

Chairperson and Committee Members
GRANTS ALLOCATION COMMITTEE

23 AUGUST 2018

Meeting Status: **Public**

Purpose of Report: For Decision

CREATIVE COMMUNITIES SCHEME: CONSIDERATION OF APPLICATIONS FOR FUNDING

ROUND 1 2018/19

PURPOSE OF REPORT

- 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 **first** funding round for the financial year 2018/19. Applications for the current round closed on Wednesday 7 July 2018. Each application is individually assessed by Committee members prior to this meeting.
- 6 Council has budgeted **\$46,378** for the full year for grant funding and administration of the Scheme, including advertising costs of \$1839.40 for the full year. This figure includes the Creative New Zealand allocation and a Council contribution funded from rates. Creative New Zealand has allocated funding of **\$40,373** for 2018/19, the same as for 2017/18.
- 7 The total available for grant funding in this round (based on the budgeted \$46,378) is **\$22,269.30** (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 is **\$22,269.30**. There were **15** eligible applications received in this round, with a total of **\$30,415.36** of funding grants requested as contributions towards the applicants' projects. The total of the requests exceeds the amount available by **\$8,146.06**. (See Appendix C for guidance outlining a strategic approach to making decisions that represent the best use of the funds available and deliver strongly to the funding criteria.)
- 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 The budget forecast for the Creative Communities Scheme for 2018/19 financial year is **\$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 exceeds the amount available by **\$8,146.06**.

Tāngata whenua considerations

17 Creative New Zealand requires that at least one representative from local iwi sits on the assessment panel or committee. This position has been vacant for the last two funding rounds.

18 Te Whakaminenga o Kāpiti (TWOK) appoints representatives to the Grants Allocation Committee. The process to approach TWOK about appointing a new representative is in progress, but will not be completed by the time of the coming meeting.

SIGNIFICANCE AND ENGAGEMENT

Significance policy

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

Engagement planning

20 An engagement plan is not needed to implement this decision.

Publicity

21 Communications from the Council include:

- publicising the Scheme at the time of seeking applications, and describing some projects that received funding from the last funding round;
- 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.

Other considerations

22 For the Committee's interest and to assist with considering the applications submitted for funding in this round, Appendix B provides summaries showing criteria, target populations, arts focus, and locations of the projects.

- 23 One applicant, Connected Media Charitable Trust, has submitted their application early in this financial year for a project to take place at the beginning of 2019. This is in line with their new strategic planning approach to ensure they are prepared for the next year. They have explained that their current project for which they received funding in the last round is still in progress so they have not filed their accountability report yet. Creative New Zealand has advised that the application is within eligibility criteria with this approach. Connected Media is a reliable applicant and has received funding in previous years.

RECOMMENDATIONS

- 24 That the Grants Allocation Committee grants Fernando Figueroa Pereira \$_____ from the Creative Communities Scheme to assist with the project *International Latin America & Spain Film Festival*.
- 25 That the Grants Allocation Committee grants the Kāpiti Women's Health Collective Inc. \$_____ from the Creative Communities Scheme to assist with the project *"Have a Go" Arts Programme*.
- 26 That the Grants Allocation Committee grants Ōtaki Promotions Group Inc. \$_____ from the Creative Communities Scheme to assist with the project *Ōtaki Kite Festival 2019 (kite making workshops)*.
- 27 That the Grants Allocation Committee grants Sarah Watson \$_____ from the Creative Communities Scheme to assist with the project *Lilly & Eltreaus*.
- 28 That the Grants Allocation Committee grants the Māoriland Charitable Trust \$1870 from the Creative Communities Scheme to assist with the project *Māoriland Hub Presents Contours of Heaven*.
- 29 That the Grants Allocation Committee grants the Every Body is a Treasure Charitable Trust \$_____ from the Creative Communities Scheme to assist with the project *Finding Venus Body Positive Festival*.
- 30 That the Grants Allocation Committee grants Charlie Timmons \$_____ from the Creative Communities Scheme to assist with the project *Facepaint Studio School of Make-up*.
- 31 That the Grants Allocation Committee grants Otaki Primary School \$_____ from the Creative Communities Scheme to assist with the project *Te Po Kanikani*.
- 32 That the Grants Allocation Committee grants the Crows Feet Dance Collective \$_____ from the Creative Communities Scheme to assist with the project *The Devil's Handmaidens*.
- 33 That the Grants Allocation Committee grants the Waikanae Music Society \$_____ from the Creative Communities Scheme to assist with the project *Denes Varjon and Izabella Simon Concert*.
- 34 That the Grants Allocation Committee grants the Zeal Education Trust \$_____ from the Creative Communities Scheme to assist with the project *Ko Wai Koe?*
- 35 That the Grants Allocation Committee grants the Connected Media Charitable Trust \$_____ from the Creative Communities Scheme to assist with the project *The Outlook for Someday (2019)*.
- 36 That the Grants Allocation Committee grants the Mahara Gallery Trust \$_____ from the Creative Communities Scheme to assist with the project *Children's Art Workshops*.

- 37 That the Grants Allocation Committee grants the Kāpiti Youth Orchestra Incorporated \$_____ from the Creative Communities Scheme to assist with the project *Kāpiti Youth Orchestra CAMP 2019*.
- 38 That the Grants Allocation Committee grants the Kāpiti Music Centre Trust \$_____ from the Creative Communities Scheme to assist with the project *Kāpiti Music Centre End of Year Concert*.

Report prepared by

Approved for submission

Approved for submission

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ATTACHMENTS

- Appendix A: List of applicants and project descriptions for Round 1, 2018/19
- Appendix B: Applications sorted by criteria, target participants, location, and arts focus
- Appendix C: Notes for Grants Allocation Committee: Creative Communities Scheme
- Appendix D: Highlights of completed projects from Round 2 2017/18

APPENDIX A: LIST OF APPLICANTS AND PROJECT DESCRIPTIONS FOR ROUND 1, 2018/19

No.	Organisation/ Individual Applicants Name	Project Name	Project Short Description	Amt Applied For	Criteria
1	Fernando Figueroa Pereira	International Latin America & Spain Film Festival	11 films with Spanish audio and English subtitles from different Latin American countries, free admission to the public. A chance for the Kāpiti community to immerse themselves in these cultural films over one week, coming together and sharing film, food, and music on a multicultural level.	\$2,000.00	2
2	Kapiti Women's Health Collective Inc.	"Have a Go" Arts Programme	The "Have a Go" arts programme is a series of courses and workshops offered throughout the year, designed to provide opportunities for all women to enjoy new experiences by exploring their creativity and artistic ability using a range of mediums.	\$2,000.00	1
3	Ōtaki Promotions Group Inc.	Ōtaki Kite Festival 2019 - kite making workshops	Provide kite making workshops for primary school and college students.	\$1,595.00	3
4	Sarah Watson	Lilly & Eltreas	<i>Lilly and Eltreas</i> is an art house short film, set on the Kāpiti Coast. It captures the beauty of the environment and includes beautiful spoken words.	\$1,778.50	1
5	Māoriland Charitable Trust	Māoriland Hub Presents Contours of Heaven	The Contours of Heaven is a one woman tour-de-force performed by Ana Chaya Scotney, bringing six diverse voices to pose the question: What does it take to determine who you could be?	\$1,870.00	3
6	Every Body is a Treasure Charitable Trust	Finding Venus Body Positive Festival	A body-positive festival aimed at female tweens, teens, and mothers.	\$4,000.00	3
7	Charlie Timmons	Facepaint Studio School of Make-up	A project to invite students to participate in designing and creating a character using make-up, with the intention of it being photographed and filmed. The end product will be shown within the community as an exhibition to promote the local talented make-up artists of our community.	\$1,400.00	3
8	Ōtaki Primary School	Te Po Kanikani	Annual Ōtaki school dance extravaganza – for a large enough venue to provide the opportunity for parents to see a demonstration by students who have been learning ballroom dancing.	\$960.00	3

9	Crows Feet Dance Collective	The Devil's Handmaidens	Dance theatre about the depiction of women as witches throughout the ages	\$1,500.00	1
10	Waikanae Music Society	Denes Varjon and Izabella Simon Concert	Waikanae Music Society would like to bring two internationally acclaimed classical pianists to perform in Waikanae. Denes Varjon and Izabella Simon The concert is intended to open the Waikanae Music Society's 2019 season.	\$2,280.00	1
11	Zeal Education Trust	Ko Wai Koe?	<i>Ko Wai Koe? (Who Are We?)</i> - an explanation of whakapapa by young people through the creation of heeke panels for Zeal Kāpiti's youth space.	\$1,630.86	3
13	Connected Media	Outlook for Someday	A free one-day film-making and talent development workshop that equips young people with the skills to develop their ideas into films that have the potential to engage and inform their communities and beyond. In 2017, out of the 20 winning films 17 went on to be selected in International Film Festivals. Many young people had attended the workshops and are well on their way on our film development pathway. We make all of our workshops, mentorship for film development and film festival entries all free to young people to allow equal access regardless of their social economic status.	\$3,022.00	3
14	Mahara Gallery Trust	Children's art workshops	Art workshops for Kapiti children alongside Rere, Mahara-Ngā Manu Children's art and environment project	\$1,795.00	3
15	Kapiti Youth Orchestra	Kāpiti Youth Orchestra CAMP 2019	Full weekend music camp where the youth orchestra members (returning and new) can really get to know each other and forge the friendships that make our orchestra so special. Camp is held at El Rancho, and activities include numerous team building exercises, intensive workshop tutorials, culminating with a concert on the last afternoon.	\$2,584.00	3
16	Kapiti Music Centre Trust	Kapiti Music Centre End of Year Concert	End of year concert on 11th November 2018 for junior students, and a combined concert for all students on 25th November 2018. A major performance annual event which all students has a chance to perform.	\$2,000.00	3
			Total applied for:	\$30,415.36	

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

Arranged by Criteria (target participants)

Applicant #	Organisation or Individual Applicant's Name	Project Name	funding criteria	Artform	geographic location of activity	no. of active participants	no. of audience
2	Kapiti Women's Health Collective Inc.	"Have a Go" Arts Programme	access and participation	Craft/object art	Paraparaumu	80	
9	Crows Feet Collective	The Devil's Handmaidens	access and participation	Dance	Paekākāriki	40	300
4	Sarah Watson/Black Tulip Creative	Lilly & Eltreaus	access and participation	Multi-artform (film)		7	500+
10	Waikanae Music Society	Denes Varjon and Izabella Simon Concert	access and participation	music	Waikanae	2	300
1	Fernando Figueroa Pereira	International Latin America & Spain Film Festival	diversity	Multi-artform incl film	Ōtaki	400	
16	Kapiti Music Centre Trust	Kapiti Music Centre End of Year Concert	young people	Music	Paraparaumu/Kāpiti	230	300
5	Māoriland Charitable Trust	Māoriland Hub Presents Contours of Heaven	young people	Theatre	Ōtaki	450	450
3	Ōtaki Promotions Group Inc.	Ōtaki Kite Festival 2019 - kite making workshops	young people	visual Arts	Ōtaki	400	
7	Charlie Timmons	Facepaint Studio School of Make-up	young people	craft/object art	Paraparaumu	30	
14	Mahara Gallery Trust	Children's art workshops	young people	Craft/object art	Waikanae	64	200
8	Ōtaki Primary School	Te Po Kanikani	young people	dance	Ōtaki	160 children	200
13	Connected Media	Outlook for Someday	young people	Film	Ōtaki	25	30
15	Kapiti Youth Orchestra	Kāpiti Youth Orchestra CAMP 2019	young people	Music	Kāpiti (workshop in Waikanae)	30-40	80-120
11	Zeal Education Trust	Ko Wai Koe	young people	Ngā Toi Māori	Paraparaumu	12	30
6	Every Body is a Treasure Charitable Trust	Finding Venus Body Positive Festival	young people (young women)	Multi-artform (includes photography workshop)	Kāpiti (venue not specified)	100	200+

Arranged by location

Applicant #	Organisation or Individual Applicants Name	Project Name	Location	Artform	no. of active participants	no. of audience
6	Every Body is a Treasure Charitable Trust	Finding Venus Body Positive Festival	Kāpiti (venue not specified)	Multi-artform (includes photography workshop)	100	200+
15	Kapiti Youth Orchestra	Kāpiti Youth Orchestra CAMP 2019	Kāpiti (workshop in Waikanae)	Music	30-40	80-120
1	Fernando Figueroa Pereira	International Latin America & Spain Film Festival	Ōtaki	Multi-artform incl film	400	
5	Māoriland Charitable Trust	Māoriland Hub Presents Contours of Heaven	Ōtaki	Theatre	450	450
3	Otaki Promotions Group Inc.	Otaki Kite Festival 2019 - kite making workshops	Ōtaki	visual Arts	400	
13	Connected Media	Outlook for Someday	Ōtaki	Film	25	30
8	Otaki Primary School	Te Po Kanikani	Ōtaki	dance	160 children	200
9	Crows Feet Collective	The Devil's Handmaidens	Paekākāriki	Dance	40	300
2	Kapiti Women's Health Collective Inc.	"Have a Go" Arts Programme	Paraparaumu	Craft/object art	80	
7	Charlie Timmons	Facepaint Studio School of Make-up	Paraparaumu	craft/object art	30	
11	Zeal Education Trust	Ko Wai Koe	Paraparaumu	Ngā Toi Māori	12	30
16	Kapiti Music Centre Trust	Kapiti Music Centre End of Year Concert	Paraparaumu/Kāpiti	Music	230	300
14	Mahara Gallery Trust	Children's art workshops	Waikanae	Craft/object art	64	200
10	Waikanae Music Society	Denes Varjon and Izabella Simon Concert	Waikanae	music	2	300
4	Sarah Watson/Black Tulip Creative	Lilly & Eltreaus		Multi-artform (film)	7	500+

Arranged by artform

Applicant #	Organisation or Individual Applicants Name	Project Name	Artform	Activity type	Location	funding criteria
2	Kapiti Womens' Health Collective Inc.	"Have a Go" Arts Programme	Craft/object art	creation only	Paraparaumu	access and participation
7	Charlie Timmons	Facepaint Studio School of Make-up	craft/object art	Creation and presentation	Paraparaumu	young people
14	Mahara Gallery Trust	Children's art workshops	Craft/object art	Creation only	Waikanae	young people
8	Otaki Primary School	Te Po Kanikani	dance	presentation only	Ōtaki	young people
9	Crows Feet Collective	The Devil's Handmaidens	Dance	Creation and Presentation	Paekākāriki	access and participation
13	Connected Media	Outlook for Someday	Film	Workshop/wananga	Ōtaki	young people
4	Sarah Watson/Black Tulip Creative	Lilly & Eltreaus	Multi-artform (film)	Creation and presentation		access and participation
6	Every Body is a Treasure Charitable Trust	Finding Venus Body Positive Festival	Multi-artform (includes photography workshop)	workshop/wananga	Kāpiti (venue not specified)	young people (young women)
1	Fernando Figueroa Pereira	International Latin America & Spain Film Festival	Multi-artform incl film	Creation and presentation	Ōtaki	diversity
15	Kapiti Youth Orchestra	Kāpiti Youth Orchestra CAMP 2019	Music	workshop/wananga	Kāpiti (workshop in Waikanae)	young people
16	Kapiti Music Centre Trust	Kapiti Music Centre End of Year Concert	Music	presentation only	Paraparaumu/Kāpiti	young people
10	Waikanae Music Society	Denes Varjon and Izabella Simon Concert	music	presentation only	Waikanae	access and participation
11	Zeal Education Trust	Ko Wai Koe	Ngā Toi Māori	Creation and presentation	Paraparaumu	young people
5	Māoriland Charitable Trust	Māoriland Hub Presents Contours of Heaven	Theatre	Creation and presentation	Ōtaki	young people
3	Otaki Promotions Group Inc.	Otaki Kite Festival 2019 - kite making workshops	visual Arts	Creation and presentation	Ōtaki	

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

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.

5.4 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.

5.5 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 are not eligible to apply for costs they are already funded to deliver through their funding agreement with the Council. They can, however, apply for one-off projects outside of or in addition to the regular activities they are funded for.

APPENDIX D: HIGHLIGHTS OF COMPLETED PROJECTS FROM 2017/18.

Kapiti Women's Health Collective – "Have a Go" Arts Programme October 2017-September 2018

99 participants

Course evaluations returned by the women who attended praised tutors and organisation. Many relished the opportunity to learn a new skill and many left with a completed work of art.

Kapiti Concert orchestra – Concert 18 November 2017

45 participants and 110 audience

Superb saxophone soloist gained good attendance from the community for a concert of less well known pieces alongside concert favourites.

Mahara Gallery – Moving Continents exhibition January-February 2018

623 participants and 1431 audience

Dragon Dance workshop and Chinese New year events involved children from Waikanae school and many others in the community, and drew favourable feedback. The programme forged new relationships and goodwill with the Chinese community to benefit future Chinese cultural events.

Zeal Education Trust – Unlocking the musical creativity of Kāpiti's young people April 2018

7 participants and 58 audience

Very successful – using the "Music Box" (mobile music studio) the group of young Ōtaki people built great rapport working together and building up their confidence. They gave a performance of the songs they had composed and rehearsed over the week in performance, and learned how to manage severe stage fright during a performance. Parents were very appreciative of the benefit to their children.

Kāpiti Music Festival – Jazz in the Gardens, 6 May 2018:

Rebranded to "Music in the Park" after some artists withdrew. Included a local youth band "the Kāpiti Big Band". Perfect weather and hundreds attending during the four hours of live music, and wonderful feedback from the participants and audience.

Jazz Shed Music Programme, February –June 2018

30 participants and 1500 audience.

So successful that the project was extended for another seven weeks from the original 10 workshops.

Multicultural Educational Campaign – April-July 2018

Estimated 2500 participants in primary schools and kindergartens throughout Kāpiti. Feedback from the schools indicated they were highly successful – Students were delighted and very engaged, learning about different cultures and musics of the world and also about what culture means to immigrants and migrants, through musical instrument examples.