

*“He toa taki tini taku toa,
E hara i te toa taki tahi”
“My strength will only be achieved
Because of the efforts of us all.”*

Rātū 28 Here-turi-kōkā 2018

**Council Chambers, 175 Rimu Road, Paraparaumu
10.00 am**

Committee Membership:

Rupene Waaka (Ngā Hapū o Ōtaki) (Chair)	Kirsten Hapeta (Ngā Hapū o Ōtaki)
Chris Gerretzen (Te Āti Awa ki Whakarongotai – Charitable Trust)	Andre Baker (Te Āti Awa ki Whakarongotai – Charitable Trust)
Carol Reihana (Ngāti Toa Rangatira)	Hohepa Potini (Ngāti Toa Rangatira)
Mayor K Gurunathan (Kāpiti Coast District Council)	Cr James Cootes (Kāpiti Coast District Council)

ITEM	ORDER PAPER	(*denotes paper attached)	PAGE
1	Karakia		
2	Apologies		
3	Public Speaking Time		
4	Additional agenda items		
5	* Confirmation of Minutes – 17 Hōngongoi (July) 2018		2

Strategic Work Programme

6	Update: Trade Waste Bylaw Review		
7	Update: Solid waste activity		
8	Update: Iwi Relationships Manager		
9	* Commemorating Waitangi Day 2019 (SP-18-587)		6
10	* Iwi representation to Creative Communities Scheme Panel (SP-18-490)		10
11	* Citizenship Ceremonies on Marae - 2019 (SP-18-562)		34
12	* Appointment of District Licensing Committee List Members (Corp-18-586)		37

Updates / Other Matters

13	* Matters Under Action		42
14	Iwi updates		
15	Treaty Settlements – overview from each iwi		
16	Council update		
17	Correspondence		
18	Future agenda requests		

MINUTES	MEETING HELD ON	TIME
TE WHAKAMINENGA O KĀPITI	RATU 17 HŌNGONGOI 2018	10.02

MEMBERS	Mr	R	Waaka	Ngā Hapū o Ōtaki (Chair)
	Ms	K	Hapeta	Ngā Hapū o Ōtaki
	Mr	C	Gerretzen	Te Ātiawa ki Whakarongotai Charitable Trust
	Cr	J	Cootes	Mema o te Kaunihera
IN ATTENDANCE	Mr	S	Mallon	Te Tumuaki Rangatira
	Mr	K	Black	Kaihautū Rautaki
	Ms	M	Hakaraia	Kaiwhakahaere Tairangawhenua
	Mr	C	Pierce	Kaiwhakahaere Ratonga Rangapū
	Ms	T	Parata	Kaiwhakahaere Ahu Kaupapa
	Ms	N	Williams	Te Kaiwhakahaere, Kaupapa Here Rangahau me Whakatakotoranga
	Ms	R	Tawhara-Clode	Tuia Candidate
	Ms	L	Belcher	Kaiwhakahaere Ratonga Manapori
APOLOGIES	Mayor	K	Gurunathan	Koromatua
	Mr	D	Te Maipi	Kaumātua
	Mr	A	Baker	Te Ātiawa ki Whakarongotai Charitable Trust

The meeting opened with a karakia by Kirsten Hapeta.

Te Whakaminenga o Kāpiti 18/07/184

TUKU AROHA/APOLOGIES

MOVED (Cootes/Gerretzen)

That apologies are received from Mayor K. Gurunathan, Andre Baker and Koro Don Te Maipi.

CARRIED

It was noted the Kirsten Hapeta would be leaving the meeting at 11.30am.

Te Whakaminenga o Kāpiti 18/07/185

PUBLIC SPEAKING TIME

Kathy Spiers

- invited Te Whakaminenga o Kāpiti to consider appointing a representative to the Kāpiti Health Advocacy Group. Meetings are held the first Wednesday of each month from 1.00pm to 3.00pm in the Council Chamber.
- raised that the Paraparaumu Raumati Community Board supported a sculpture of Te Kahe.

Te Whakaminenga o Kāpiti 18/07/186

ADDITIONAL AGENDA ITEMS

There were none.

MINUTES	MEETING HELD ON	TIME
TE WHAKAMINENGA O KĀPITI	RATU 17 HŌNGONGOI 2018	10.02

Te Whakaminenga o Kāpiti 18/07/187

CONFIRMATION OF MINUTES

MOVED (Gerretzen/Hapeta)

That the minutes of the meeting of Te Whakaminenga o Kāpiti on 29 May 2018 are confirmed as a true and accurate record of that meeting.

CARRIED

Strategic Work Programme

Te Whakaminenga o Kāpiti 18/07/188

PRESENTATION : YOUTH COUNCIL PROJECT – OTAIHANGA MURAL

This item was deferred to a future meeting.

Te Whakaminenga o Kāpiti 18/07/189

UPDATE: LONG TERM PLAN

Kevin Black and Chris Pierce spoke to a PowerPoint presentation on strategic direction and answered members questions. The Long Term Plan was adopted by Council on 28 June 2018. Mr Black introduced the strategic direction, also known as the 'plan on a page', which sets the direction both for the next three years and the next twenty years. Mr Pierce provided an overview of the process since the consultation on the Long Term Plan. Around 390 submissions were received and over 100 people spoke to their submissions. Through the process, representation from iwi was through Mahina-a-rangi Baker who was involved in the Long Term Plan workshops with Council. A submission from Te Whakaminenga o Kāpiti covered four priorities:

- Managed retreat as a response to climate change
- Controlled and sustainable solid waste disposal
- Increasing affordable housing
- Ensuring Council is meeting environmental standards

On this last point, Council has already agreed to implement environmental and mahinga kai monitoring for stormwater. A formal response on submissions will be provided in August.

There was discussion about the Provincial Growth Fund. Expressions of interest had already been submitted and staff have recently been requested to provide some additional information.

The Chair of Te Whakaminenga o Kāpiti commented that although local iwi have land, help will be required to ensure that navigation through the necessary consents and processes is not prohibitive in order to achieve affordable housing.

Te Whakaminenga o Kāpiti 18/07/190

UPDATE: IWI RELATIONSHIPS MANAGER

Ms Hakaraia introduced Rhyna Tawhara-Clode, Tuia Candidate, who is observing the processes of local government for twelve months.

MINUTES	MEETING HELD ON	TIME
TE WHAKAMINENGA O KĀPITI	RATU 17 HŌNGONGOI 2018	10.02

Ms Hakaraia gave an update on projects that have come out of Te Whakaminenga o Kāpiti.

- Work plan that captures signature events such as Waitangi Day commemorations, Matariki and the Maramataka. Te Whakaminenga o Kāpiti were asked to consider which iwi may like to host Waitangi Day 2019. A report would be presented to the next meeting of Te Whakaminenga o Kāpiti for formal decision.
- Marae Grants Fund. Tainui Marae are the recipients of the 2018-2019 grant. In 2019-2020 Raukawa Marae will be the recipients.
- Maori Economic Development Fund. The fund has enabled Te Matatini support grants to be offered to iwi.

It was agreed that an update from the Iwi Relationships Manager would be a recurring agenda item.

Te Whakaminenga o Kāpiti 18/07/191

UPDATE: TE MATATINI FESTIVAL – CARL ROSS

Carl Ross, Chief Executive Te Matatini, introduced a short film showing highlights and history of the Te Matatini Festival. The 2019 Festival will be held in Wellington at the Westpac Stadium from 20 to 24 February.

Mr Ross spoke about the potential \$19.6m economic impact for the region. The creation of a strategic alliance is in progress between Te Matatini, Trade and Enterprise, Tourism New Zealand, Māori Tourism with Kapa Haka being a point of difference to New Zealand. 46 teams and 1800 performers will be involved in the event. 70 to 80,000 people are expected over the festival period.

Mr Ross spoke of Kapa Haka as a vehicle that contributes to the wellness of Māori. The Te Matatini ten year strategic plan is taking Te Matatini in a new direction that not only runs a biannual festival, but contributes to the maori health index, to the academic achievement levels of students involved in Kapa Haka, looks at the contribution to the revitalisation of Te Reo and at the contribution that Kapa Haka makes to the economy so that the organisation is funded appropriately.

Updates / Other Matters

Te Whakaminenga o Kāpiti 18/07/192

MATTERS UNDER ACTION

Members discussed the matters under action.

Te Whakaminenga o Kāpiti 18/07/193

IWI UPDATES

Ngāti Toa Rangatira

There were no updates.

Ngā Hapū o Ōtaki

There were no updates.

MINUTES	MEETING HELD ON	TIME
TE WHAKAMINENGA O KĀPITI	RATU 17 HŌNGONGOI 2018	10.02

Te Ātiawa ki Whakarongotai Charitable Trust

There were no updates.

Te Whakaminenga o Kāpiti 18/07/194

TREATY SETTLEMENTS – OVERVIEW FROM EACH IWI

Ngāti Toa Rangatira

There were no updates.

Ngā Hapū o Ōtaki

There were no updates.

Te Ātiawa ki Whakarongotai Charitable Trust

There were no updates.

Te Whakaminenga o Kāpiti 18/07/195

COUNCIL UPDATE

Mr Mallon noted that there is a Kāpiti Coast Airport Open Day planned with Air Chathams on Sunday 5 August 2018.

Te Whakaminenga o Kāpiti 18/07/196

CORRESPONDENCE

There was no correspondence.

Te Whakaminenga o Kāpiti 18/07/197

OTHER BUSINESS

Ms Hakaraia invited members to approach her with requests for items for future agendas, which would be discussed with the Chair of Te Whakaminenga o Kāpiti.

Mr Mallon confirmed that the Solid Waste Activity update would be on the agenda for the next meeting.

The meeting closed at 11.35 am after a Karakia by Chris Gerretzen.

.....
Chair

.....
Date

Chairperson and Committee Members
TE WHAKAMINENGA O KĀPITI

28 AUGUST 2018

Meeting Status: **Public**

Purpose of Report: For Decision

COMMEMORATING WAITANGI DAY 2019

PURPOSE OF REPORT

- 1 The purpose of this report is to seek confirmation of which partner would like to host the commemoration of Waitangi Day 2019 in Kāpiti and to seek agreement on the scope of the event.

DELEGATION

- 2 Te Whakaminenga o Kāpiti have delegation to make this decision under the Memorandum of Partnership

BACKGROUND

- 3 In Kāpiti, Council and tāngata whenua signed a Memorandum of Partnership in 1994 and established the partnership committee Te Whakaminenga o Kāpiti. The outcomes of this partnership are premised on forging a relationship of mutual benefit that will develop into an effective and meaningful partnership. The committee stems from two core principles of the Treaty of Waitangi of 'partnership' and 'active protection'.
- 4 The impetus to celebrate Waitangi Day in Kāpiti came in 2002, from the Mayor of the day, Alan Milne. At his suggestion, Te Whakaminenga o Kāpiti agreed that the event should be marked in a public way. That led to a decision that Waitangi Day would be commemorated annually and that the hosting rights would rotate annually between iwi.
- 5 The first jointly co-hosted event occurred at Whakarongotai Marae in 2003. In the following years, the hosting has moved between each iwi and has been hosted on each of the marae and other areas of significance across the district.
- 6 The following is a list of hosts from the past 5 years
 - 2013 – Te Ātiawa ki Whakarongotai – Whakarongotai Marae
 - 2014 – Ngā Hapū o Ōtaki – Raukawa Marae
 - 2015 – Ngāti Toa – Whareroa, QE Park
 - 2016 – Te Ātiawa ki Whakarongotai – Whakarongotai Marae
 - 2017- Ngā Hapū o Ōtaki – Ōtaki Māori Racecourse
 - 2018 – Kāpiti Coast District Council – Council Chambers
- 7 In 2017, at the request of His Worship Mayor Gurunathan, it was agreed that Council would host the 2018 commemoration of Waitangi Day

- 8 As a signature event for Te Whakaminenga o Kāpiti, it was believed to be more appropriate to shift from celebrating Waitangi Day to commemorating it across the Kāpiti Coast, given that two of the three iwi partners are still working through the Treaty settlement process
- 9 With that in mind, the proposal by the Iwi Relationships Team was to develop an exhibition that commemorated signatories and have this launched in Council Chambers on Waitangi Day 2018.
- 10 This was approved by iwi partners and each iwi provided the name of a tupuna to be commemorated in the exhibition. To ensure the information gathered was pono (accurate) staff worked with a direct descendant at the direction of each iwi.
- 11 Throughout the development of the exhibition, feedback was provided that it was difficult for iwi to choose just one tupuna to be commemorated and that support was provided on the understanding that the exhibition would be developed over time to include all signatories of the three iwi.
- 12 Whilst this report does not seek to provide a detailed report back on the 2018 event (as this is to be covered in a update by the Iwi Relationships Project Officer) it notes the following:
 - The exhibition commemorated 3 tupuna who were signatories (1 from each iwi)
 - Provided information on the journey of the document as it travelled along the Kāpiti Coast
 - Developed greater understanding of Te Tiriti o Waitangi and its relevance on the Kāpiti Coast
 - Included a short video documentary, interviewing the three descendants that worked alongside the Iwi Projects Officer in the development of the exhibition
 - Was launched in Council Chambers with an invite only ceremony, which was then opened up to the public for the remainder of the day
 - The exhibition travelled the length of the District between February and June, being housed in Paraparaumu, Ōtaki and Waikanae Libraries as well as the Paekākāriki Station Museum
- 13 Following the event, there was a very small amount of feedback from the community around not being able to attend a celebratory event on a marae, however there has been a great amount of feedback on the quality of information provided within the exhibition, with Te Whakaminenga o Kāpiti and Council being congratulated on providing the community with high quality information via the exhibition. Many requests have since been fielded by library staff on how to access this information now that the 2018 exhibition has closed.

ISSUES AND OPTIONS

Issues

- 14 The budget for this signature event is \$12,634. This limits the ability to match larger public events provided across the greater Wellington region and Horowhenua.

- 15 Timeframes to organise and deliver this event present challenges given the time of the year and the availability of people over the Christmas and New Year period. This can be mitigated with a detailed and strict project plan.
- 16 The Waitangi Day project aims to:
- build the community understanding of the significance of Te Tiriti o Waitangi,
 - increase awareness of tāngata whenua of the district, and
 - promote the partnership and achievements of the partnership between the Council and tāngata whenua
- 17 With the above in mind, it is proposed for the 2019 comemoration that:
- The commemoration of Waitangi Day for the Kāpiti Coast continues to build on the exhibition *“Te Tiriti, me huri whakamuri ka titiro whakamua”*
 - Each iwi consider 1-2 tupuna to be commemorated, along with appropriate uri/people to assist in the research development for in the 2019 exhibition and directly advise Iwi Projects Officer, Maia Whiterod of their decision.
 - The launch of the exhibition is the public event held on Waitangi Day and the host for the 2019 is decided by Te Whakaminenga o Kāpiti
 - Staff would work directly with the host to organise the Waitangi Day commemorative event and any other activities for the public, as deemed appropriate by the host.
 - Updates will be provided at Te Whakaminenga o Kāpiti hui between now and Februray 2019.
- 18 It is also proposed that:
- The exhibition remains a key element of the commemorative activity until all Kāpiti iwi tupuna who signed Te Tiriti o Waitangi are commemorated.
- 19 Te Whakaminenga o Kāpiti will have the ability to change the scope of this event following each Waitangi Day, to help ensure that commemorations on the Kāpiti Coast remain aligned with iwi aspirations.

CONSIDERATIONS

Financial considerations

- 20 The existing budget for this year is \$12,634.

Tāngata whenua considerations

- 21 This signature event for Te Whakaminenga o Kāpiti is a direct outcome of the Memorandum of Partnership and is delivered via the Iwi Relationships Team.

Strategic considerations

- 22 The commemoration of Waitangi Day is a direct outcome of the Memorandum of Partnership and significantly contributes towards achieving the goal listed in the 2018-38 Long Term Plan that: *Council is a trusted partner with tāngata whenua and strongly engaged with the community.*

SIGNIFICANCE AND ENGAGEMENT

Policy

- 23 This matter has a moderate degree of significance under Council's Significance and Engagement Policy as it relates directly to the Memorandum of Partnership.

Publicity

- 24 Staff will work closely with the communications team to ensure a communications plan for this event is developed and implemented.

RECOMMENDATIONS

- 25 That Te Whakaminenga o Kāpiti:
- 26 Receives the report SP-18-587 and notes its content.
- 27 Approves the proposed scope as listed in paragraph 17 of this report.
- 28 Approves that the exhibition remains a key element of the commemorative activity until all Kāpiti iwi tupuna who signed Te Tiriti o Waitangi are commemorated.
- 29 Confirms who will host the 2019 Waitangi Day event.

Report prepared by	Approved for submission	Approved for submission
Mahinarangi Hakaraia	Janice McDougall	Kevin Black
Kaiwhakahaere Tairangawhenua	Acting Group Manager Corporate Services	Acting Group Manager Strategy and Planning

Chairperson and Committee Members
TE WHAKAMINENGA O KĀPITI

28 AUGUST 2018

Meeting Status: **Public**

Purpose of Report: For Decision

IWI REPRESENTATION TO CREATIVE COMMUNITIES SCHEME PANEL

PURPOSE OF REPORT

- 1 This report seeks from Te Whakaminenga o Kāpiti, confirmation of three iwi representatives to the Grants Allocation Committee for the Creative Communities Scheme for the remainder of the 2016-2019 triennium.

DELEGATION

- 2 Te Whakaminenga o Kāpiti may consider this matter under the Memorandum of Partnership.

BACKGROUND

- 3 The Grants Allocation Committee administers five different granting programmes, including the Creative Communities Scheme (CCS).
- 4 Kāpiti Coast District Council administers this scheme in partnership with Creative New Zealand. Creative New Zealand intends that the principal aims of the scheme are to:
 - provide creative opportunities for local communities to engage with and participate in arts activities;
 - support the diverse arts and cultural traditions of local communities; and
 - enable and encourage young people (under 18 years) to engage with and actively participate in the arts.
- 5 Creative New Zealand provides the Scheme's annual funding to the Kāpiti Coast District Council and the scheme criteria.
- 6 Whilst the scheme itself is independent of council, the decision-making panel is appointed via a Council process.
- 7 Creative New Zealand guidelines state that the committee should reflect the make-up of the community and that at least one community representative on the assessment committee must be of Māori descent. The Council's Creative Community Scheme assessment committee (a subset of the Grants Allocation Committee) is made up of two Councillors, three community representatives, one youth representative and three tāngata whenua representatives (one per iwi).

- 8 At the beginning of the 2016-19 triennium, Te Whakaminenga o Kāpiti was asked to confirm representation, being one member from each iwi, to the CCS assessment committee. Ngā Hapū o Ōtaki confirmed Mahinarangi Hakaraia, with Te Ātiawa ki Whakarongotai and Ngāti Toarangatira needing additional time to consider membership.
- 9 With changes in the representation of Ngā Hapū o Ōtaki, the CCS assessment committee no longer has any iwi representation.

ISSUES AND OPTIONS

Issues

- 10 CCS grant applications are considered at public meetings twice yearly, generally in March/April and August/September, with meetings often taking approximately three hours.
- 11 Members are provided with all applications prior to the meeting and are asked to consider these against Creative New Zealand funding criteria.
- 12 The terms of reference for this committee are determined by the CCS guidelines. The Administrator's Guide is provided as an attachment/appendix to this report, with the functions and make-up of the committee on page 15-17.
- 13 Advice from Creative New Zealand is that the committee may still continue to function under its delegated authority while it is seeking tāngata whenua representation.

CONSIDERATIONS

Financial considerations

- 14 Members are remunerated for meeting attendance and reimbursement for mileage.

Tāngata whenua considerations

- 15 As stated, there is currently no representation at this committee by any of the three iwi.

SIGNIFICANCE AND ENGAGEMENT

Significance policy

- 16 This matter has a low level of significance under the Council's Significance and Engagement Policy.

RECOMMENDATIONS

- 17 That Te Whakaminenga o Kāpiti nominates one representative from each iwi to Creative Communities Scheme by the next Te Whakaminenga o Kāpiti hui, scheduled for Tuesday 2 October 2018.

Report prepared by	Approved for submission	Approved for submission
Mahinarangi Hakaraia	Janice McDougall	Kevin Black
Kaiwhakahaere Tairangawhenua	Acting Group Manager Community Services	Acting Group Manager Strategy and Planning

ATTACHMENT

Appendix 1 Creative Communities Scheme, Assessors Guide, 2016-2019

Creative Communities Scheme

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

Assessors Guide

2016 - 2019

Updated June 2017

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

FRONT COVER

NZ Ukulele Festival Trust

New Zealand Ukulele
Festival

The guide includes:

- an introduction to CCS and how the scheme works
- information about assessment committees
- information about the assessment process

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

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

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

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

Contents

1. INTRODUCTION TO THE CREATIVE COMMUNITIES SCHEME	1
The purpose of the scheme	1
About Creative New Zealand and our partnership with local councils	1
Funds and funding rounds	1
Assessment committees	1
More information about the Creative Communities Scheme	1
2. ASSESSMENT COMMITTEES	2
Role of assessment committees	2
Membership and make-up of assessment committees	2
Dealing with conflicts of interest	3
Creative New Zealand support available to assessors	5
3. ELIGIBILITY REQUIREMENTS AND FUNDING CRITERIA	6
Eligibility requirements for CCS	6
Funding criteria for CCS	6
Costs that can be funded	7
Projects that can't be funded	7
Specific costs that can't be funded	8
Creative Communities Scheme and schools	8
Other information and FAQs	9
Support under other Creative New Zealand funding programmes	9
4. THE ASSESSMENT PROCESS	10
Key guidelines for assessors	10
Stages of the assessment process	10
Applying the Assessment Scale	10
How the Assessment Scale works	11
The five assessment areas	11
Prioritising applications and allocating funding	12
5. PROMOTING THE SCHEME LOCALLY	15
6. APPENDIX 1. GLOSSARY	16
Arts activities	16
General terms	16

1. Introduction to the Creative Communities Scheme

The purpose of the scheme

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

The scheme supports a wide range of arts¹ projects under the following art forms: craft/object arts, dance, inter-arts, literature, Māori Arts, multi-artform (including film), music, Pacific Arts, theatre and visual arts.

About Creative New Zealand and our partnership with local councils

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

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

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

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

Funds and funding rounds

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

- a base grant (in the 2016/17 financial year this was \$6,000)
- an allocation per head of population in the relevant area (in the 2016/17 financial year this was \$0.70).

Each council or third party organisation² holds **at least two and a maximum of four** funding rounds each year. In some districts, where the amount to be allocated is very small, Creative New Zealand allows for just one funding round to be run per year.

Assessment committees

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

For more information about the Creative Communities Scheme

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

Email: ccsadmin@creativenz.govt.nz

Phone: (09) 373 3066

¹ See Glossary for definition of arts

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

2. Assessment committees

Role of assessment committees

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

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

Other functions of committee members include:

- discussing and making recommendations for promoting the scheme locally
- receiving reports on funded projects and discussing completed projects
- attending performances, exhibitions and other events funded by the Creative Communities Scheme
- attending meetings organised by Creative New Zealand
- contributing to the Annual Evaluation Report to Creative New Zealand
- electing new community representatives to the committee after a public nomination process

Membership and make-up of assessment committees

Council committee, sub-committee or community committee?

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

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

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

Size of the committee

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

Who sits on the committee

Each assessment committee consists of:

Representation from local councils and community arts councils

- Local councils may appoint up to two representatives to the assessment committee. These may be elected councillors or community board members with an arts and culture focus or knowledge. Elected councillors and local board members must not make up more than half of an assessment committee.
- Each community arts council in the local area has the right to have a representative on the assessment committee. Community arts councils are organisations that have been formally gazetted under the Arts Council of New Zealand Toi Aotearoa Act 2014 or previous versions of this Act.

Community representatives

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

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

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

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

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

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

- calling for written nominations through newspapers, community noticeboards, direct mail-outs and websites, with representatives being elected by the committee from these nominees
- convening a public meeting where nominations are received from the floor with community representatives then being elected by the committee.

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

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

Term of membership

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

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

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

Chairperson

Each year the assessment committee should elect a chairperson.

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

Management of committee meetings

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

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

Dealing with conflicts of interest

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

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

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

Direct conflicts of interest

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

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

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

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

Indirect conflicts of interest

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

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

Alternatively, the applicant can withdraw the application.

Perceived conflicts of interest

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

Immediate family, and governance or commercial relationships

Committee members must declare a conflict of interest if:

- an application is from an immediate family member, or
- the committee member is involved in the governance of an organisation that has applied, or
- the committee member has a commercial relationship with the applicant.

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

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

Other relationships

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

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

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

Recording conflicts of interest

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

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

Creative New Zealand support available to assessors

Meetings and workshops

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

Advice

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

3. Eligibility requirements and funding criteria

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

- meet a number of eligibility requirements before the application can be considered by the CCS assessors (the local CCS administrator will check that the application meets these requirements before passing it on to the assessors)
- show that the proposed project meets one or more of the scheme's three funding criteria (access and participation; diversity; young people). When deciding whether to fund the proposal, you will look carefully at whether and to what extent the proposal meets the selected criterion.

Eligibility requirements for CCS

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

- The applicant
 - if the applicant is an individual they must be a New Zealand citizen or permanent resident; if the application is from a group or organisation, they must be based in New Zealand
 - if the applicant has already received funding from CCS for another project, they must have completed a satisfactory Project Completion Report for the other project before they can make another application, unless the other project is still in progress.
- The application form
 - the application must be on the standard application form provided by Creative New Zealand for the scheme
 - the declaration must be signed.

- The proposed project or proposal
 - must have an arts³ focus
 - must have identified one of the three funding criteria (see below)
 - must take place within the city or district where the application is made
 - must not have begun before any CCS funding is approved⁴
 - must not already have been funded through Creative New Zealand's other funding programmes
 - must be scheduled to be completed within 12 months after funding is approved.

Funding criteria for CCS

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

- Access and participation
- Diversity
- Young people.

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

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

³ See Glossary for definition of arts

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

Access and participation

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

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

Diversity

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

- workshops, rehearsals, performances, festivals or exhibitions in Māori or Pasifika heritage or contemporary artforms
- workshops, rehearsals, performances, festivals or exhibitions by local migrant communities
- arts projects that bring together groups from a range of different communities
- workshops, rehearsals, performances, festivals or exhibitions by groups with experience of disability or mental illness.

Young people

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

- a group of young people working with an artist to create a mural or street art
- a group of young people creating a film about an issue that's important to them
- publication of a collection of writings by young people
- music workshops for young people
- an exhibition of visual art work by young people.

Costs that can be funded

The types of costs that can be funded include:

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

Projects that can't be funded

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

- **Projects without an arts focus, eg:**
 - puzzles, upholstery, magic, model-making, commercial design, commercial fashion design, fitness-based dance (such as aerobics or gymnastics), and martial arts (such as tai chi or karate)
- **Film festivals presenting films made outside the local area**
- **Fundraising activities eg:**
 - benefit concerts to raise funds to buy a capital item or to pay for another activity.
- **Projects within the scope of other sectors or organisations, eg:**
 - arts projects in schools or other educational institutions that are the core business of that

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

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

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

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

- materials for arts activities or programmes
- venue and equipment hire (including council owned or council controlled venues)
- personnel and administrative costs for short-term projects
- promotion and publicity of arts activities.

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

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

➤ **Facilities, eg:**

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

CCS funding is available for new artworks as part of marae projects such as tukutuku, whakairo, whāriki and kōwhaiwhai – however, applications for funding for marae facilities or restoration projects should be made to the Lottery Marae Heritage and Facilities fund, which is administered by the Lottery Grants Board.

Specific costs that can't be funded

- ongoing administration and service costs (such as salaries) that aren't related to a specific project⁵
- travel for individuals or groups to attend events, presentations or shows outside the local area
- buying capital items or equipment, such as cameras, computers, instruments, costumes, lights or uniforms
- catering costs or any food or refreshment costs associated with a project or event
- the costs of running fundraising activities
- entry fees for competitions, contests and exams
- prize money, awards and judges' fees for competitions
- payment of royalties
- the paying off of accumulated debt or debt servicing
- buying existing artworks for collections held by, for example, councils, museums, galleries, community groups or individuals.

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

Creative Communities Scheme and schools

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

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

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

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

What schools activity can CCS support?

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

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

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

Test examples for school projects:

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

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

Participation by students in a local performing arts competition:

Yes, as long as this is not part of the curriculum and teaching programme, clearly complements what teachers can offer and any additional tutors are not replacing the role of the teacher. Eligible costs might include transport to and from the event, materials for the making of costumes or tutor fees.

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

Other eligibility information and FAQs

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

Support under other Creative New Zealand funding programmes

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

Information about the other funding opportunities we provide is available on our website:

www.creativenz.govt.nz

4. The assessment process

Key guidelines for assessors

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

1. Apply the Scheme's funding criteria i.e. all projects must meet one of the funding criteria.
2. Use the Assessors Guide and Assessment Scale to govern decisions.
3. Follow the procedures for dealing with conflicts of interest.

Stages of the assessment process

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

1. Checking eligibility requirements (Administrator) – the CCS administrator checks that the application is eligible to be considered by the assessment committee.
2. Distributing applications to assessors (Administrator) – the CCS administrator distributes all the eligible applications to the individual assessors.
3. Applying the Assessment Scale (Individual assessors) – the assessors mark each application against the Assessment Scale, using the Application Marking Sheet to record a mark out of 20. They then return these marks to the administrator.
4. Creating a ranked list (Administrator) – the CCS administrator collates the assessors' marks and creates a ranked list of all applications, from the highest marked to the lowest.

5. Prioritising applications and allocating funding (Assessment committee) – the assessment committee meets to discuss the applications and decide which should have priority for funding.
6. Notifying the applicants (Administrator) – the CCS administrator notifies each applicant in writing of the assessment committee's decision about their application.

Funding criteria

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

Applying the Assessment Scale

Number of assessors per application

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

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

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

Your administrator will provide you with:

- all the applications you are to assess
- an Assessment Marking Sheet to insert your marks into.

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

How the Assessment Scale works

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

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

The five assessment areas

Area 1 The idea / Te kaupapa

What is it the applicant wants to do?

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

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

Area 2 The process/Te whakatutuki?

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

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

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

Area 3 The people/Ngā tāngata

Who is involved?

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

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

Area 4 The criteria/Ngā paearu

How will the project deliver to the selected criterion?

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

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

Area 5 The budget/ Ngā pūtea

How much will the project cost?

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

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

Prioritising applications and allocating funding

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

- what level of support there is among committee members for those applications that scored highly on the Assessment Scale (a total mark between 16 and 20)
- which "middle ground" applications (a mark between 11 and 15) should be given priority
- strategic funding decisions and local funding priorities that may see applications given priority even though they haven't scored as highly as others.

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

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

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

Taking a strategic approach to funding decisions

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

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

Declined applications

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

- D1: ineligible application
- D2: does not meet funding criteria
- D3: low priority for funding
- D4: incomplete application

Specific factors for the committee to consider

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

- Is there evidence of demand from the community?
- Will the project provide increased, sustained or long-term benefits for the community?
- Will the project contribute to supporting the local arts priorities identified by the local council?
- Is there potential for the project to develop?
- Has the project received CCS support previously and, if so, has the project developed in any significant way?
- Given that priority should be given to strong projects that are likely to be successful, is the proposed level of funding support adequate to ensure that the project will succeed?
- What does the arts environment look like in the local area, and where is support needed? How will the project contribute to the development of the arts within the district or city?

Deciding the appropriate level of funding for an application

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

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

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

Projects benefiting more than one council area

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

Co-operation and joint support

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

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

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

- The principles and considerations behind recommending that applicants submit applications to both committees, eg:
 - shared audiences
 - projects that sit across both boundaries
 - the funding/infrastructure available in each district for different types of projects
 - impacts for applicants
 - timing of closing dates
 - proportions of requests
 - implications of one committee funding and another not.
- Under what circumstances administrators will or won't recommend that applicants submit to both committees
- How administrators will convey this advice to applicants
- How administrators will ensure your advice is consistent
- How administrators will keep each other in the loop.

5. Promoting the scheme locally

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

Developing a promotion plan

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

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

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

Questions that the assessment committee might consider are:

Who needs to hear about the scheme?

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

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

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

- > Who is driving arts activities locally?
- > What's new on the local arts scene?
- > How can we encourage applications from a wide range of groups in our community?
- > How will we reach young people?

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

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

- > **Brochures** - Your administrator has CCS brochures and posters. Take some of these with you and pass them on to other artists, arts organisations or community groups. These are also available in pdf format and in a variety of languages
- > **Social media** - Does your council have a Facebook page? Do you or your organisation have a Facebook page? If so, start "liking" and commenting on the council's CCS postings or postings by groups that have been supported
- > **CCS funded events** - Attending CCS funded events and other community events can create good opportunities for promoting the scheme. If you are able to attend these events you might take some copies of the brochures with you in case there are opportunities to share this information.

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

Appendix 1. Glossary (explanation of words and phrases)

Arts activities

Craft/Object art: includes traditional and contemporary applied arts practices of all the peoples of Aotearoa/New Zealand, including Māori and Pasifika peoples and the diverse cultures of people living in Aotearoa/New Zealand today. Genres include, but are not limited to, ceramics, furniture, glass, jewellery, object making, studio-based design, raranga, tāniko, tapa making, textiles, tivaevae, typography, weaving and woodwork.

For projects involving a design component, artists can apply for funding to develop and/or make new work and for the public presentation of the work, but not for the commercial manufacture or production of a work.

Dance: includes forms of dance that clearly have an arts and cultural focus (as opposed to aerobics, fitness or martial arts) eg kapa haka, tango, traditional Highland dancing, hip-hop, classical Indian dance, Pacific dance, ballet, tap and jazz.

Inter-arts: Inter-arts projects integrate artforms of any cultural tradition, combining them to create a new and distinct work. The result of this integration is a hybrid or fusion of artforms outside of Creative New Zealand's existing artform categories.

Literature: includes both fiction and non-fiction

- 'Fiction' includes, but isn't limited to, novels, novellas, short stories, poetry, children's fiction, young adult fiction, graphic novels, illustrated picture books, and speculative fiction such as fantasy fiction, science fiction, detective fiction, and historical fiction.
- 'Non-fiction' includes, but isn't limited to, autobiography, biography, essays, social commentary, literary criticism, reviews, analytical

prose, non-fiction written for children, young adult non-fiction, and writing about the physical and natural sciences.

Literary activities may include poetry readings, local storytelling, writers' and readers' events, and creative writing workshops. Creative New Zealand does NOT consider the following to be literature: instruction manuals, guide books, phrase books, and do-it-yourself and how-to books (including travel guides, gardening books, and recipe books); bibliographies, dictionaries, encyclopedias and professional reference works; newsletters; hymn books; and publisher catalogues.

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

- heritage te reo-based artforms, eg whaikōrero, haka, karanga and whakapapa recitation, waiata mōteatea, pao and kōrero paki
- heritage material artforms, eg toi whakairo (carving), tukutuku (wall decoration), kōwhaiwhai (painted rafters), and ngā mahi a te whare pora (weaving, textiles and basketry)
- customary performance arts such as taonga puoro, karetao (puppetry), ngā tākaro (string games)
- contemporary Māori arts activities that draw on traditional heritage artforms, fusing them with other elements to create innovative expressions of Māori cultural identity, eg theatre and contemporary dance productions, creative writing, songwriting, and photography.

Multi-artform (including film): projects that combine or feature two or more artforms, eg a youth project that combines music and visual arts, or a festival that features dance, music and theatre. Film: includes animation, dance film, documentary film, experimental film, feature film, short film, and moving-image art projects.

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

Music: includes all music genres, eg classical and contemporary music; popular and rock music; rap and hip-hop; orchestral and choral music; brass bands; opera; jazz; 'world' music; and traditional and contemporary Māori and Pacific Island music.

Pacific arts: arts activities that identify with the unique cultural perspectives of individual Pacific nations (such as Samoa, the Cook Islands, Fiji, Tonga, Niue, Tokelau and Tuvalu) as represented by New Zealand's Pasifika communities. Pacific arts activities can include the following types of arts practice, which can also form the focus of workshops, fono and festivals:

- heritage language-based artforms that relate to specific cultural traditions, eg storytelling, chanting and oral history
- heritage material artforms, eg woodcarving, weaving, tivaevae and tapa-making
- traditional dance, theatre and music performance eg Samoan siva (dance) and Cook Island drumming.
- contemporary Pacific arts activities that draw on traditional heritage artforms, fusing them with other elements to create innovative expressions of Pasifika cultural identities, eg theatre and contemporary dance productions, music, creative writing, songwriting and photography.

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

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

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

General terms

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

Artform: one of various forms of arts practice.

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

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

- a common proper name
- one or more elements of common culture, which may include religion, customs or language
- a unique community of interests, feelings and actions
- a shared sense of common origins or ancestry
- a common geographic origin.

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

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

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

Territorial authority: a district or city council.

Wānanga: a Māori term for a forum or workshop.

Chairperson and Committee Members
TE WHAKAMINENGA O KĀPITI

28 AUGUST 2018

Meeting Status: **Public**

Purpose of Report: For Decision

CITIZENSHIP CEREMONIES ON MARAE - 2019

PURPOSE OF REPORT

- 1 This report seeks from Te Whakaminenga o Kāpiti, the confirmation of which marae is able to host the annual marae based Citizenship Ceremony for 2019.

DELEGATION

- 2 Te Whakaminenga o Kāpiti may consider this matter under the Memorandum of Partnership.

BACKGROUND

- 3 The citizenship process is co-ordinated by the Department of Internal Affairs (DIA) and the Kāpiti Coast District Council hosts the official ceremony, where people undertake the “swearing in” process, in which, the Mayor presents them with their official Citizenship Certificate. Citizenship Ceremonies are held several times throughout the year.
- 4 In 2008, under the Memorandum of Partnership, Council and Iwi held the inaugural citizenship ceremony on a local marae, for the first time at Raukawa Marae in Ōtaki.
- 5 Since 2008, this has been a regular annual partnership event that is held at a local marae at least once each year and the ceremony has been shared between Raukawa Marae and Whakarongotai Marae.
- 6 The last marae to host was Raukawa Marae on 31st January 2018, previous to that, Whakarongotai Marae hosted on 29th March 2017.
- 7 To ensure tikanga and kawa is adhered too, marae based citizenship ceremonies are considered during the months of daylight savings.

ISSUES AND OPTIONS

Issues

- 8 Whilst the full calendar of ceremony dates for 2019 is yet to be confirmed, **Wednesday 30th January 2019** has been identified as the date for the citizenship ceremony on one of the marae within the Kāpiti rohe.
- 9 The Personal Assistant to the Mayor is responsible for undertaking the duties required by the DIA and works closely with the Iwi Relationships Team to ensure Marae tikanga and kawa is supported and adhered to.

- 10 It should be noted that consideration must be given to the possibility of having to change venue at relatively short notice, for situations beyond our control, such as tangi, however this can be mitigated by reciprocal arrangements with the hosting marae and iwi partners, should an issue arise.
- 11 Further details, including times, catering etc will be discussed with the host iwi/marae and the Iwi Relationships Project Officer upon confirmation of dates.

CONSIDERATIONS

Policy considerations

- 12 There is no Council specific policy consideration. The citizenship process is determined by DIA. Kāpiti Coast District Council, as hosts, is responsible for ensuring that this is conducted in accordance with DIA protocols

Legal considerations

- 13 There are no legal considerations

Financial considerations

- 14 The Citizenship Ceremony budget is administered by the Personal Assistant to the Mayor.

Tāngata whenua considerations

- 15 Marae based Citizenship Ceremonies cannot be held without the agreement of the hosting Iwi.
- 16 All protocols around entering the Marae and pōwhiri processes, tikanga and kawa is determined by the tāngata whenua of the hosting Marae.
- 17 Te Whakaminenga o Kāpiti is encouraged to consider a “plan b” in case of having to change marae at very short notice.

SIGNIFICANCE AND ENGAGEMENT

Significance policy

- 18 This matter has a low level of significance for Te Whakaminenga o Kāpiti under Council Significance and Engagement Policy.

Engagement planning

- 19 An engagement plan is not needed to implement this decision

Publicity

- 20 Publicity will be managed via the Personal Assistant to the Mayor, as the co-ordinator.

RECOMMENDATIONS

- 21 That Te Whakaminenga o Kāpiti receives this report and notes its contents.
- 22 That Te Whakaminenga o Kāpiti confirms which Marae is to host the Citizenship Ceremony on Wednesday 30 January 2019.

Report prepared by

Approved for submission

Approved for submission

Mahinarangi Hakaraia

Janice McDougall

Kevin Black

**Kaiwhakahaere Tairangawhenua
Iwi Relationships Manager**

**Acting Group Manager
Corporate Services**

**Acting Group Manager
Strategy and Planning**

Chairperson and Committee Members
TE WHAKAMINENGA O KĀPITI

28 AUGUST 2018

Meeting Status: **Public**

Purpose of Report: For Information

APPOINTMENT OF DISTRICT LICENSING COMMITTEE LIST MEMBERS

- 1 This report seeks to provide information to members of Te Whakaminenga o Kāpiti regarding appointments to the District Licensing Committee.

DELEGATION

- 2 Te Whakaminenga o Kāpiti may consider this matter under the Memorandum of Partnership.

BACKGROUND

- 3 Section 186 of the Sale and Supply of Alcohol Act 2012 requires Territorial authorities to appoint district licensing committees.
- 4 On 25 July 2013 the Council approved the establishment of a District Licensing Committee and agreed a recruitment campaign be undertaken to source local committee members for the District Licensing Committee.
- 5 The composition of this Committee was to include a Chair and Deputy Chair (who would be Councillors) and two list members drawn from a pool of suitable qualified appointees.
- 6 Te Whakaminenga o Kāpiti were briefed on the changes being brought about by the Sale and Supply of Alcohol Act 2013 during a meeting in July 2013. No iwi members applied for the position of District Licensing Committee member.
- 7 On 7 November 2013 the Council approved the following persons as members of the District Licensing Committee list for a period of five years from 18 December 2013:
 - Trevor Knowles
 - Michael Dodson
 - Hilary Wooding
 - Philip Parkinson
 - Samantha Sharif
- 8 On 28 November 2013 the Council approved Cr Diane Ammundsen as the Chair and Cr Murray Bell as the Deputy Chair of the District Licensing Committee for the remainder of the 2013-2016 Triennium.
- 9 At the beginning of this triennium, on 26 October 2016, the Council appointed Cr Fiona Vining as the Chair and Cr Janet Holborow as the Deputy Chair of the District Licensing Committee for the 2016-2019 Triennium.
- 10 Ms Samantha Sharif resigned from the District Licensing Committee with effect from 1 January 2017.

- 11 Ms Hilary Wooding advised Mayor Gurunathan that she will not be standing again for membership of the District Licensing Committee from 18 December 2018 at the end of the five year period.
- 12 Mr Trevor Knowles, Mr Michael Dodson and Mr Philip Parkinson had indicated to the Chair of the District Licensing Committee that they would like to be reinstated for a further five year period.
- 13 At the meeting of the Kāpiti Coast District Council on 9 August 2018 Trevor Knowles, Michael Dodson and Philip Parkinson were approved as members of the District Licensing Committee list for a period of five years from 18 December 2018.
- 14 Council also agreed that a recruitment campaign is undertaken to source an additional two local committee members for the District Licensing Committee list.
- 15 A selection panel comprising the Chair of the District Licensing Committee, Deputy Chair of the District Licensing Committee and the District Licensing Committee Advisor have been delegated the authority to manage the appointment of two external members for Council Approval.

ISSUES AND OPTIONS

Issues

- 16 Under the Sale and Supply of Alcohol Act a territorial authority must either:
 - a) establish, maintain and publish its own list of persons approved to be members of the territorial authority's licensing committee or committees; or
 - b) together with 1 or more other territorial authorities, establish, maintain, and publish a combined list of persons jointly approved by those authorities to be members of the territorial authorities' licensing committee.
- 17 A territorial authority must not approve a person to be included on the list unless that person has experience relevant to alcohol licensing matters.
- 18 A person may be approved for inclusion on the list for a period of up to 5 years and may be approved for any 1 or more further periods of up to 5 years.

CONSIDERATIONS

Policy considerations

- 19 There are no policy considerations arising from this report.

Legal considerations

- 20 These appointments are considered under the requirements of sections 186, 187, 189 and 192 of the Sale and Supply of Alcohol Act 2012.

Financial considerations

- 21 As determined by the Minister of Justice the remuneration for District Licensing Committee list members is set at \$51 per hour. In addition District Licensing Committee members can claim other reasonable costs such as mileage.

Tāngata whenua considerations

- 22 The competencies for District Licensing Committee members include an understanding of alcohol related harm and its impact on Māori. The advertisement for roles will be circulated widely through iwi networks. Members of Te Whakaminenga o Kāpiti could encourage suitable candidates to apply.

SIGNIFICANCE AND ENGAGEMENT

Significance policy

- 23 This matter has a low level of significance under Council's Significance and Engagement Policy.

Engagement planning

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

Publicity

- 25 The vacancy for this role will be advertised in the local papers and through the Council's own communication channels.

RECOMMENDATIONS

- 26 That Te Whakaminenga o Kāpiti receives the report Corp-18-586 and notes its contents.

Report prepared by	Approved for submission	Approved for submission
---------------------------	--------------------------------	--------------------------------

Leyanne Belcher

Janice McDougall

Natasha Tod

**Democracy Services
Manager**

**Acting Group Manager
Corporate Services**

**Group Manager
Regulatory Services**

ATTACHMENT

Appendix 1: Competencies

APPENDIX 1

COMPETENCIES

DLC LIST MEMBERS		
Competency descriptor	Essential for the role	Desirable for the role
1: Experience relevant to alcohol licensing matters – Demonstrates knowledge of alcohol licensing matters and demonstrates active interest and ability to build new knowledge in this area		
Knowledge of alcohol licensing	✓	
Demonstrate experience of legal and regulatory alcohol environment		✓
Knowledge of the Sale and Supply of Alcohol Act 2012		✓
2: Understanding of harm caused by the consumption of alcohol – Demonstrates knowledge of the Act and alcohol related harm		
Knowledge of alcohol-related harm and its impact on communities	✓	
Knowledge of alcohol-related harm and its impact on Māori		✓
3: Community knowledge - Demonstrates knowledge of the community for which DLC operates		
Awareness and understanding of the local alcohol policy (if relevant)	✓	
Understanding of community expectations around licensing	✓	
4: Quality decision making – Utilises analysis, wisdom, experience, and logical methods to make good decisions and solve difficult problems with effective solutions. Probes beyond stated situation to identify underlying issues.		
Considers information from a variety of sources in an objective, unbiased way to reach a conclusion	✓	
Ability to sort fact from fiction	✓	
Operates independently with little direction		✓
Applies pragmatic decision-making	✓	
Chairperson experience		✓
Balanced assertiveness		✓
5: Hearing experience – Demonstrates knowledge of the purposes of the hearing process and demonstrates knowledge of applying the legislation		
Understanding and application of the legislation	✓	
Understanding written decisions	✓	
Interpreting case law		✓
Knowledge and understanding of hearings procedure		✓
6. Strong communication – Demonstrates effective written and oral communication skills. Can write clearly and succinctly. Listens to others and asks questions to gain understanding. Facilitates good working relationships with other DLC members and offers constructive input.		
Strong verbal and written communication skills	✓	
Knowledge of and ability to operate under rules of confidentiality	✓	
Skills in questioning- ability to drill down to the issue	✓	
Writes clear and well thought-out decisions		✓

7. Professional integrity – Upholds professional integrity at all times.		
Demonstrates behaviours that are consistent with standards for professional and ethical conduct	✓	
Refrains from behaviour that fosters the appearance of conflict of interest	✓	
Applies rules and regulations in a consistent, non-biased manner	✓	

TE WHAKAMINENGA O KĀPITI
28 Here-turi-kokā 2018

42

Item	Action	Person Responsible	Notes/Update	Time frame
Response to Mr David Moore	Mr Moore attended the 24 October meeting to speak about waste management and concerns about non-compliance of the Hokio Landfill with consent conditions.	Rupene Waaka	Update 17 April 2018 - A draft response in the form of a letter is with the Chair for consideration. Update 29 May 2018 - Chair is continuing to work with Ms Hakaraia to ensure draft letter addresses concerns raised by the Chair. Update 17 July 2018 – Ongoing.	Next Meeting 28 August 2018
Te Reo on Local radio	Ms Hapeta will to work with wānanga to arrange a discussion with BeachFM regarding opportunities.	Kirsten Hapeta	Update 17 April 2018 – Ongoing. Update 29 May – Ongoing. Update 17 July Maia is looking at a project for 3 rangatahi to prepare videos for the Council website and facebook page about local place name pronunciation. Kirsten will have an update on a project for stories on Beach FM at the next meeting.	Next Meeting 28 August 2018
Papakainga Housing Toolkit	Ms Williams committed to talking with Regulatory Manager Natasha Tod to discuss approach to the production of a tool kit for people who are keen to move forward with Papakainga Housing. Ms Hapeta will be the point of contact and lead the work on such a Papakainga Housing tool kit through the ART Forum.	Nicki Williams/ Kirsten Hapeta	Update 17 April 2018 – Kirsten Hapeta met with Nicki Williams, Emily Thomson and Sherilyn Hinton 12 April to note the housing needs for Māori, papakainga complexities and provisions, policy to enable easier pathway for establishing papakainga inc urban zones, sort of info to include in a guide. Update 29 May 2018 - Staff are pulling together information out of the District Plan and an update will be provided at the next meeting. Update 17 July Greypower, supported by the Mayor, have written to the minister about opportunities for an affordable solution to social and community housing. At the same time it is important to talk with Iwi about what the next steps might be. Central Govt have housing objectives that they have communicated that they want to meet, which include advocating that Council talk to Mana whenua. Wellington Regional Housing Forum inc representatives from local councils met recently to talk about housing affordability and social issues. LGNZ had a housing symposium. Nicki will sit down with Regulatory and then have a meeting with Kirsten to follow up about a suitable tool kit. Kirsten updated that she has gathered some scenarios which will be useful in discussion in a few weeks.	Next Meeting 28 August 2018