



AGENDA

Meeting of the:
**Creative Communities
Subcommittee**

**Commencing at 2.30pm
on Monday 16th September 2024**

*To be held
Clocktower Chambers
Palmerston Street
Westport*

Creative Communities Subcommittee

Reports to: Risk and Audit Committee

Chairperson: [to be elected by the subcommittee]

Meeting Frequency: As required

Quorum: A majority of members (including vacancies)

Purpose:

The Creative Communities Subcommittee is the assessment committee for assessing applications and allocating funding provided to Council by Creative New Zealand through the Creative Communities Scheme.

Terms of Reference:

The Creative Communities Subcommittee considers local community arts applications to the Creative Communities Scheme and make grants in terms of the criteria specified by the scheme's funders, Creative New Zealand.

The Subcommittee is delegated the following powers:

The Creative New Zealand Community Funding Sub-Committee has full delegated authority to make distributions from the funding received annually from Creative New Zealand.

The Committee is delegated the following recommendatory powers:

- The Subcommittee may make recommendations to the Risk and Audit Committee on local priorities for arts participation.

Special Notes:

- The Subcommittee may not delegate any of their responsibilities, duties or powers to a committee, subcommittee, or person.
- Verbal updates may be requested to be provided to Risk and Audit Committee meetings from the Group Manager Community Services from time to time.

Chairperson

The Subcommittee must have a chairperson who shall be elected by Subcommittee members at the first meeting of the Subcommittee.

The chairperson is responsible for:

1. The efficient functioning of the Subcommittee.
2. Setting the agenda for Subcommittee meetings.
3. Ensuring that all members of the Subcommittee receive sufficient timely information to enable them to be effective Subcommittee members.
4. Attending Risk and Audit Committee meetings as required to represent the interests of the Subcommittee.
5. Being the link between the Subcommittee and Council staff.

Contacts with media and outside agencies

The Mayor acts as the official spokesperson for the Council with the media and may provide approval to elected members to act as an official spokesperson.

Subcommittee members, including the chairperson, do not have delegated authority to speak to the media and/or outside agencies on behalf of the Council.

The Council, after consultation with the Subcommittee Chair, will manage the formal communications between the Subcommittee and the community in the exercise of its business.

Correspondence with central government, other local government agencies or other official agencies will only take place through Council staff.

Frequency of meetings

The Subcommittee shall hold formal meetings as required for funding rounds.

Conduct of affairs

The Subcommittee shall conduct its affairs in accordance with the *Local Government Act 2002*, the *Local Government Official Information and Meetings Act 1987*, the *Local Authorities (Members' Interests) Act 1968*, and Council's Standing Orders and Code of Conduct.

Quorum

The quorum at a meeting of the Subcommittee shall consist of:

1. Half of the members if the number of members (including vacancies) is even; or
2. A majority of members if the number of members (including vacancies) is odd.

Remuneration

No honorarium or meeting allowance will be payable to Subcommittee members.

Other delegations and responsibilities

None

Creative Communities Subcommittee

VENUE: Clocktower Chambers, Palmerston Street, Westport



16 September 2024 02:30 PM

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CREATIVE COMMUNITIES SUBCOMMITTEE

16 SEPTEMBER 2024

AGENDA ITEM: 1

Prepared by Nicola Woodward
Manger Community Engagement

APOLOGIES

1. REPORT SUMMARY

That the Creative Communities Subcommittee receive any apologies or requests for leave of absence from elected members.

2. DRAFT RECOMMENDATION

That there are no apologies to be received and no requests for leave of absence.

OR

That the Creative Communities Subcommittee receive apologies from (insert subcommittee member's name) and accepts (insert name) request for leave of absence.

CREATIVE COMMUNITIES SUBCOMMITTEE

16 SEPTEMBER 2024

AGENDA ITEM: 2

Prepared by Nicola Woodward
Manager Community Engagement

MEMBERS INTEREST

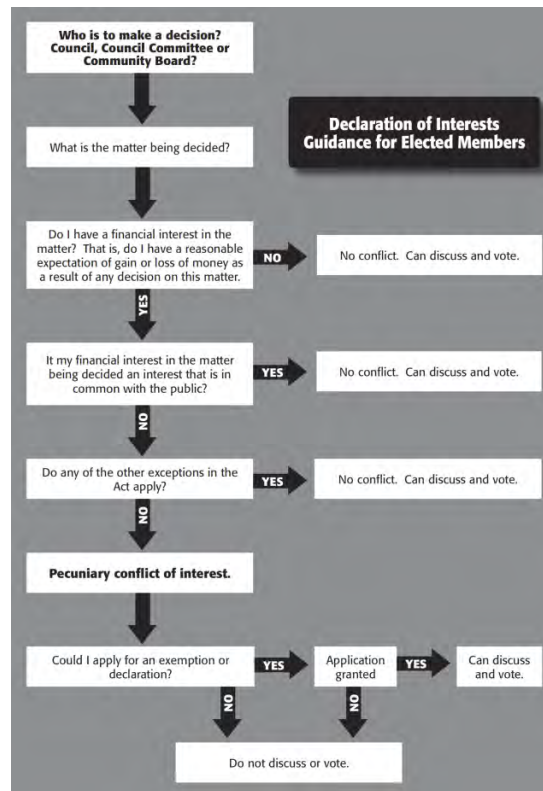
Members of the Creative NZ Community Funding Subcommittee are encouraged to consider the items on the agenda and disclose whether they believe they have a financial or non-financial interest in any of the items in terms of Council's Code of Conduct and the Creative Communities Scheme Assessors Guide.

Councillors are encouraged to advise the Governance Secretary, of any changes required to their declared Members Interest Register.

The attached flowchart may assist members in making that determination.

DRAFT RECOMMENDATION:

That Members of the Creative Communities Subcommittee disclose any financial or non-financial interest in any of the agenda items.



CREATIVE COMMUNITIES SUBCOMMITTEE

16 SEPTEMBER 2024

AGENDA ITEM: 3

Prepared by: Nicola Woodward
Manager Community Engagement

Attachments: 1. Creative Communities Scheme Assessors Guide

CREATIVE COMMUNITIES SCHEME ASSESSORS GUIDE

1. REPORT SUMMARY

This report aims to provide clarity to Subcommittee Members around the Creative Communities Scheme Assessors Guide and give Members better understanding regarding conflict of interest and marking criteria.

2. DRAFT RECOMMENDATION

That the Creative Communities Subcommittee receive the report for information.





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

1. Introduction to the Creative Communities Scheme

The purpose of the scheme

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

The scheme supports a wide range of arts 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.

Creative New Zealand's partnership with local councils

Creative New Zealand, which is a Crown entity, works with 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.

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 of \$15,000
- an allocation of \$0.60 per head of population in the relevant area
- a GST component.

Each council or third-party organisation 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.

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

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, community arts councils and the community.

Representation from local councils and community arts councils

- 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 gazetted under the Arts Council of New Zealand Toi Aotearoa Act 2014 or previous versions of this Act. (The New Zealand Gazette is the official Government newspaper.)

Community representatives

Community representatives on the assessment committee must be familiar with the range and diversity of local arts activities. Membership of the committee should 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. CCS Managers are encouraged to 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. This can be done by:

- 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 so the public can make nominations, with representatives being elected by the committee from these nominees.

Where 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 Manager) 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.

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, and
- must not assess the application, and
- 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, and
- must not assess the application, and
- 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 situation and particular relationship.

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, or
- 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 supports assessors

Meetings and workshops

Creative New Zealand organises regular regional meetings and training workshops for CCS Managers and assessors. These are intended to help Managers 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. These questions should be directed through your local CCS Manager.

3. Eligibility requirements and funding criteria

Eligibility requirements for CCS

The CCS Manager checks that applications meet all the following eligibility requirements to see if they can be assessed for funding.

- **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**
 - 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 meet all these criteria:**
 - have an arts focus
 - have identified one of the three funding criteria (see below)
 - take place within the city or district where the application is made
 - not have begun before any CCS funding is approved
 - not already have been funded through Creative New Zealand's other funding programmes
 - be scheduled to be completed within 12 months after funding is approved.
- 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
 - by local migrant communities
 - by groups with experience of disability or mental illness
- arts projects that bring together groups from a range of different communities.

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 or 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 artwork by young people.

Funding criteria

The Manager forwards eligible applications 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 consider the local context.

Committees are encouraged to apply the funding criteria according to the arts needs within their own council's area.

The funding criteria are described on the application form and all applicants need to pick the one criterion that their project best relates to.

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

Costs that can't 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
- reasonable requests to provide food for artists, participants, and audiences for community 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. This 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 criterion 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 criterion 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. Applications for funding for marae facilities or restoration projects should be made to the the [Oranga Marae fund](#) which is administered by Te Puni Kōkiri and the Department of Internal Affairs.

Specific costs that can't be funded

The following costs cannot be funded by CCS grants:

- ongoing administration and service costs (such as salaries) that aren't related to a specific project
- 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
- the costs of running fundraising activities
- entry fees for competitions, contests, and exams
- prize money, awards, and judges' fees for competitions
- payment of royalties
- paying off 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

CCS cannot fund school 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.

All state and integrated schools need to deliver the National Curriculum and must have trained and registered teachers to deliver that curriculum. Each school decides what they want to focus on and establishes an annual curriculum and teaching programme.

What school activity can CCS support?

A school may undertake additional arts activity to complement and enhance its teaching programme. This activity is often referred to as co-curricular or extra-curricular activity. This activity may be eligible for support via CCS if it fits other CCS criteria. This might include performances or workshops by visiting artists taking place inside or outside the school, school productions (if 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 stating 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 a Manager can request this, or an assessment committee could allocate funding but make it conditional upon receipt of this letter.

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

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 ie, all projects must meet one of the funding criteria.
2. Use the Assessors Guide and Assessment Scale to make decisions.
3. Follow the procedures for dealing with conflicts of interest.

Stages of the assessment process

This is what happens after a CCS Manager receives and acknowledges an application for funding under the Creative Communities Scheme.

1. Eligibility requirements are checked – the CCS Manager checks that the application is eligible to be considered by the assessment committee.
2. Eligible applications are distributed to assessors – the CCS Manager distributes all the eligible applications to the individual assessors.
3. The Assessment Scale is applied to applications – individual 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 Manager.
4. A ranked list is created – the CCS Manager collates the assessors' marks and creates a ranked list of all applications, from the highest marked to the lowest.
5. Applications are prioritised, and funding is allocated – the assessment committee meets to discuss the applications and decide which should have priority for funding.
6. All applicants are notified – the CCS Manager notifies each applicant in writing of the assessment committee's decision about their application.

Applying the Assessment Scale

Number of assessors per application

Each application should be assessed by all the assessors. If this isn't possible because of the 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 are encouraged to 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 manager 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 Manager to compile a ranked list for the assessment committee meeting.

How the Assessment Scale works

Based on 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.

How the Assessment Scale works

Based on 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 give the reason/s why. These are:

- the application is ineligible
- the application is incomplete
- the project is a low priority for funding.

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 the project will still be viable.

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 Managers should liaise with the Manager in an adjacent 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 Managers liaising informally with other Managers 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 Managers (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 Managers will or won't recommend that applicants submit to both committees
- How Managers will convey this advice to applicants
- How Managers will ensure your advice is consistent
- How Managers will keep each other in the loop.

5. Promoting the scheme locally

Promoting the scheme well is key to the success of CCS. Members of the assessment committee have a very important contribution to make in promoting the scheme effectively.

We encourage all assessment committees and Managers 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.

Developing a promotion plan

To develop a plan targeted to your own community it may help to start by addressing the following questions:

Who needs to hear about the scheme?

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 Manager to promote the scheme?

You can support your CCS Manager to connect with your community with:

- **Brochures** - Your Manager has access to CCS printable brochures. 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 opportunities for promoting the scheme. If you can attend these events, you might take copies of the brochures with you to share this information.

Up to 10% 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.

Glossary

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 New Zealand artists and practitioners continue to celebrate and practise, 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.

Definitions of artforms

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, raranga, studio-based design, 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: 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, guidebooks, phrase books, and do-it-yourself and how-to books (including travel guides, gardening books, and recipe books); bibliographies, dictionaries, encyclopaedias, and professional reference works; newsletters; hymn books; and publisher catalogues.

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

- heritage te reo-based artforms, such as whaikōrero, haka, karanga and whakapapa recitation, waiata mōteatea, pao and kōrero paki
- heritage material artforms, such as toi whakairo (carving), tukutuku (wall decoration), kōwhaiwhai (painted rafters), and ngā mahi a te whare pora (weaving, textiles, and basketry)
- customary performance arts such taonga puoro, karetao (puppetry), and 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, song writing, and photography.

Multi-artform: (including film) projects 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.

Music: includes all music genres for example 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: are 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, such as 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, song writing and photography.

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: include 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.



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CREATIVE COMMUNITIES SUBCOMMITTEE

16 SEPTEMBER 2024

AGENDA ITEM: 4

Prepared by Nicola Woodward
Manager Community Engagement

ELECTION OF CHAIRPERSON

1. PURPOSE OF REPORT

To appoint a Chairperson and Deputy Chairperson to the Creative Communities Subcommittee.

2. BACKGROUND

The Creative Communities Scheme Assessors Guide directs each Creative Communities Subcommittee to elect a Chair once per year. Ideally this would be at the first meeting of the year, however electing a Chair for this meeting will allow timing to match with the October 2025 Election.

The Subcommittee is directed to nominate and vote in a Chair and Deputy Chair.

The Creative Communities Subcommittee Meeting of 15 December 2022 resolved to appoint the Chair and Deputy Chair using Standing Order 5.6 (B) which states that “The Candidate will be appointed if he or she receives more votes than any other candidate.”

3. DRAFT RECOMMENDATION

That the Creative Communities Subcommittee:

1. **Appoints (insert name) as the Chair of the Creative Communities Subcommittee.**
2. **Appoints (insert name) as the Deputy Chair of the Creative Communities Subcommittee.**

CREATIVE COMMUNITIES SUBCOMMITTEE

16 SEPTEMBER 2024

AGENDA ITEM: 5

Prepared by Nicola Woodward
Manager Community Engagement

Attachments 1. Creative Communities Subcommittee Meeting Minutes 13 March 2024

CONFIRMATION OF MINUTES

1. RECOMMENDATION

That the Creative Communities Subcommittee receive and confirm minutes from the meeting of 13 March 2024.



MEETING OF THE CREATIVE NEW ZEALAND SUBCOMMITTEE COMMENCING AT 1.30PM ON 13 MARCH 2024 AT THE CLOCKTOWER CHAMBERS, PALMERSTON STREET, WESTPORT.

PRESENT: Chair M McGill, C de Treend, Cr R Sampson, V de Friez, S Newburry D Sawyers (via Zoom)

IN ATTENDANCE: Nicola Woodward (Manager Community Engagement), Mira Schwill (Engagement Planning) and P Holms (Group Manager Assistant)

APOLOGIES: Cr A Pfahlert

PUBLIC FORUM:

1. Jean – In Stitches

Reefton Wool Day includes the wider community and involves all. Group members range from 7years to 80years – knitting really is for all. The events pulled together have all been of great success and gives people inspiration.

2. Alun Bollinger – Reefton Operatic and Repertory Society Inc (ROARS)

Creating and presenting – “Players of Broadway” stage production as we have for the past 3years. Last year our show made it through to the finals, from Regional all the way to National. Community theatre is great for the community group that includes people of all ages and diverse talent.

MEETING DECLARED OPEN AT: 1.40PM

**1. APOLOGIES (Page 5)
Discussion**

Cnr A Pfahlert gave her apologies.

Cnr N Tauwhare – did not attend and no apology was received.

RESOLVED That the Creative Communities Subcommittee receive apologies from Cr A Pfahlert.

**MOVED
M McGill/S Newburry
6/6QTY
CARRIED UNANIMOUSLY**

2. MEMBERS INTEREST (Page 6)**Discussion**

C de Treend has interest shared with public outcome around Granity Night Market.

S Newburry has interest share with the North School Application as her three children attend North School.

RESOLVED That Members of the Creative Communities Subcommittee disclose any financial or non-financial interest in any of the agenda items.

**M McGill/Cr R Sampson MOVED
6/6 QTY
CARRIED UNANIMOUSLY**

3. CONFIRMATION OF MINUTES (Page 7)**Discussion:**

Change needed in Members interest to change Buller Community Arts Trust to Buller Community Arts Council.

RESOLVED That the Creative Communities Subcommittee receive and confirm minutes from the meeting of 15 November 2023.

**S Newburry/C de Treend MOVED
6/6QTY
CARRIED UNANIMOUSLY**

4. GENERAL BUSINESS REPORT (Page 14)**Discussion:**

Acknowledge the timings of these meetings are not enough – V de Friez made the comment, it was agreed that the workshop to be longer to discuss the applications. This was not the case, as due to a council workshop been held, meeting even shorter.

M McGill advises all committee members that moving forward we will be live streaming these meetings.

Discussion around the Karamea Representative is a Karamea Arts Council Representative not a community rep.

RESOLVED That the Creative Communities Subcommittee receive the General Business report for information.

V de Friez/C de Treend MOVED
6/6 QTY
CARRIED UNANIMOUSLY

5. FUNDING APPLICATIONS (Page 15)

Discussion:

Discussion and outcomes of the applicants.

| Name of Applicant | Funds requested | Funds allocated |
|--|-----------------|-----------------|
| Buller Arts Recreation Trust | \$1,334.15 | \$0.00 |
| Buller Floral Arts Group | \$990.80 | \$990.80 |
| In stitches Greymouth | \$1,270.00 | \$1,270.00 |
| Karamea Knowledge Sharing Workshop | \$478.00 | \$478.00 |
| Karamea Pop Up Gallery | \$2,760.00 | \$2,160.00 |
| Reefton Operatic and Repertory Society Inc | \$2,500.00 | \$1,000.00 |
| Tania Rose Hammond | \$4,082.00 | \$0.00 |
| Westport North School | \$3,750.00 | \$0.00 |
| Westport Whitebait Festival | \$1,970.00 | \$0.00 |
| | \$19,134.95 | \$5,898.80 |
| | \$8,551.01 | \$8,551.01 |
| | -\$10,583.94 | \$2,652.21 |

RESOLVED That the Creative Communities Subcommittee advise of its decision.

M McGill/Cr R Sampson MOVED
6/6 QTY
CARRIED UNANIMOUSLY

6. FUNDING APPLICATION: FESTIVAL FUNDS (Page 96)**Discussion:**

Granity Night Market Festival to receive \$2163.48 of the \$2500 applied for.

| No | Name of Applicant | Project Detail | Funds requested | Funds allocated |
|----|--------------------------------------|--|-------------------|-------------------|
| 1 | Granity Night Market Festival | To hold a Night Market Festival in Granity that involves the entire community and allows local artists and the community to showcase their talent. | \$2,500.00 | \$2,163.48 |
| | | Total | \$2,500 | \$2,163.48 |
| | | Available | \$2,163.48 | \$2,163.48 |
| | | Difference | -\$336.52 | |

RESOLVED That the Creative Communities Subcommittee advise of its decision.

**M McGill/Cr R Sampson MOVED
6/6QTY
CARRIED UNANIMOUSLY**

7. ACCOUNTABILITY REPORT (Page 109)**Discussion:**

Nil

RESOLVED That the Creative NZ Community Funding Sub-committee receive the completion reports for their information.

**Cr R Sampson/C de Treend MOVED
6/6QTY
CARRIED UNANIMOUSLY**

-
- There being no further business the meeting concluded at: 2.30PM (noted that the meeting was crammed in to allow the Council Workshop to take place)
 - **Next meeting:** August
-

CREATIVE COMMUNITIES SUBCOMMITTEE

16 SEPTEMBER 2014

AGENDA ITEM: 6

Prepared by: Nicola Woodward
Manager Community Engagement

GENERAL BUSINESS

1. REPORT SUMMARY

That discussion be held surrounding general business.

2. DRAFT RECOMMENDATION

That the Creative Communities Subcommittee receive the General Business report for information.

CREATIVE COMMUNITIES SUBCOMMITTEE

16 SEPTEMBER 2024

AGENDA ITEM: 7

Prepared by Nicola Woodward
Manager Community Engagement

PROJECT COMPLETION REPORTS

1. PROJECT COMPLETION REPORTS RECEIVED

The following reports were received.

| # | Project Completion Reports Received |
|----------|---|
| 1 | Elle Cooper (Granity Night Market Festival) |
| 2 | Karamea Knowledge Sharing Workshops (Winter School 2024) |
| 3 | Annie Mackenzie (Life Drawing in Flow) |
| 4 | Jeanette Goode (World of Wonder: Creative Writing with Michelle Elvy) |
| 5 | In Stiches Greymouth (Reefton Wool Day 2024) |
| 6 | Buller Community Arts Council (Exhibition March 2024) |

2. DRAFT RECOMMENDATION

That the Creative Communities Subcommittee receive the completion reports for information.



PROJECT COMPLETION REPORT

This Project Completion Report form must be submitted within two months after your project has been completed.
Please note that if you don't complete and return a satisfactory report you or your group will not be eligible for future Creative Communities Scheme funding.

| | | | |
|---|-----------------------|---------------------|----------|
| Name of applicant: | Elle Cooper | | |
| Project name: | Night Market Festival | | |
| Start date: | 20.06.24 | Finish date: | 22.06.24 |
| Number of people who <i>actively</i> participated in your project? | Around 70 | | |
| Number of people who came to see a performance or showing of your project? | Around 1000 | | |

1. Give a brief description of the highlights of your project:

What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

What Went Well

The musician that we hired to play on the band rotunda was amazing, it was the highlight of the evening, and without the grant we couldn't have afforded to pay for his hire and travel costs so thank you for that :D

Having an inside venue for the stallholders was essential too and worked well, we wouldn't have had so many stalls if it was outside only. The weather was fantastic too – we had record numbers attending.

The children all had an amazing night, free facepainting, lantern making and then the disco glowzone for dancing.

The food stalls all pretty much sold out, some quite early, I think the community appreciated something different to fish and chips on a Friday night.

As you will see from some of the feedback attached – everyone was amazed at how we managed to organise such a fantastic event. The whole community was buzzing and had a great evening.

What Didn't Work

We massively underestimated the cost of advertising and printing. We decided to do our printing ourselves as we had a lot of flyers, fundraising and advertising to produce in many different formats on the fly, this cost almost \$500 in ink cartridges. We will be looking at producing less variations, using a less colour intensive flyer/poster and getting things printed ahead of time more cheaply.

We didn't have a contingency in the budget for any unforeseen costs.

We were unable to afford to advertise in any local newspapers. The rates were 3 figures for even a very small advert.

We were very short staffed on the night, the organising team didn't get 5 minutes to enjoy the event unfortunately.

The organisation was new for us as Mary was taking a break, we didn't appreciate how much was involved, so we created checklists and spreadsheeted the heck out of it, we will have a much better start if/when we run this again.

2. How did your project deliver to the criteria that you selected: Participation and access, diversity or young people? If you require more information about these criteria please refer to the CCS Application Guide.

Participation and Access

We had many events that enabled the community to participate.

- A creative fancy dress/costume competition.
- An open mic stage inside.
- A local choir did their first ever performance on the outside stage.
- A drumming group formed and performed.
- A local bagpipes group turned up to put on an impromptu show for us outside.
- Lantern Making and Parade for the Children
- Matariki Colouring sheets for Children
- A local fire performer put on a show
- Huge numbers learnt a lot about our history from the many tours done by the museum

3. Financial report: Please give details of how the money was spent.

| Project costs | | | |
|--|---|--------------------------------|--|
| Write down all of your project costs. Include all items from the budget in your application. | | | |
| Item <i>eg. Venue hire</i> | Budgeted cost (from application) <i>eg \$600</i> | Actual cost <i>eg \$400</i> | Reason for difference in amounts (if any) <i>eg Project moved to cheaper venue</i> |
| Venue Hire | 500 | 240 | We got a good rate from the Lyric and also could not hire the pensioners hall as we had planned. |
| Travel Expenses, Generator Fuel | 1000 | 900 | We had a reduced number of helpers |
| Tent Hire | 400 | 400 | |
| PA Hire | 250 | 250 | |
| Musicians | 500 | 500 | |
| Small Marquee and Lights Hire | 150 | 150 | |
| Admin | 200 | 200 | Admin money covered phones calls, travel etc in organizing the event – not receipted |
| Advertising/Printing | 50 | 133 | The 133 is just one set of colour cartridges. We used 2 sets of these and also 2 black cartridges. |
| Refreshments | 100 | 98.49 | |
| Generator Hire | tbd | n/a | We were loaned several generators for the evening |
| Lighting | tbd | 300 | Funded from donations, no receipt included |
| Security | tbd | 100 | Funded from donations, no receipt included |
| Paint and Sign Materials | n/a | 150 | Not covered in original budget |
| | | | |
| Total costs | \$3150 | \$3421.49 | |

| Project Income | | | |
|--|---|---------------------------------|---|
| Write down all of your project income. Include all items from your application budget. Include your Creative Communities Scheme grant. | | | |
| Item <i>eg Ticket sales</i> | Budgeted income (from application) <i>eg \$1600</i> | Actual cost <i>eg \$1700</i> | Reason for difference in amounts (if any) <i>eg Extra tickets sold</i> |
| Creative Communities Scheme Grant | | \$ | See attached sheet |
| | | | |
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| | | | |
| Total income | | | |
| Costs less income | | | |

You may be required to provide receipts for this project. Please keep your receipts in a safe place for seven years.

4. Other material. Please attach copies of any of the following :

- A summary of participant or audience survey results
- Newspaper articles or reviews
- Responses from other people involved in the project
- Responses to the project from other funding bodies or partners/supporters
- Photos of the project and/or artwork

Do we have permission to use these photos to promote the Creative Communities Scheme? Yes No

Please return your Project Completion Report to:

***Buller District Council
PO Box 21
Westport 7866
Email: grants@bdc.govt.nz***

Additional Sheets

The project income sheet wasn't making much sense, no space for actual income versus budgeted income.

The following sheets should be all the info required.

| COSTS | Budgeted Costs | Actual Costs | Reason for Variation |
|---------------------------------|-----------------------|---------------------|--|
| Venue Hire | 500 | 240 | We got a good rate from the Lyric and also could not hire the pensioners hall as we had planned. |
| Travel Expenses, Generator Fuel | 1000 | 900 | We had a reduced number of helpers |
| Tent Hire | 400 | 400 | |
| PA Hire | 250 | 250 | |
| Musicians | 500 | 500 | |
| Small Marquee and Lights Hire | 150 | 150 | |
| Admin | 200 | 200 | Admin money covered phones calls, travel etc in organizing the event – not receipted |
| Advertising/Printing | 50 | 133 | The 133 is just one set of colour cartridges. We used 2 sets of these and also 2 black cartridges, funded by Elle. |
| Refreshments | 100 | 98.49 | |
| Generator Hire | tbd | n/a | We were loaned several generators for the evening |
| Lighting | tbd | 300 | Funded from donations, no receipt included |
| Security | tbd | 100 | Funded from donations, no receipt included |
| Paint and Sign Materials | n/a | 150 | Not covered in original budget |
| | | | |
| | | | |
| | | | |
| Totals | 3150 | 3421.49 | |

| INCOME | Budgeted Income | Actual Income | Reason for Variation |
|--|------------------------|----------------------|--|
| Creative Communities Scheme Grant | 2500 | 2163.48 | |
| Stallholder Fees | 400 | 375 | Several stallholders left before we collected fees |
| Donations | 250 | 867.2 | We created raffles to earn extra funds |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| Totals | 3150 | 3405.68 | |
| Budgeted Costs less Budgeted Income | 0 | | |
| Actual Costs less Actual Income | 15.81 | loss | Costs of all printing not covered by event income. |



The Lyric Theatre, Granity, Inc.
Proprietor for The Lyric Theatre
42, 122 Powerhouse Road, Fairdown, 7891
Charity No. CC61606
IRD No. 140-813-486



26nd May 2024

INVOICE 1004

To: Granity Night Market Committee
Helen Turner

To: Granity Night Market 21st June 2024

Hire of The Lyric Theatre venue for use as per agreed terms and conditions.

\$240.00

Payment can be made to:



Many thanks for your support of The Lyric Theatre, Granity Inc

Handwritten note:
paid
17/06/24



Awake Limited

23 Corbett Street
Hector
West Coast
7822

GST Reg.
110113609

Phone 032808538

Company Reg No: 4068178

Invoice to:

Night Market Festival

Quote

Invoice No: Q 0001

Date: 16/02/2024

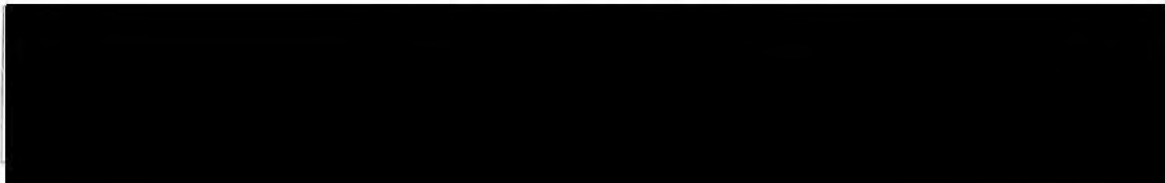
Customer Reference:

| | | |
|--|----------|-----|
| Rental, installation and removal of large tent for Night Market Festival | \$347.83 | S15 |
|--|----------|-----|

Paid 18/6/24

| | | | | | |
|-----|-----|---------|----------|---------------------|-----------------|
| | | | | GST: | \$52.17 |
| | | | | Total Inc GST: | \$400.00 |
| S15 | 15% | \$52.17 | \$347.83 | Amount Applied: | \$0.00 |
| | | | | Balance Due: | \$400.00 |

Please pay within 30 days of receipt of invoice.



27/06/2024

To Granity Night Market 2024

Equipment hire for the night \$50.

Music \$150.



Mary Bell



Hi ,

This is an invoice for Granity Night Market.



\$200 community rate for PA hire and microphone, set up and pack down.

Many thanks

Mary Bell



New World Westport

Phone: (03)7897669
 TAX INVOICE GST NO: 100-442-086

Rec# 0031435694 Date 20/06/2024 16:07:39
 Operator 102 Lane 3
 New World Clubcard: 601435...2922 Flybuys

| | | | |
|-----------------------|-----|--------------|-----------|
| CHAMP 680G MEAT LOVER | 2 @ | \$4.29 EA = | \$8.58 C |
| VIP NATURES GOODNESS | 1 @ | \$4.39 EA = | \$4.39 |
| NATURES GOODNESS KNGR | 1 @ | \$4.39 EA = | \$4.39 |
| NATTIES TOMATOES 400G | 4 @ | \$2.95 EA = | \$11.80 |
| DOVEDALE BREAD PALED | 1 @ | \$7.99 EA = | \$7.99 |
| HOME ST KETO BREAD LO | 1 @ | \$7.99 EA = | \$7.99 |
| MCCAIN SUPER FRIES CR | 3 @ | \$4.29 EA = | \$12.87 C |
| RANA PASTA PORTOBELLO | 3 @ | \$7.29 EA = | \$21.87 C |
| PALMOLIVE LIQ.SOAP LI | 1 @ | \$2.69 EA = | \$2.69 C |
| PALMOLIVE LIQ.SOAP AN | 1 @ | \$6.29 EA = | \$6.29 C |
| JUST JUICE SPLASH ORA | 1 @ | \$7.89 EA = | \$7.89 |
| COCA-COLA 18PK 330ML | 1 @ | \$18.99 EA = | \$18.99 C |
| LEMON & PEACH 18PK 3 | 1 @ | \$18.99 EA = | \$18.99 C |
| PAMS WATER STILL 4x50 | 5 @ | \$3.79 EA = | \$18.95 |

Total including GST ^{18.49} \$153.68

138826 EFTPOS \$153.68

NEW WORLD WESTPORT
 244 PALMERSTON ST
 WESTPORT

*****EFTPOS*****
 TERMINAL 31878103
 TIME 20Jun24 16:07
 TRAN 138826 CHEQUE
 EFTPOS
 CARD9704
 Debit Mastercard
 RID: A000000004
 PIX: 1010
 TC 130CED5E27F375A2
 TUR 0000048000
 ATC 0004
 TSI E800
 PURCHASE NZD153.68
 TOTAL NZD153.68

ACCEPTED

RP 260 Westport
 75 - 79 Palmerston Street, Westport

20/06/2024 16:07:39 p.m.
 Transaction No. 664507
 *** TAX INVOICE ***
 GST INCLUSIVE
 GST No. 081-920-915
 PGR, POST
 Cashier: Gibby

| | | |
|----------------|-----|----------|
| NEW WORLD \$50 | 1 @ | \$400.00 |
| NEW WORLD \$20 | 5 @ | \$100.00 |
| Subtotal | | \$500.00 |
| Cash | | \$500.00 |
| Tax amount | | \$0.00 |

RP 260 Westport
 75 - 79 Palmerston Street Westport

20/06/2024 16:30:28 p.m.
 Transaction No. 666508
 *** TAX INVOICE ***
 GST INCLUSIVE
 GST No. 081-920-915
 PGR, POST
 Cashier: Gibby

| | | |
|----------------|-----|----------|
| NEW WORLD \$50 | 1 @ | \$400.00 |
| Subtotal | | \$400.00 |
| Cash | | \$400.00 |
| Tax amount | | \$0.00 |

Multipurpose

ORIGINAL COPY

Date 21.6.2024.

D 6712473



To
Gravity Night Markets
Gravity.

From Francis Maximo,
110 Thorpe St,
Motvelka.

Tax Invoice Purchase Order Statement Quote Delivery Receipt

| Qty | Details / Description | Rate | \$ | c |
|---|--------------------------|------|--------|---|
| | Live Music Entertainment | | | |
| | Perf. 18:00 - 20:15 hrs | | 350.00 | |
| Payment received with thanks, Francis Maximo. | | | | |

| | | | |
|------------|--|------------|------|
| Order No. | | Sub Total | |
| G.S.T. No. | | G.S.T./Tax | |
| | | TOTAL | 350. |



Notification

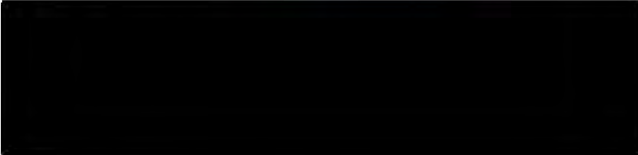
Paid

Issued by Amazon Commercial Services Pty Ltd
GST # 124807859

Document date 04.06.2024
Document # ACSP-INV-NZ-2024-340382
Total payable AUD150.31



For questions about your order, visit www.amazon.com/contact-us



Issued by

Amazon Commercial Services Pty Ltd
trading as Amazon AU
Level 37, 2 Park Street
Sydney, New South Wales 2000
Australia
GST # 124807859

Order information

Order Date 31.05.2024
Order # 249-1924621-9819034
Order placed by Elle Cooper

Document details

| Description | Qty | Unit Price (excl. GST) | GST rate | Unit Price (incl. GST) | Item subtotal (incl. GST) |
|--|-----|---------------------------|----------|---------------------------|-----------------------------------|
| Brother Genuine LC432XL High-Yield Colour Pack. Includes 1x Cyan, 1x Magenta & 1x Yellow, Page Yield Up to 1500 Pages, for Use with MFC-J5340DW, MFC-J6540DW, MFC-J6740DW, MFC-J6940DW (LC432XL3PK) B0B24XV465 | 1 | AUD105.16 | 15% | AUD120.93 | AUD120.93 <i>\$133 NED</i> |
| Bostitch Office Heavy Duty 40 Sheet Stapler with 1250 Staples & Claw Remover, Small Stapler Size, Fits into The Palm of Your Hand, Value Pack, Red (B175-RED-VP) B09V1Q7816 | 1 | AUD25.55 | 15% | AUD29.38 | AUD29.38 |
| Shipping Charges | | AUD9.98 | | AUD11.48 | AUD11.48 |
| Promotions | | -AUD9.98 | | -AUD11.48 | -AUD11.48 |
| Document total | | | | | AUD150.31 |

| GST rate | Item subtotal (excl. GST) | GST subtotal |
|--------------|------------------------------|-----------------|
| 15% | AUD130.71 | AUD19.60 |
| TOTAL | AUD130.71 | AUD19.60 |

24

22/06/24

Hire of small marquee and
UV lighting for "Glow Zone"

£150

received with thanks
J. LAURENBERY

PROJECT COMPLETION REPORT

This Project Completion Report form must be submitted within two months after your project has been completed. Please note that if you don't complete and return a satisfactory report you or your group will not be eligible for future Creative Communities Scheme funding.

Name of applicant: Karamea Knowledge Sharing Workshop

Project name: Winter School 2024

Start date: June 1st 2024 Finish date: June 30th 2024

Number of people who actively participated in your project? 290

Number of people who came to see a performance or showing of your project? N/A

1. Give a brief description of the highlights of your project:

What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

Over the month of June we had 30 different workshops which included Feltry, Puh Puh Flat Flower making, Crochet, Knitting Clinic, Finger Knitting, Spinning, Mono Printing, Painting workshop, Macrame, Jewellery making, Drama Games, and a gathering of creatives to discuss inspiration ideas.

What we might do differently? Since we began, 10 years ago, our population has tripled and there is now a lot more activity happening in winter. For the future we will try shorter winter schools, a weekend of a week and maybe at different times of the year.

2. How did your project deliver to the criteria that you selected: Participation and access, diversity or young people? If you require more information about these criteria please refer to the CCS Application Guide.

All workshops were free apart from any costs for materials. We held them at different times and different days over June, and in different venues

3. Financial report: Please give details of how the money was spent.

| Project costs | | | |
|--|--|-------------------------|---|
| Write down all of your project costs. Include all items from the budget in your application. | | | |
| Item | Budgeted cost (from application) eg \$600 | Actual cost eg \$400 | Reason for difference in amounts (if any) |
| eg. Venue hire | | | eg Project moved to cheaper venue |
| Venue Hire. RSA Community Bay | \$ 240.00 | \$125.00 | Venue hire was low than expected |
| Printy Posters and Brochures | \$ 158.00 | \$231.00 | Printy costs were higher than expected |
| Venue Hire Lw Mall | \$ 80.00 | \$ 100.00 | Mall hire dearer than expected |
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| Total costs | \$ 478.00 | \$ 456.00 | |

Project Income

Write down all of your project income. Include all items from your application budget. Include your Creative Communities Scheme grant.

| Item eg Ticket sales | Budgeted income (from application) eg \$1600 | Actual cost eg \$1700 | Reason for difference in amounts (if any) eg Extra tickets sold |
|-----------------------------------|--|--------------------------|--|
| Creative Communities Scheme Grant | \$478.00 | \$456.00 | Costs were different from expected |
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| Total income | 478.00 | | |
| Costs less income | - \$22.00 | | to be returned. |

You may be required to provide receipts for this project. Please keep your receipts in a safe place for seven years.

4. Other material. Please attach copies of any of the following :

- A summary of participant or audience survey results
- Newspaper articles or reviews
- Responses from other people involved in the project
- Responses to the project from other funding bodies or partners/supporters
- Photos of the project and/or artwork

Do we have permission to use these photos to promote the Creative Communities Scheme? Yes No

Please return your Project Completion Report to:

Mira Schwill, Community Services Officer
Buller District Council
P O Box 21, Westport 7866

WINTER SCHOOL

KNOWLEDGE SHARING WORKSHOPS



JUNE 2024

NBS | **Community**
We believe. We invest.

Buller District
creative
COMMUNITIES *nz*

WINTER SCHOOL



KNOWLEDGE SHARING WORKSHOPS

JUNE 2024

NBS

Community
We believe. We invest.

Buller District
creative
COMMUNITIES *nz*

Winter School is here!

30 Knowledge Sharing Workshops happening in June.

We have: Felting—Knitting—Spinning—Crotchet—Macrame.

Making: Puti Puti /Flax Flowers— Medicinal Balms —Jewellery, Cold Process Soap—Mono Printing.

Learn about: 'How not to Garden', 'All about Frank Zappa', What Intermittent Fasting is', & 'Ways you can make your own Coffin or Shroud'.

There's Drama games, Meditation, Coiling Qi Gong and an introduction to Reiki.

Step out for a walk, go Fungi Foraging, look for Ferns & enjoy a nice cup of tea with water boiled in a Thermette.

& there's more: Ang's Arty evening and Singing with the 'Endorphins'. Cosy gatherings by the fire... Sharing our traditional food, talking about how creativity is inspired, and lastly a night of indulgence with the Pudding Club

All workshops are free and all Tutors and Admin are unpaid volunteers.

There are some costs for materials in some of the workshops.

Please ring Kathy Ramsay if you have any questions . Copies of the brochure are available at the local shops . Email karameaknowledge@gmail.com if you would like to be emailed a pdf.

Or see our online document here: <https://docs.google.com/document/d/1t3K8-cNcY5guMBCEWkWniDFCvcsxByOhTvqAntZZro/edit?usp=sharing>

Please register with the Tutor for any workshop that interests you.



**The 'Karamea Knowledge Sharing Workshops' team
would like to thank all the Tutors who volunteered their
time and skills to be part of
this years Winter School and all those**



who took the time to come to the workshops.

**Thank you 'Creative Communities Buller'
for funding our venue hire and printing costs.**

**Thanks to the 'Nelson Building Society'
for the seed money for our bank account.**

**Our small community is abundant
with knowledge and creativity.**

karamea.nz
our community website



PROJECT COMPLETION REPORT

This Project Completion Report form must be submitted within two months after your project has been completed. Please note that if you don't complete and return a satisfactory report you or your group will not be eligible for future Creative Communities Scheme funding.

Name of applicant: Annie Mackenzie

Project name: Life Drawing in Flow

Start date: 20th and 21st April 2024

Number people who actively participated in your project: 13

1. Give a brief description of the highlights of your project:

What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

Life Drawing in Flow

Over the weekend of the 20th and 21st of April a group of artists gathered at the Granity Pensioners Hall taking the opportunity to participate in a nourishing weekend exploring the creative state of "flow" through life drawing.

Life Drawing in Flow class was tutored by experienced artist and teacher Hannah Beehre who travelled from Otāutahi Christchurch with model Jen.

"Over the weekend tutor Hannah will take you through a series of exercises designed to explore your relationship with the creative state known as flow (or being in the zone). Whether you would like to learn how to create with more ease or if you'd like to find new challenges this workshop will have you thinking differently about the way you create"

Tutor and model:

Firstly, this class would not have been the success it was without Hannah Beehre's light and warmth, she was totally at ease with tutoring and it was inspiring to see someone teaching in this way. With an open and non-judgmental demeanor she tenderly nudged us all along. Hannah was good at keeping to a time schedule and reading the room in terms on energy levels and knowing when people needed a break. Her and Jen did an excellent job of setting up the space, so that everyone could see the model. With all our paper, drawing materials and chairs for easels the room was pretty full!

Jen was also a fantastic model for drawing, very confident in her own skin, she had the energy to do some great poses, even hula hoop! Jen was aware of giving everyone in the room a chance to draw

from different angles and kept things dynamic. A creative and fun personality, she kept us laughing and focussed.

Venue and Hospitality

The Granity Pensioners hall was the perfect place to hold the workshop. As part of our rental we were able to use as much firewood as we liked and we really had to get it nice and toasty for Jen. We were able to open the curtains on the North side to let light in, whilst keeping the Southern side closed for privacy. The kitchen was handy and I was able to put on soup but still participate in the class without too much distraction. People really appreciated the homemade food and it was a pleasure to do that for them. I saved myself a bit of time by ordering fresh bread in from the Dutch Oven in Little Whanganui and it added a very luxurious feel to the lunch spread.

Budgeting and Admin

There were a couple of changes to the budget. Firstly I forgot to put anything down for advertising, luckily my partner was able to help with making a poster and so we could swap him the time spent on that for free entry to the workshop.

Half way through the planning our original model Audrey said she was not able to come. This created a bit of a panic as we needed to find an experienced model to fill the dates. Luckily Hannah could suggest Jen and who was available and could bring them both over in her car. So it worked out for the best.

I also didn't budget in any of my own time for admin, planning, cooking and generally putting this whole thing together. This was really foolish of me because it is a lot of work even though the outcome is inspiring and worthwhile. I'd also taken on the cooking and the costs of food was ever rising! When Hannah realised this she suggested that I take the \$240 that we had put aside for Audrey's per-diem, since she wasn't coming. Jen was more than happy with the model fee and we also paid her accommodation and all travel costs.

I was absolutely thrilled with how the class and the weekend worked out and the hard work really was worth it. Especially all the positive feedback I got from the participants. What was most striking for me, was that the people who took part were so engaged and really respectful classmates. They were 'professional' artists in that they took this experience seriously and didn't want to waste a moment.

I hosted both Jen and Hannah in my home cooking them dinner each night and Hannah stayed with me. We had inspiring conversations around the fire, it felt so good to have creative people like Hannah back in to my orbit. It was a happy sad feeling when it was all over.

Future Plans

A workshop like this could absolutely happen again and I know that there would be an appetite for it. There was a small amount of paper left over and collectively we now know how to make my own charcoal, we could put together a life drawing class that got together on a regular basis. It is just a question of time and energy. I think that as a group we could potentially meet monthly, hire a model and work our way through Hannah's book with some guidance from her from a far. Watch this space.

2. How did your project deliver to the criteria that you selected: Participation and access, diversity or young people? If you require more information about these criteria please refer to the CCS Application Guide.

The class was advertised for all levels : *“You do not need to be confident in drawing, this class is especially useful for those feeling blockage or overcoming creative hurdles. Just a willingness to be present, learn and to respect others within that space. Moments of quietness will be essential for this to happen”*

Participation / Access and Diversity:

Interestingly from the 11 participants only one person had never done Life Drawing before. It was actually evident from early on in the class that all of the people present were either professional artists/craft workers or that being creative was something that they spent the majority of their time on. This was wonderful! Because it really meant that the class could start at a reasonable level and Hannah was actually able to push people to explore their creative boundaries. It was really positive to have such an engaged group of learners and this carried on the whole way through.

The level of engagement from the participants in the class was really positive. It made me happy to see this funding reaching those people in our community who are committed artists and makers that, because of living in a rural locality, can be isolated from higher level learning. Often times I notice that rural arts activities are centered around craft groups or 'have-a-go' art days where the skills and thinking are pitched at a very low beginners level. For the arts to thrive as a healthy ecosystem there needs to be opportunities occurring at all levels and stages of knowledge. For this reason, “Life Drawing in Flow” provided the opportunity for this group of practitioners to develop and grow through participation in educational arts activities at an appropriate level for their skills. It was really heartening to see what incredible talent we have in our region.

In my original estimation I thought that I could sell 20 tickets, between the time of applying for the funding and planning the class I became more aware of the reality of people going to creative classes in our area and came to the realisation that a class of 8-14 ppl would be probably more realistic to aim for. Because of this I had to slightly tweak my budget and charged ppl \$70 for two days including lunch. In the end we had 10 women and one man. With ages ranging from 30s to 80s.

3. Financial report: Please give details of how the money was spent.

| Project costs Write down all of your project costs. Include all items from the budget in your application. | | | |
|--|---|--------------------------------|---|
| Item <i>eg. Venue hire</i> | Budgeted cost (from application) <i>eg \$600</i> | Actual cost <i>eg \$400</i> | Reason for difference in amounts (if any) |
| Hall hire | 100 | 100 | |
| Life model Fee | 720 | 720 | |
| Life Model per diem | 240 | 0 | See explanation above |
| Tutor Fee | 840 | 840 | |
| Tutor per diem | 240 | 240 | |
| Materials paper charcoal etc | 245 | 240 | |
| Accommodation | 200 | 100 | Hosted tutor in own home. |
| Travel Petrol | 300 | 200 | Slightly cheaper |
| Kai | 616 | 411 | Lees ppl less kai needed |
| Advertising | 0 | 40 | Forgot to budget for this. |
| Administration, coordinator, cooking, hosting, booking fee. | 0 | 240 | |
| | | | |
| | | | |
| | | | |
| | | | |
| Total costs | \$3,501.00 | \$3,131.00 | |

| Project Income Write down all of your project income. Include all items from your application budget. Include your Creative Communities Scheme grant. | | |
|---|--|---------------------------------|
| Item <i>eg Ticket sales</i> | Budgeted income (from application) <i>eg \$1600</i> | Actual cost <i>eg \$1700</i> |
| Creative Communities Scheme Grant | \$2,501.00 | \$2,501.00 |
| Workshop fee tickets | \$1,000.00 | \$630.00 |
| | | |
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| | | |
| Total income | 3501 | 3131 |
| Costs less income | 0 | 0 |

You may be required to provide receipts for this project. Please keep your receipts in a safe place for seven years.

4. Other material. Please attach copies of any of the following :

- A summary of participant or audience survey results / Responses from other people involved in the project

Feedback from Hannah Beehre (tutor)

The workshop covered most of the material in my book 'Drawing in Flow, A Handbook'. I have taught most of the content before in structured classes but I found the warm hospitality provided by Annie over the weekend and the environment at the Granity Pensioners Hall very special and conducive to creativity. There was a good deal of camaraderie between the participants and with the fire going, tea breaks and wholesome food for lunch the atmosphere was relaxed but engaging and almost retreat-like. I find often that when I teach this material the students are hyper-aware of their flow state (or lack of it) and this can be a barrier. Over the two days in Granity I found we had no problem in this regard. Each participant was relaxed and engaged and I am confident each one took some new understanding away with them. Many had breakthroughs with their drawings and they were able to share the experience with a lovely group of supportive and likeminded women. It was an absolute pleasure to be a part of this programme and I would happily do it again.

Hannah Beehre

Feedback from Jen (model)

Thank you so much for putting it all together. I had the best time! You were a wonderful host and the group gave off such a welcoming vibe - would totally come back!

Jen

Feedback from Participants.**Shelley Johnson**

Thanks for this opportunity to give feedback.

Being the least experienced Life drawer of the group I felt very comfortable and happy to be surrounded by the talent.

It was the most rewarding and motivating weekend I have had for a long time. I was removed from my comfort zone and challenged which was exactly what I was after.

I gained a better understanding of the 'Flow' state of consciousness which Hannah explained very well.

The presentation of the exercises seemed to flow on from one to the next without time wasting or the feeling of being rushed or pressed for time. And the variety of exercises kept it interesting and challenging.

Encountering pieces of charcoal that didn't work was frustrating, that is my only complaint.

The venue was spacious, easily accessible and suited our needs well.

The nourishing food and beverages were the perfect complement to keeping the energy levels supplied.

We had a lovely group of people, it was such a pleasure to be in the company of everyone.

Jen was a great model too, not that I have any other experience to compare with. She seemed comfortable, confident and supple.

Thank you Annie, Hannah and Jen for such a rewarding and satisfying experience. Also thanks to Creative NZ for funding such an important necessity in living a healthy, wholesome life.

Shelley

Evelyn Hewlett

Thank you for the weekend. It really was a great opportunity to focus on drawing and connect with like minded folk all wrestling simultaneously with the conundrum of putting a human figure onto a 2D page.

Always grand to be trying new ways of avoiding the pedestrian cliché life drawing yawn results and Hannah was marvelous at prompting that exploration. The pace of the exercises she gave us was spot on, Gen's modeling was exceptional, the food delectable and manaakitanga entirely warm and encompassing. And the cost was well worthwhile, thanks to the funders who contributed.

Congratulations and Thank you again for all the effort and good will you put into the organisation.

Also for the slice recipe!!

xxx evelyn

Jeanette Goode

Thanks so much for organising this weekend. The vision, the funding, the organising, the delicious food and the gracious hosting, You are a star.

Thanks for the recipes.

Appraisal for Life Drawing in Flow

The Granity Pensioners Hall was a warm, private and suitably sized venue for the workshop.

A weekend of Life Drawing in Flow was inspirational. It was a fast paced weekend packed with exercises that pushed me out of my comfort zone and into new and exciting ways of working.

A big thank you to Creative New Zealand and Buller District Council for providing support for the arts through Creative New Zealand funding.

Ngā mihi Jeanette

Lynda Walker

Thank you so very much for the opportunity to participate in such a wonderful weekend workshop.

It was exceptional to have such an exemplary tutor and life model.

One of the things that I noticed was the hard work and diligence from the Buller artists. Everyone worked hard and absorbed every drop of knowledge and experience from the visiting art tutor. These opportunities are so rare in our isolated region, not a single participant wanted to waste a moment.

The generous BDC creative funding enabled some of Bullers finest artists to engage with each other, and a whole weekend of learning, at a very reasonable cost. Other highlights included the charming Granity Pensioners Hall venue, warm for the model, and space for the artists, and the fresh, wholesome lunches and baking kindly provided. The food was delicious and nutritious. These were welcome extras which reflected the goodwill of those who organised the event, and augmented the quality of the teaching and the model.

Thank you to all concerned for an inspirational and educational weekend.
Please include me on the mailing list for any additional art education workshops.
Warm regards
Lynda Walker

Marilyn Rea-Menzies

I thoroughly enjoyed the workshop and thought that it was very well organised and had a wonderful atmosphere. It is always amazing getting together with like minded people. Our tutor Hannah was excellent and I learnt a lot of interesting ideas and concepts from her. Our model Jen, was very good too, though I feel she was a bit lost in that big chair and would have liked to have seen more of her on the smaller chair. She moved beautifully, and the moving drawings certainly challenged my brain...!!The drawing was a challenge for me as I hadn't done any life drawing for many years, so that was good for me too.

All in all a great workshop.

Best,
Marilyn

Karyn Roberts

The workshop was great. I personally got a lot out of it. Hannah is an excellent teacher and made it all flow, with the right mix of challenge & fun.

Great life model too. The venue worked well & the food was soo good.

I'd love to do it all again. I'd really like to have a regular life drawing group up & running in our area. But setting it up is beyond my skill level.

Thanks Annie,
Karyn

Ruth Vaega

Fantastic weekend drawing thank you Annie and team for organising this for us all!

I was talking to a couple of other artists who had not heard about this and they want to know of any future plans to run another...the food was also a wonderful highlight

Davey Marshall

A really high quality level learning experience. Great to have a really, excellent, knowledgable and experienced tutor, a confident and professional model, fantastic food, hospitable location, and enthusiastic group. It's a testament to the thorough organisation and talented people involved to have made such an easy-going yet challenging situation where everyone could surprise and encourage one another.

➤ Photos of the project and/or artwork – **SEE BELOW**

Do we have permission to use these photos to promote the Creative Communities Scheme?

Please just ask before use. Some may be suitable. I can send you files

**Life Drawing in Flow 20th and 21st April 2024
Granity Pensioners Hall**



We spent the first day doing quick drawing poses 1-2 minutes and also some interesting exercises such as the one pictured where we drew with charcoal on the end of a bamboo stick. We also tried drawing with our non dominant hand.





People really enjoyed getting a flow on with these beautiful smoky charcoal drawings, followed by some yummy lunch and a chance to chat.

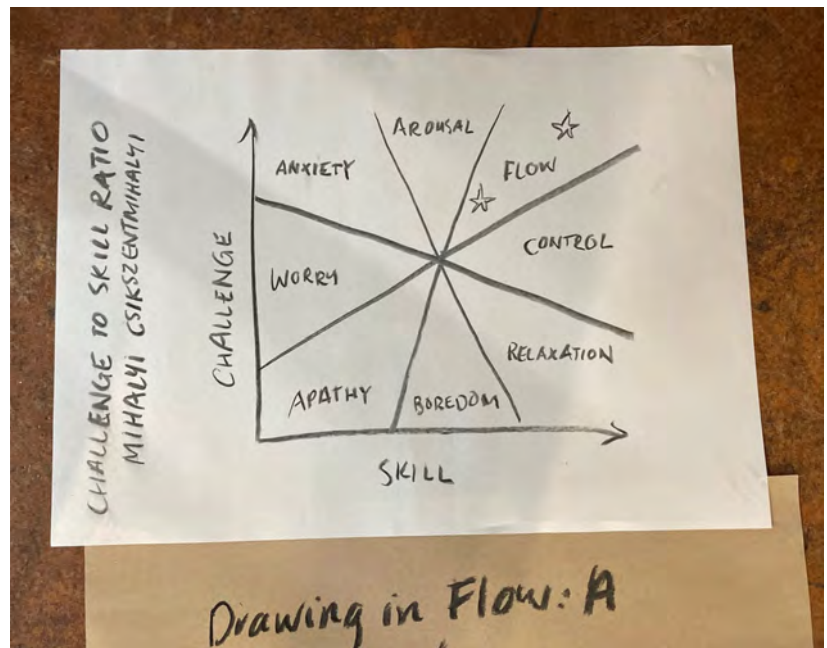




Hannah taught us how to make our own charcoal from wild willow. This is the big reveal from the charcoal sitting in the fire embers overnight. We also explored working with colour on the second day.

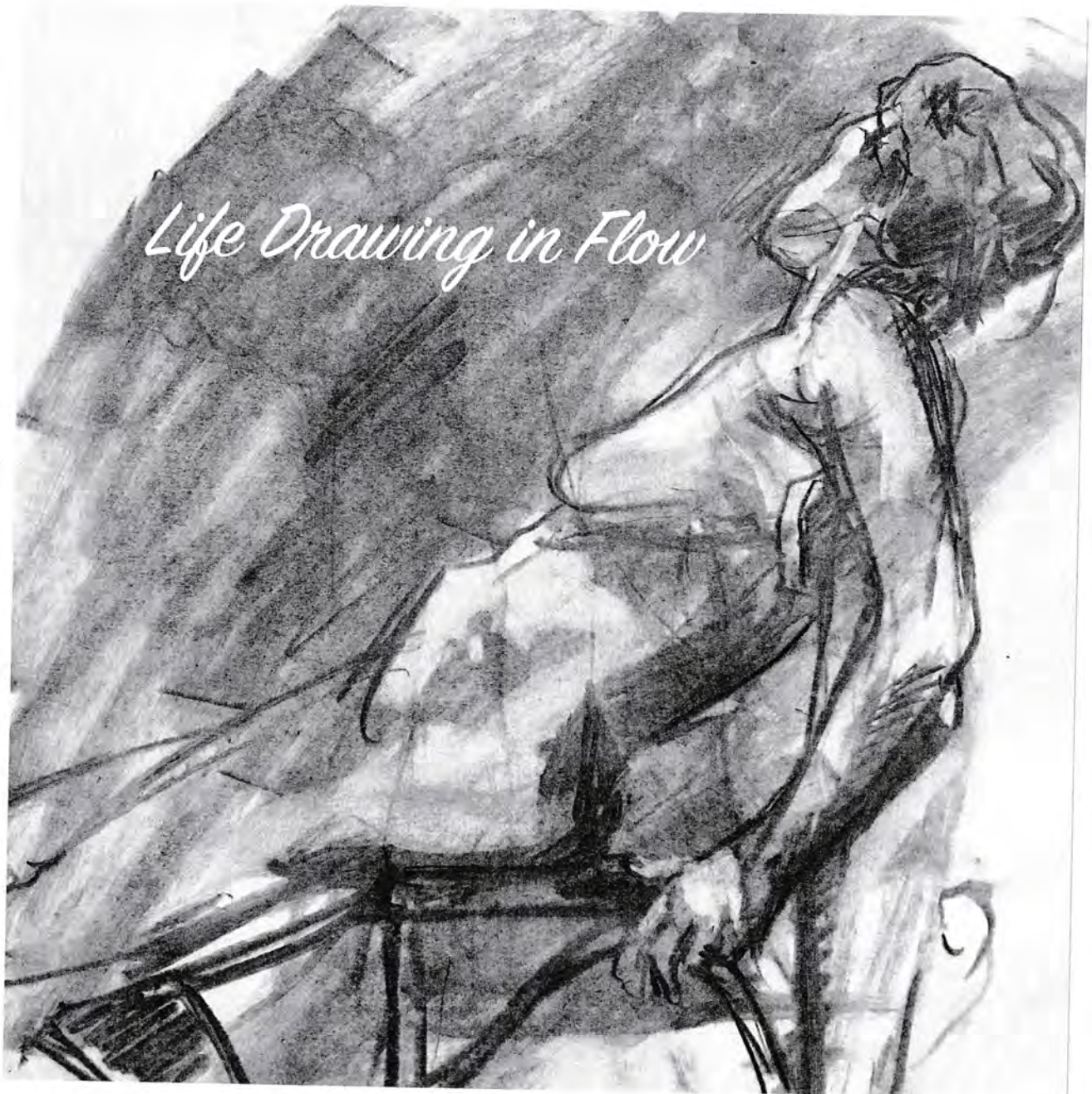


Hannah's diagram explaining the skill / challenge graph and how it relates to the state of flow.



What a wonderful weekend! And so many great drawings achieved.
Thank you Creative Communities for funding this workshop. Ngā mihi nui Annie Mackenzie





Life Drawing in Flow

Join us for a creative weekend of life drawing exploration with experienced artist and tutor Hannah Beehre.

Over the weekend tutor Hannah will take you through a series of exercises designed to explore your relationship with the creative state known as flow (or being in the zone). Whether you would like to learn how to create with more ease or if you'd like to find new challenges this workshop will have you thinking differently about the way you create.

*Saturday 20 & Sunday 21st April
10am - 3pm*

*Granity Pensioners Hall, Granity
All materials and a nourishing lunch provided \$70
To register contact anniematchsticks@gmail.com*



Thanks to Buller District Council and Creative New Zealand Creative Communities for making this event possible.

12 APR 2024

Per.....



PROJECT COMPLETION REPORT

This Project Completion Report form must be submitted within two months after your project has been completed. Please note that if you don't complete and return a satisfactory report you or your group will not be eligible for future Creative Communities Scheme funding.

| | | | |
|--|--|--------------|---------------|
| Name of applicant: | Jeanette Goode | | |
| Project name: | World of Wonder; creative writing with Michelle Elvy | | |
| Start date: | 22 March 2024 | Finish date: | 24 March 2024 |
| Number of people who actively participated in your project? | 9 | | |
| Number of people who came to see a performance or showing of your project? | N/A. | | |

1. Give a brief description of the highlights of your project:

What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

What worked well? The Charleston Hall was an excellent venue. It provided plenty of space, a cosy fire and a kitchen, which was comandered by, Annie, our amazing caterer for the entire weekend. Her delicious food kept everyone very happy. The short walks down to the bay and the Nile River meant everyone who wanted to could stretch their legs. Many of the writing exercises involved spending time in nature, the Charleston location was perfect.

Out of town participants stayed at the motor camp, so the wider community benefited.

There is the hope and firm intention that we will do this again in the not too distant future. Michelle Elvy is an exceptional tutor with an inspirational approach to short form writing. She loved the West Coast and is keen to return.

The group of 9 participants have all expressed an interest in meeting on a regular basis to keep the connections alive and improve technique with a view to getting work published.

2. How did your project deliver to the criteria that you selected: Participation and access, diversity or young people? If you require more information about these criteria please refer to the CCS Application Guide.

Writing groups in Karamoa, Westport, Reefton, Blackball and Greymouth were contacted to advertise the workshop. Also a F.B. post went out to community groups. Posters were put on notice boards at libraries information centres and in shops. A special offer for youth 16-18 was put in the Buller High School news letter and I contacted the home school group. There was no response. The weekend workshop attracted a wide range of writing ability from nervous beginners to published authors. It is a vibrant, collaborative and supportive learning environment. People came from; Reefton, Blackball, Pinnakaik, Westport, Charleston & Granity.

3. Financial report: Please give details of how the money was spent.

| Project costs | | | |
|--|---|-------------------------|--|
| Write down all of your project costs. Include all items from the budget in your application. | | | |
| Item eg. Venue hire | Budgeted cost (from application) eg \$600 | Actual cost eg \$400 | Reason for difference in amounts (if any) eg Project moved to cheaper venue |
| Tutor Fee | 1,500.00 | 1,500.00 | |
| Venue Hire (includes band) | 300 650.00 | 650.00 | They put the daily charge up to \$200. |
| notebooks x 10 | | 78.87 | |
| REAP Printing | 60.00 | 14.00 | |
| Mitre 10. | | 70.00 | |
| Firewood. | 100.00 | 70.00 | |
| Accommodation/Power | 600.00 | 200.00 | Generous locals gave us a deal. |
| Caterer | | 500.00 | } he decided in house catering was the only option. |
| White stone | | 30.00 | |
| Food/produce | | 653.43 | } course fee covered this. |
| Volunteer exp. | | 60.00 | |
| Petrol (to pick up tutor) | 400 | 200.00 | |
| | | | |
| | | | |
| | | | |
| Total costs | \$3010.00 | \$4139.20 | |

Table 1

| World of Wonder Creative Writing Weekend | |
|--|------------------|
| Income | |
| Creative Communities Funding BDC | 2,000.00 |
| Participants fees \$250.00 X 9 | 2,250.00 |
| Total | \$4250.00 |
| Expenditure | |
| Tutor fees | 1,500.00 |
| Venue Hire Bond plus hire | 650.00 |
| CONSUMABLES | |
| PAPER PLUS/Printer cartridge/pens | 78.87 |
| Notebooks/ Mighty Ape | 51.93 |
| REAP /printing | 14.00 |
| Mitre 10 buckets/tarp | 30.17 |
| Fire wood 70.00 | 70.00 |
| Power / accommodation for tutor | 300.00 |
| Catering | |
| Three days Caterer | 500.00 |
| Whitestone cheese | 30.80 |
| Food/produce | 653.43 |
| Volunteer expenses | |
| Petrol voucher | 60.00 |
| Petrol Greymouth return X2 to collect Michelle | 200.00 |
| TOTAL | 4139.20 |
| Balance | 110.80 |

| Project Income Write down all of your project income. Include all items from your application budget. Include your Creative Communities Scheme grant. | | | |
|---|---|---------------------------------|---|
| Item <i>eg Ticket sales</i> | Budgeted income (from application) <i>eg \$1600</i> | Actual cost <i>eg \$1700</i> | Reason for difference in amounts (if any) <i>eg Extra tickets sold</i> |
| Creative Communities Scheme Grant | \$2,000.00 | \$ 4139.20 | in house catering. |
| Area | | | |
| Workshop fee x 9 | 2,250 | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| Total income | 4,250.00 | | |
| Costs less income | 110.80. | | |

You may be required to provide receipts for this project. Please keep your receipts in a safe place for seven years.

4. Other material. Please attach copies of any of the following :

- A summary of participant or audience survey results
- Newspaper articles or reviews
- Responses from other people involved in the project
- Responses to the project from other funding bodies or partners/supporters
- Photos of the project and/or artwork

Do we have permission to use these photos to promote the Creative Communities Scheme? Yes No

I will email you photos.

Please return your Project Completion Report to:

**Mira Schwill, Community Services Officer
Buller District Council
P O Box 21, Westport 7866**

PRESS RELEASE

The Buller District Council and Creative Communities
Writers weekend in Charleston.

Michelle Elvy, a Dunedin based creative writer, will be the guest author for the weekend. Michelle is an accomplished author and teacher of creative writing.

One of her passions is micro fiction.

This is a unique opportunity for writers in the micro fiction form, discussing the line between story and the micro fiction shine.

Charleston on the wondrous West Coast province

will be divided between lecture/ discussion points; writing time and shared reading – plus time spent outdoors and drawing inspiration from the world around us. There will also be collaborative work built in, so participants can gain the most from being in one place together, for a concentrated period of learning.

The weekend is limited to 10 participants at a cost of \$250.00 per person with 2 places reserved for youth (16-18yrs at no cost)

Registration is essential.

The weekend will be fully catered.

For more information contact: Jeanette Goode: alittleblueinfo@gmail.com

A weekend of writing

Writers of all levels are gathering in Charleston this weekend for a World of Wonder writers' weekend.

Co-ordinator Jeanette Goode said the 10 spaces had filled up fast, with only one left.

The weekend will host author Michelle Elvy, who will guide writers in drawing inspiration from the world around them.

Ms Goode said she wanted to bring Elvy to the district after taking her course, A Year of Writing, in 2022. She wrote 250 words a week for a year.

"I learnt so much in that year of 250 words every week for a year. My writing improved and I gained confidence."

Ms Goode said the event received \$2000 from Buller District Council's Creative Communities fund.

WESTPORT NEWS

19. March 2024

PARTICIPANT FEEDBACK

WORLD OF WONDER 22,23,24TH MARCH 2004

Kay.. It is rare that this type of experience is offered on The Coast. We are subject to the tyranny of distance. Having this quality of leadership and tutoring means that everyone can up their game. It encourages and educates. Writing can be the voice for so many who don't get heard even when their voices would inform and improve the quality of life for everyone.

Jenny:

It was special to have a writing workshop here at home rather than traveling away. Really special to meet and connect with other local book and writing lovers and a good confidence boost to have someone of Michelle's calibre like our energy and writing. I think we could have got even more out of it with a longer course and I would love to have a longer retreat in the future. Really magical, nurturing and inspiring weekend.

Shelly:

A few words...

Being my first writers workshop, I had no idea what to expect and felt I would be stretched enormously. This weekend workshop did just that, I gained insight into different writing styles and saw how I could attempt both micro fiction and non fiction in ways that are poetic, or prose, and they can be dynamic on their own or as sequels to something larger. This made writing exciting for me and created a possibility that has until now felt beyond reach.

Thank You to Jeanette who organised, funders who enabled, Michelle who taught ,shared and inspired, Annie who cooked, Charleston Hall and surrounds that sheltered and shone, and classmates who supported, shared and laughed. What a weekend!! There is some interest in growing as a group and keeping writing threads alive, another workshop sometime would be wonderful.

Catherine: The World of Wonder weekend of writing tuition from Michelle Elvy in the company of other writers was a creative tonic.

The Charleston Hall become a World of Wonder as the group discussed writing, wrote and shared.

It made me feel a sense of community and belonging to be part of this workshop. Time was utilised to its maximum and the amount of material that was covered in the weekend was impressive. The tuition and sharing was motivating and supportive. I found it so valuable to listen to the difficulties of other writers and the tools they used to keep developing their work. Having independent advice offered on how my writing landed was also a valued part of the workshop. To receive tuition from a writing professional of Michelle Elvy's expertise was an experience I am grateful to have had!

I would not hesitate to take part in another offering organised by Jeanette Goode whose work along with the funding support from the BDC made the whole weekend memorable and exceptionally valuable.

Laura :

I feel so very grateful to have been able to attend such a high calibre writing retreat so close to home. The quality of the course material was extremely high and Michelle was an excellent teacher and facilitator. The venue was so picturesque! The catering was incredible.

I formed some really exciting new friendships and connections. I cannot wait to see what eventuates further among the group of local participants. It really felt like the beginning of something wonderful. The retreat was outstanding from start to finish.

Jeanette:

The World of Wonder Creative Writing weekend was beyond all expectations. To have a tutor of that caliber will have a long lasting effect on the people who were lucky enough to attend. The weekend was a sort of a roller coaster ride and we were all in it together. A big stretch and grow, I learnt so much, laughed a lot and cried some and in between wrote short potent pieces and that was just the beginning.

Annabel:

The writing workshop was better than I could have anticipated.

I work with young people with mental health. Encouraging journaling, and helping them find their own narrative is an important part of this work.

The exercises I learnt on the course are perfect for supporting this work.

A highlight for me was meeting other creative writers and the community connections. We plan to make ongoing group and hopefully will draw others in.

The structure of the course, having an immersive experience, with clear objectives and learning strategies combined with great food, great location made it possible to really focus on writing, so getting the most out of the course.

The tutor was skilled and very accessible, giving critical and supportive feedback, options for continued learning, and how to get published.

The exercises gave us the opportunity to expand our writing techniques and explore our potential.

Overall I found this to be one of best community workshops I have attended. The course naturally lends itself to follow up courses, and repeats for more people to gain writing skills.



Project Completion
Report for
Creative Communities
New Zealand



14 June 2024



PROJECT COMPLETION REPORT

This Project Completion Report form must be submitted within two months after your project has been completed. Please note that if you don't complete and return a satisfactory report you or your group will not be eligible for future Creative Communities Scheme funding.

| | | | |
|---|-----------------------|---------------------|-------------|
| Name of applicant: | In Stitches Greymouth | | |
| Project name: | Reefton Wool Day 2024 | | |
| Start date: | 21 May 2024 | Finish date: | 21 May 2024 |
| Number of people who <i>actively</i> participated in your project? | 19 | | |
| Number of people who came to see a performance or showing of your project? | 74 full day attendees | | |

1. Give a brief description of the highlights of your project:

What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

Please see attached report.

2. How did your project deliver to the criteria that you selected: Participation and access, diversity or young people? If you require more information about these criteria please refer to the CCS Application Guide.

Please see attached report.

3. Financial report: Please give details of how the money was spent.

| Project costs | | | |
|--|--|---------------------------------------|--|
| Write down all of your project costs. Include all items from the budget in your application. | | | |
| Item <i>eg. Venue hire</i> | Budgeted cost (from application) <i>eg \$600</i> | Actual cost <i>eg \$400</i> | Reason for difference in amounts (if any) <i>eg Project moved to cheaper venue</i> |
| Venue hire | 150.00 | 172.50 | Price quoted was ex GST |
| Setup | 50.00 | 70.00 | Decided to go to Reefton night before to setup |
| Advertising | 120.00 | 52.00 | One ad in the Clarion was given to us free by the school |
| Cleaning supplies | 90.00 | 90.18 | Slight price increase |
| Graphic design | 250.00 | 250.00 | |
| Food | 240.00 | 319.60 | Price increases (not paid by CCS grant) |
| Lend a Hand Kids | 350.00 | 280.00 | Kids unable to attend due to sickness (not part of CCS grant) |
| Koha | 160.00 | 226.17 | Additional helpers required additional thank you gifts |
| Printing | 60.00 | 94.30 | Due to illness programmes were folded by James Print |
| Stationery & supplies | 220.00 | 171.12 | Cheaper suppliers/items where found |
| Equipment hire | 770.00 | 10.00 | Equipment was loaned rather than hired |
| | | | |
| | | | |
| | | | |
| | | | |
| Total costs | \$ 2460.00 | \$ 1735.87 | Saving on equipment hire made a large difference |

| Project Income | | | |
|--|--|---------------------------------|---|
| Write down all of your project income. Include all items from your application budget. Include your Creative Communities Scheme grant. | | | |
| Item | Budgeted income (from application) <i>eg \$1600</i> | Actual cost <i>eg \$1700</i> | Reason for difference in amounts (if any) <i>eg Extra tickets sold</i> |
| Creative Communities Scheme Grant | \$ 1270.00 | \$ 1270.00 | |
| Entry fee | 350.00 | 370.00 | Slight increase in number attending |
| Raffles | 200.00 | 382.00 | More tickets sold than estimated |
| Merchant fees | 50.00 | 40.00 | One less merchant attended |
| Lend a Hand grant | 350.00 | 350.00 | |
| | | | |
| | | | |
| | | | |
| | | | |
| Total income | 2220.00 | 2412.00 | Extra raffle tickets & attendees |
| Costs less income | -240.00 | 676.13 | Saving on equipment hire & increased sales |

You may be required to provide receipts for this project. Please keep your receipts in a safe place for seven years.

4. Other material. Please attach copies of any of the following :

- A summary of participant or audience survey results
- Newspaper articles or reviews
- Responses from other people involved in the project
- Responses to the project from other funding bodies or partners/supporters
- Photos of the project and/or artwork

Do we have permission to use these photos to promote the Creative Communities Scheme? Yes No

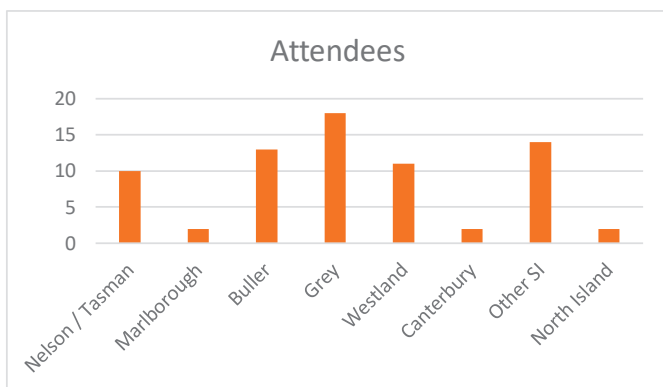
Please return your Project Completion Report to:

Mira Schwill, Community Services Officer
Buller District Council
P O Box 21, Westport 7866

In Stitches Greymouth wish to thank Creative Communities New Zealand and the Buller District Council for the financial assistance that allowed the Reefton Wool Day 2024 to be such a success.

Highlights of the Project

- To aid in promotion of the event, we were able to employ a graphic designer to create a logo, flyer, and ads which were widely displayed (Appendix 1: Marketing collateral). The graphic designer also produced our programme, presentation and posters used on the day.
- The Wool Day is an annual event that is often the only opportunity for these people to see each other, and to share in the inclusiveness and diversity of fibre related craft. This year, there were 72 attendees.



- Our four speakers covered an eclectic range of topics about their journeys to become part of our community (Christine Robertson: My Journey Glasgow to Greymouth), their journey as a crafter (Jo Martin: Reefton Rag Rugs), a journey they have taken (Vicki Klemm: Journey to Bhutan, an Informal Textile Tour) or their love of a good yarn (Andy Wright: What is a Yarn? Tall Tales and True). Some of our speakers aren't used to speaking in front of an audience and were nervous, but soon settled into telling their stories, and all were well received by our attendees.
- This year we introduced short yoga sessions between each speaker. As crafters, we often sit mostly stationary for long periods. One of the members of In Stitches is a qualified yoga instructor who led us in gentle stretches, teaching us how to improve our mobility. Attendees enjoyed these breaks, with many commenting they will continue to do them at home.
- Our Show and Tell again proved popular with many beautiful items displayed. This is a valuable opportunity for the creator to receive positive feedback, and also inspires the viewers to expand their own capabilities. We had a couple who were visiting the area attend for the day after seeing it advertised around Reefton notice boards. He was a person who was involved with the wool industry and even grabbed the underlay off his bed in the camper van to contribute to Show and Tell.
- As part of our mission to pass on knowledge to the next generation of fibre crafters, we received funding from the Lend A Hand Foundation for a group of children from the local school to attend the event. Unfortunately, sickness struck the Reefton Area School, and they were short staffed and unable to bring the group to the day. In Stitches are talking with the school to arrange a visit by some of our members to



spend time with the group and deliver the goody bags of yarn, needles and patterns we put together for them.

- This year we wanted to have a microphone and data show to help our speakers tell their yarns. We have noticed at previous years some difficulty to see and hear what's been happening. We made provision in our budget to hire the equipment and a person to run these. We were fortunate as the son of one of our members was able to provide a data show, another In Stitches member is also a member of Rotary who allowed us to borrow their microphone, and another member could borrow a laptop from her workplace. Yet another member stepped up to run the equipment on the day. These allowed us to make considerable savings to cover other unanticipated costs and price increases in some items.
- Each year, the Reefton knitting group does the setup of the venue the night before. We decided that we would go up to assist with setup, requiring an additional trip to Reefton. We car pooled, and gave the driver a \$20 petrol voucher towards her costs. It was very helpful to be onsite to adjust our planned layout, answer questions and see what else we would need to bring up the next day.
- As a thank you for their part in the day, the four speakers, the yoga instructor, the person who loaned us the equipment, the kitchen hands and our MC were given a koha of a hand knitted wash cloth, soap, a \$20 petrol voucher and thank you card.
- The planning committee consisted of five In Stitches members, one of whom we knew was going to be overseas on the day so wouldn't be attending. What we didn't anticipate was two other committee members not being able to attend due to illness. However, early and thorough planning, along with the remaining committee members, and other In Stitches members stepping up ensured the day ran successfully with no hitches. It was due to the reduced availability of our committee members that the decision was made to have the programme printed and folded by James Print. While this meant an increase in the printing costs, not having to fold them by hand relieved considerable pressure from the committee.




Delivery to Criteria

- In Stitches group members range in age from 10 years to people in their eighties, as well as having differing levels of skill. New members often comment about how they are inspired to attempt more complex projects by observing the skills of other members of the group and seeing what they produce. This was also reflected in the attendees of the event, with many being inspired to share their own experiences and skills.
- Attendees were appreciative of having the data show and microphone, saying it made it much easier to see and hear what was happening. These made the day more engaging and inclusive, particularly for attendees with hearing and visual impairments.
- While the plan to have children sponsored by Lend A Hand attend didn't happen, there will be a chance for this group to benefit from the knowledge and skills of In Stitches members in the future.



Feedback

- What a wonderful array of entertainment your group gave us.
- Was a very enjoyable day.
- Lovely day spent among very talented crafters.
- Great day but some of [speakers where] a bit anxious about speaking to an audience. Seemed to go well. As usual lots of food left over.
- My first ever Reefton Wool Day and really enjoyed it, great atmosphere and enjoyed seeing everyone working as a team from presentation to housekeeping.
- Was my first Reefton Wool day, busy and so much fun.
- A great day.
- 
- Great to have the programme available and the MC leading the way.
- The sound system made it easier to hear.
- Our group loved it. We talked about it all the way home in the car.
- The yoga was a great idea, kept us alert through the day.
- People appreciated that the timing was kept to.

Appendix 1: Marketing collateral

Facebook post

REEFTON wool day
21 MAY 2024
Journeys in Yarn

REEFTON WORKING MEN'S CLUB, 55 BRIDGE STREET, REEFTON 7830

Join us in Reefton for a day of fibre fun
Tuesday, 21 May 2024, 10am - 3pm

\$5 entry fee includes tea and coffee, morning tea and covers the venue hire. Bring a plate for a shared lunch.

Visitors can shop in the merchants mall and view the show and tell displays for free!

OPEN TO ANYONE WITH AN INTEREST IN WOOL & FIBRE

hosted by **InStitches** Buller District **creative COMMUNITIES**

Clarion ad

REEFTON wool day
21 MAY 2024
Journeys in Yarn

REEFTON WORKING MEN'S CLUB,
55 BRIDGE STREET, REEFTON 7830

Join us in Reefton for a day of fibre fun
Tuesday, 21 May 2024, 10am - 3pm

\$5 entry fee includes tea and coffee, morning tea and covers the venue hire. Bring a plate for a shared lunch.

Visitors can shop in the merchants mall and view the show and tell displays for free!

OPEN TO ANYONE WITH AN INTEREST IN WOOL & FIBRE

For more information, like "Reefton Wool Day" on Facebook or email institchesgreymouth@gmail.com

hosted by **InStitches** Buller District **creative COMMUNITIES**

A4 Flyer

REEFTON wool day
21 MAY 2024
Journeys in Yarn

Join us in Reefton for a day of fibre fun
Tuesday, 21 May 2024, 10am - 3pm

REEFTON WORKING MEN'S CLUB,
55 BRIDGE STREET, REEFTON 7830

Join us to hear how our speakers have come to be part of our community, their journey as a crafter or a journey that they have taken because of their love of yarn. Shop in our merchants mall and take part in our raffles (bring cash). Bring an item tagged with your name for the show and tell display.

\$5 entry fee includes tea and coffee, morning tea and covers the venue hire. Bring a plate for a shared lunch.

Visitors can shop in the merchants mall and view the show and tell displays for free!

OPEN TO ANYONE WITH AN INTEREST IN WOOL & FIBRE

For more information, like "Reefton Wool Day" on Facebook or email institchesgreymouth@gmail.com

hosted by **InStitches** Buller District **creative COMMUNITIES**

A4 Programme – back & front

Traders

Butler Fabric and Fibre
100 Palmerston Street, Westport 7825
Phone: 03 789 5022

Dye Studio 54
<https://www.dyestudio54.com>
Phone: 021 121 4618

Rotokohu Blue Lavender
State Highway 69, Rotokohu, Reefton 7899
Phone: 03 752 8124

Wildier Wools
Handcrafted crochet creations that are both practical and whimsical, ranging from decor and accessories to playful puppets and colourful rags.
Group tuition and workshops.
Kaye Winter 027 443 5232
wildierwools@gribrom.nz

About InStitches

In Stitches meets each Monday 10 – 12 at Ferrar's Lounge Bar, 2 Mackay Street, Greymouth and welcomes new members or visitors. We are a group of knitters, crocheters and other crafters who like to meet for friendship and to share ideas. Our skills range from beginners to experienced and we are happy to share our knowledge with each other.

We knit our own projects as well as items such as baby clothes for hospitals, hats for school children, gloves, scarves, blankets and gloves for community groups. We gratefully accept donations of yarn, and unwanted needles/hooks/patterns, for our community projects. These can be left at this and needles, 70 Mackay Street, Greymouth.

In Stitches would like to thank all those that attended the day and:

- The Reefton group and helpers for setting up and helping on the day,
- Creative Communities NZ for funding to cover some costs of the event,
- Lend A Hand for funding to have students from Reefton Area School attend the event.

Join us on Facebook, search "InStitches Greymouth".

REEFTON wool day
21 MAY 2024
Journeys in Yarn

In Stitches Greymouth welcomes you to the Reefton Wool Day 2024. Thank you for joining us on this journey!

Programme

10.00 Doors open & morning tea
Please register at the front doors.

10.30 Welcome

10.35 Christine Robertson
My Knitting Journey Glasgow to Greymouth

11.00 Jo Martin
Reefton Rag Rugs

11.35 Quiz
Test your fibre knowledge.

12.00 Lunch

1.00 Show & tell
Please put your items in the display area before lunch.

1.30 Andy Wright
What is a Yarn? Tall Tales and True

2.00 Vicki Klemm
Journey to Dhutan, an Informal Textile Tour

2.30 Raffle draws, thanks, farewells & afternoon tea

hosted by **InStitches** Buller District **creative COMMUNITIES**

Thank you card

Thank you

For helping to make the Reefton Wool Day a success.

REEFTON wool day
21 MAY 2024
Journeys in Yarn

hosted by **InStitches** Buller District **creative COMMUNITIES**

A4 Programme – inside pages

Christine Robertson
My Knitting Journey Glasgow to Greymouth

I'm Christine Robertson nee Jones, and I was born in Glasgow Scotland December 1943. I married a teacher named Stewart in 1964. I graduated Medical School Glasgow University in 1967.

We moved to Reefton in 1976 and later to Barrytown and then to Greymouth. I have two children who were educated at Reefton Primary, Huiatapu College then Grey High School, they now live in Austria and Australia, and I have one grandchild in Sydney.

Now retired from my last role as an auditor for the Ministry of Health, I have knitted all my life courtesy of my paternal grandmother.

Jo Martin
Reefton Rag Rugs

I have called New Zealand home since 1966. Born and raised in Staffordshire, England.

My maternal grandfather would peg rags during the winter months. More recently my mother reintroduced the craft and gave me demonstrations at the Te Anau Heritage Museum. During the 2020 lockdown I took the opportunity to hone my rugging skills.

We relocated to Reefton in September 2022, where my passion for colour and symbolism has been re-ignited by the West Coast's trees, lakes and waters.

Andy Wright
What is a Yarn? Tall Tales and True

Join international storyteller Andy Wright to discover the power of yarn. Andy has been telling stories around the world for over three decades. He has performed in theatres, schools, libraries and at numerous conferences and festivals, in 50 different countries.

Vicki Klemm
Journey to Dhutan, an Informal Textile Tour

Born in Japan, Vicki was raised in California, before coming to New Zealand in 2000 and falling in love with the country. Vicki built a home in 2004 in Hokitika and started working at Greymouth Hospital in 2009.

Vicki is currently active with InStitches, Creative Fibre, Knits on Wheels, and the Westland Industrial Heritage Park.

CREATIVE FIBRE

We are the New Zealand organisation that brings together people with a passion for fibre crafts and textile arts. Spinners, weavers, knitters, dyers, hat workers, felters, crocheters and other makers - from home crafters to professional artists - all are welcome to join, and experience the joy of working with fibre. Our mission is to explore, create and inspire with fibre and to achieve this we share, promote, teach and preserve the cultural activities of spinning, weaving and all other crafts that use wool and/or other fibres.

<https://www.creativefibre.org.nz>

Appendix 2: Photos from the day





Please note that if you don't complete and return a satisfactory report you or your group will not be eligible for future Creative Communities Scheme funding.

Name of applicant: Buller Community Arts Council

Project name: Exhibition 2024

Start date: March 2024 Finish date: 20 April 2024

Number of people who actively participated in your project? 65 Artists 15 musicians 8 ^{other} helpers

Number of people who came to see a performance or showing of your more than 500

1. Give a brief description of the highlights of your project:

What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

It was great to have The Clocktower again for some work as well as the Art Hotel. The short notice for extra venue created a larger workload for the helpers but it was worth the effort. Artists loved the opportunity to have their work shown in gallery situation - visitors to town and locals enjoyed visiting - good opportunities for artists to connect & network. Some welcome sales. Hopefully we will repeat the project again 2025 as many people look forward to it.

(2) 12 works sold.

65 artists took part

15 musicians played

work was all displayed (not selected)

work was all local adults

| Project costs | | | |
|--|---|---------------------------------|---|
| Write down all of your project costs. Include all items from the budget in your application. | | | |
| Item <i>eg. Venue hire</i> | Budgeted cost (from application) <i>eg \$600</i> | Actual cost <i>eg \$400</i> | Reason for difference in amounts (if any) <i>eg Project moved to cheaper venue</i> |
| venue (Art Hotel) | \$ 700 | \$ 700 | |
| admin | \$ 300 | \$ 300 | |
| co-ordinator | \$ 1,000 | \$ 1,000 | |
| assistant | \$ 200 | \$ 200 | |
| petrol vouchers | \$ 250 | \$ 265 | |
| petty cash | \$ 50 | \$ 50 | |
| power (dehumidifier) | \$ 100 | \$ 100 | |
| Ads | \$ 300 | \$ 150.71 | reduced because of reduced grant |
| Food | \$ 120 | \$ 120 | |
| misc (ink/paper etc) | \$ 50 | \$ 50 | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| Total costs | \$ 3,070 | \$ 2,935.71 | |
| Project Income | | | |
| Write down all of your project income. Include all items from your application budget. Include your Creative Communities Scheme grant. | | | |
| Item <i>eg Ticket sales</i> | Budgeted income (from application) <i>eg \$1600</i> | Actual cost <i>eg \$1700</i> | Reason for difference in amounts (if any) <i>eg Extra tickets sold</i> |
| Creative Communities Scheme Grant | \$ 2,670 | \$ 2,300 | |
| Commissions | \$ 100 | \$ 278.50 | it was a guess based on challenging times |
| Donations | \$ 300 300 | \$ 390 | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| Total income | 3,070 | 2,968.30 | |
| Costs less income | | \$ 32.59 | |

You may be required to provide receipts for this project. Please keep your receipts in a safe place for seven years.

4. Other material. Please attach copies of any of the following :

- A summary of participant or audience survey results
- Newspaper or other media coverage



May McGill
Chairperson BCAC

Statements from July 1 2023 - June 30 2024

Buller Community Arts Council
per cash book

| | | |
|-----------------------|-----------------|----------|
| Opening Balance | 558.68 | |
| Plus Deposits | 10076.30 | |
| Equals | <u>10634.98</u> | |
| Less Expenses | 6008.71 | |
| Equal Closing balance | 4626.27 | 30.06.24 |

ASB Balances 30.06.24

| | |
|--------|---------|
| 02 a/c | 4626.27 |
| 50 a/c | 387.28 |
| 58 a/c | 4020.63 |

Music a/cs

| | |
|--------|---------|
| 30 a/c | 0.59 |
| 51 a/c | 4289.42 |
| 59 a/c | 1393.50 |

**Bfwd CCS Funds for 24 - 26
24 Distinctly Buller Festival**

4663.00



CREATIVE COMMUNITIES SUBCOMMITTEE

16 SEPTEMBER 2024

AGENDA ITEM: 8

Prepared by Nicola Woodward
Manager Community Engagement

PUBLIC EXCLUDED

1. REPORT SUMMARY

Subject to the Local Government Official Information and Meetings Act 1987 S48(1) right of Local Authority to exclude public from proceedings of any meeting on the grounds that:

2. DRAFT RECOMMENDATION

That the public be excluded from the following parts of the proceedings of this meeting:

| Item No. | Minutes/Report of: | General Subject | Reason For Passing Resolution Section 7 LGOIMA 1987 |
|----------|--|---|---|
| PE1 | Nicola Woodward – Manager Community Engagement | Application Report Creative Communities Grant | (s 7(2)(f)(i)) - Maintain the effective conduct of public affairs through the protection of such members, officers, employees, and persons from improper pressure or harassment |