaign, targeting the greater Wellington area to draw visitors from out of Kāpiti. Also targeting young people to attend the concerts. Young musicians are strongly encouraged to attend to listen and discuss aspects of the music. The audience is very inspired by these concerts; musicians describe their pieces before playing.	\$3,000.00	1

No	Organisation /Individual Applicants Name	Project Name	Project Short Description	Amount Applied For	Criteria
21	Kapiti Music Festival 2019	Kapiti Music Festival - Jazz in the Garden	Live music: free community event on a Sunday afternoon in Marine Gardens, Raumati. The event gives an opportunity for local artists, particularly young people to perform to a wide range of the community.	\$3,310.00	1
22	George Owen Hosking	George Hosking Dance	Supporting talented and promising young dancer George Hosking to continue participating in dance to encourage his talent and improvement/advancement into a career. George would like to take up the opportunity to attend the Phoenix International /dance workshops taking place in Palmerston North (contemporary and ballet). This is also an opportunity for George to be recognised for possible future activities.	\$1,470.00	3

## APPENDIX B: APPLICATIONS SORTED BY CRITERIA AND TARGET PARTICIPANTS, LOCATION, AND ARTS FOCUS

Arranged by Creative NZ Funding Criteria (target participants): 1 – Access and Participation, 2 – Diversity, 3 – Young people

Funding criteria	Applicant #	Organisation or Individual Applicants Name	Project Name	Artform	No. of active participants	Geographic location of activity	no. of audience
1	11	Andrew Charles Glanville (Andy)	Clay Creations	Craft/object art	120-200	Kāpiti (several venues)	250
1	1	Kāpiti Women's Choir	Keep on Singing	music	35	Kāpiti (venue not specified)	1000
1	19	Te Ara Korowai Wellbeing Centre	The Hope Café Ōtaki	Craft/object art	100-200	Ōtaki	NA
1	15	The Mahara Gallery Trust	Frances Hodgkins, from Dunedin to Waikanae	Visual arts	150	Waikanae	2500
1	21	Kapiti Music Festival 2019	Kapiti Music Festival - Jazz in the Garden	Music	50	Raumati	1000+
1	12	Shona Jaunas	Small Town	Theatre	20	Ōtaki Paekākāriki	400
1	17	Jan Bolwell	Welcome to the Death Café	Theatre	6	Kāpiti (venue not specified)	300
1	20	Mulled Wine Concerts in Paekākāriki	Mulled Wine Concerts	Music	5	Paekākāriki /Raumati	250
2	13	Te Rā Waldorf School	Telling Te Rā Waldorf Schools Story through Maori Art and Dance	Multi-artform Ngā Toi Maori	200	Raumati	200
2	7	Island Custom	Island Sway	Pacific arts	30	Paraparaumu (Lindale)	0
2	9	Maungarongo Te Kawa	Intergeneration of Māori Wahine	Craft/object arts Ngā Toi Māori	30	Ōtaki	300+
3	10	Erola Whitcombe/ Mukume Taiko	Taiko drumming masterclass workshop	Multi-artform	12+	Raumati	30
2	2	Birgit Moffatt	Raranga harakeke	Ngā Toi Māori	8	Waikanae	250

Funding criteria	Applicant #	Organisation or Individual Applicants Name	Project Name	Artform	No. of active participants	Geographic location of activity	no. of audience
3	3	Aotearoa Kinesthetic Educational Entertainment (Ltd)	Te Rereka - The Flight 2019 Kāpiti Coast Tour	Theatre	600	Kāpiti	600
3	6	Māoriland Charitable Trust	Tai ki Uta – 60 stories from 60 children	Visual arts	100	Ōtaki	12000+
3	16	Kāpiti Youth Orchestra	Kāpiti Youth Orchestra rehearsals 2019, and combined workshop	Music	23	Kāpiti	200
3	8	Island Custom	Pacific textile printing	Pacific arts	15	Paraparaumu (Lindale)	100+
3	18	Little Dog Barking Theatre Ltd	The Pond touring Kāpiti Coast	Theatre	2	Kāpiti	1000
3	22	George Owen Hosking	George Hosking Dance	Dance	1	Raumati	multiple

*Arranged by geographical location*

Location	Applicant #	Organisation or Individual Applicants Name	Project Name	Artform	No. of active participants	No. of audience	funding criteria
Kāpiti	3	Aotearoa Kinesthetic Educational Entertainment (Ltd)	Te Rereka - The Flight 2019 Kāpiti Coast Tour	Theatre	600	600	3
Kāpiti	16	Kāpiti Youth Orchestra	Kāpiti Youth Orchestra rehearsals 2019, and combined workshop	Music	23	200	3
Kāpiti	18	Little Dog Barking Theatre Ltd	The Pond touring Kāpiti Coast	Theatre	2	1000	3
Kāpiti (several venues)	11	Andrew Charles Glanville (Andy)	Clay Creations	Craft/object art	120-200	250	1
Kāpiti (venue not specified)	1	Kāpiti Women's Choir	Keep on Singing	music	35	1000	1
Kāpiti (venue not specified)	17	Jan Bolwell	Welcome to the Death Café	Theatre	6	300	1

Location	Applicant #	Organisation or Individual Applicants Name	Project Name	Artform	No. of active participants	No. of audience	funding criteria
Ōtaki	9	Maungarongo Te Kawa	Intergeneration of Māori Wahine	Craft/object arts Ngā Toi Māori	30	300+	2
Ōtaki	19	Te Ara Korowai Wellbeing Centre	The Hope Café Ōtaki	Craft/object art	100-200	NA	1
Ōtaki	6	Māoriland Charitable Trust	Tai ki Uta – 60 stories from 60 children	Visual arts	100	12000+	3
Ōtaki Paekākāriki	12	Shona Jaunas	Small Town	Theatre	20	400	1
Paekākāriki /Raumati	20	Mulled Wine Concerts in Paekākāriki	Mulled Wine Concerts	Music	5	250	1
Paraparaumu (Lindale)	7	Island Custom	Island Sway	Pacific arts	30	0	2
Paraparaumu (Lindale)	8	Island Custom	Pacific textile printing	Pacific arts	15	100+	3
Raumati	22	George Owen Hosking	George Hosking Dance	Dance	1	multiple	2
Raumati	10	Erola Whitcombe/ Mukume Taiko	Taiko drumming masterclass workshop	Multi-art form	12+	30	3
Raumati	13	Te Rā Waldorf School	Telling Te Rā Waldorf Schools Story through Maori Art and Dance	Multi-art form/ Ngā Toi Maori	200	200	3
Raumati	21	Kapiti Music Festival 2019	Kapiti Music Festival - Jazz in the Garden	Music	50	1000+	1
Waikanae	15	The Mahara Gallery Trust	Frances Hodgkins, from Dunedin to Waikanae	Visual arts	150	2500	1
Waikanae	2	Birgit Moffatt	Raranga harakeke	Ngā Toi Māori	8	250	2

## Arranged by arts focus

Artform	Activity type	Applicant #	Organisation or Individual Applicants Name	Project Name	Location	no. of active participants	no. of audience
Music	Presentation only (performance or concert)	1	Kāpiti Women's Choir	Keep on Singing	Kāpiti (venue not specified)	35	1000
Ngā Toi Māori	Workshop/wananga	2	Birgit Moffatt	Raranga harakeke	Waikanae	8	250
Theatre	Presentation only (performance or concert)	3	Aoteraroa Kinesthetic Educational Entertainment (Ltd)	Te Rereka - The Flight 2019 Kāpiti Coast Tour	Kāpiti	600	600
Visual arts	Creation and presentation	6	Māoriland Charitable Trust	Tai ki Uta – 60 stories from 60 children	Ōtaki	100	12000+
Pacific arts	Workshop/wananga	7	Island Custom	Island Sway	Paraparaumu (Lindale)	30	0
Pacific arts	Creation and presentation	8	Island Custom	Pacific textile printing	Paraparaumu (Lindale)	15	100+
Craft/object arts Ngā Toi Māori	Creation and presentation	9	Maungarongo Te Kawa	Intergeneration of Māori Wahine	Ōtaki	30	300+
Multi-art form	Workshop/wananga	10	Erola Whitcombe/ Mukume Taiko	Taiko drumming masterclass workshop	Raumati	12+	30
Craft/object art	Workshop/wananga	11	Andrew Charles Glanville (Andy)	Clay Creations	Kāpiti (several venues)	120-200	250
Theatre	Creation and presentation	12	Shona Jaunas	Small Town	Ōtaki Paekākāriki	20	400
Multi-art form/ Ngā Toi Maori	Workshop/wananga	13	Te Rā Waldorf School	Telling Te Rā Waldorf Schools Story through Maori Art and Dance	Raumati	200	200
Visual arts	Creation and presentation	15	The Mahara Gallery Trust	Frances Hodgkins, from Dunedin to Waikanae	Waikanae	150	2500
Music	Workshop/wananga	16	Kāpiti Youth Orchestra	Kāpiti Youth Orchestra rehearsals 2019, and combined workshop	Kāpiti	23	200
Theatre	Creation and presentation	17	Jan Bolwell	Welcome to the Death Café	Kāpiti (venue not specified)	6	300
Theatre	Presentation only (Performance or concert)	18	Little Dog Barking Theatre Ltd	The Pond touring Kāpiti Coast	Kāpiti	2	1000

<b>Artform</b>	<b>Activity type</b>	<b>Applicant #</b>	<b>Organisation or Individual Applicants Name</b>	<b>Project Name</b>	<b>Location</b>	<b>no. of active participants</b>	<b>no. of audience</b>
Craft/object art	Workshop/wananga	19	Te Ara Korowai Wellbeing Centre	The Hope Café Ōtaki	Ōtaki	100-200	NA
Music	Presentation only (Performance or concert)	20	Mulled Wine Concerts in Paekākāriki	Mulled Wine Concerts	Paekākāriki /Raumati	5	250
Music	Presentation only (Performance or concert)	21	Kapiti Music Festival 2019	Kapiti Music Festival - Jazz in the Garden	Raumati	50	1000+
Dance	Workshop/Wananga	22	George Owen Hosking	George Hosking Dance	Raumati	1	multiple

## APPENDIX C: NOTES FOR GRANTS ALLOCATION COMMITTEE: CREATIVE COMMUNITIES SCHEME

### 1. Taking a strategic approach to funding decisions

- 1.1 The Creative Communities Scheme (CCS) fund is relatively small, and it is usually not possible to fund all of the creative projects taking place in our communities. Assessment committees need to take a strategic approach to funding and make decisions that represent the best use of the funds available and deliver strongly to the funding criteria.
- 1.2 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.
- 1.3 The assessment committee (the Committee) should also consider the **range of art forms and the demographic** of the intended participant and audience involvement in its decision-making.
- 1.4 Generally, 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.

### 2. Prioritising applications and allocating funding

- 2.1 The Committee meets to decide which applications should have priority for funding. Before meeting, members have the opportunity to rate the individual applications according to a numerical system. At the meeting, the Committee collates these ratings and 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; and
  - strategic funding decisions and local funding priorities that may see applications given priority, even though they haven't scored as highly as others.
- 2.2 It's appropriate to support a project if:
  - the application is eligible and meets the funding criteria; and
  - the Committee agrees the project should have a high priority.
- 2.3 Grants can be made as general contributions to a project or they can be tagged to a specific aspect of the project.

2.4 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.

### **3. Specific factors for the Committee to consider**

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

- 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?
- Is there evidence of demand from the community?
- Will the project provide increased, sustained, or long-term benefits for the community?
- 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?

### **4. Deciding the appropriate level of funding**

4.1 The Committee 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.

### **5. Are repeat projects eligible?**

5.1 The Committee will quite likely receive applications for the same project year after year. Sometimes these are very strong projects and produce great arts outcomes. In some cases, they lack a little in growth or innovation. There can also be a sense of expectation from the applicants and a sense of obligation by the Committee to fund these as a result of this expectation.

5.2 Whether or not these projects are seen as a priority for support is at the Committee's discretion. The Committee needs to look at the criterion relevant to the application (access and participation, diversity, or young people) and compare the application with other projects under the same criterion. Is it a strong project? Are they able to source funds from elsewhere? Is the project developing or growing?

5.3 The Committee may choose to send a clear message to applicants about the types of projects it will prioritise. It can be useful for the Committees to discuss this issue before a

5.4 funding round opens, and convey the priority areas to potential applicants before they draft their next application. This helps the decision-making process remain transparent.

5.5 For example: In Rangitikei the assessment committee met to discuss the types of projects it wanted to prioritise in their area. After looking at what members felt made a particularly strong CCS project the committee decided it wanted to encourage applications for projects which:

- demonstrated growth;
- demonstrated quality and excellence; and
- promoted partnership and inclusion.

5.6 The Rangitikei committee identified these priorities clearly on the front of the application form under Local Funding Priorities. By doing this it has given repeat applicants a clear steer about how it will prioritise applications. These priority areas still fit within the broader Creative Communities Scheme's criteria and intentions. The committee has also clearly identified its own priorities, enabling more strategic conversation at the meeting when looking at repeat projects versus new projects.

## **6. What about local history and heritage projects?**

6.1 Local history or heritage projects are eligible but may not deliver strongly to any of the three CCS funding criteria. However, there is funding available for historical research and oral histories via the Ministry for Culture and Heritage. More detail can be found on the Ministry of Culture and Heritage website.

## **7. Are Council-funded organisations eligible to apply?**

7.1 Council gives grants or other funding to some bodies for regular activities, e.g. Zeal, Mahara Gallery. These organisations apply for one-off projects outside of or in addition to the regular activities they are funded for. However, they are not eligible to apply for costs they are already funded to deliver through their funding agreement with the Council.

## APPENDIX D: RESPONSE TO RECENT PROJECTS FUNDED BY THE CREATIVE COMMUNITIES SCHEME

*Mulled Wine Concert* – 24 June 2018 (Round 2, 2017/18)

The organisers reported that the concert attracted a good audience on a day when there were several other events in Kāpiti. The pianist, Nicolai Saratovsky, gave a stunning performance that gained critical acclaim, and delighted his audience of young and less young members. The community benefited enormously from being able to attend a world-class performer in their own district. Reviewers remarked: *“Nicolai Saratovsky’s Sunday concert ... was an outstanding success...was special.”* *“it was a privilege to hear this [young] concert pianist...We can only hope he returns some day.”*

*Music in the Park* (renamed from “Jazz in the Gardens”) – 6 May 2018 (Round 2, 2017/18)

The organisers were not able to fund all of the bands originally lined up for the project, but drew in another four bands to create a great event on a day with “absolutely perfect weather”.

*Toro Pikopiko Puppet Theatre* (Aotearoa Kinesthetic Educational Entertainment) – 5 August 2018 (Round 2, 2017/18)

The organisers reported that the tour went very smoothly and performances were enthusiastically received by large audiences at two primary schools in Kāpiti. The theatre group also gave a free public show in Paraparaumu Library which was well attended. The workshops also went well, particularly at Paraparaumu School.

*“it was fun...enjoyable...firs time we had used puppets and we’d like to do more”*