Waikato DISTRICT COUNCIL
Te Kaunihera aa Takiwaa o Waikato

Agenda for a meeting of the Creative Communities Scheme Assessment Committee to be held in the Virtual Hub, 15 Galileo Street, Ngaaruaawahia on **THURSDAY, 5 OCTOBER 2023** commencing at **9.00am**.

Information and recommendations are included in the reports to assist the Committee in the decision making process and may not constitute Council's decision or policy until considered by the Committee.

The meeting will open with a Karakia.

1. APOLOGIES AND LEAVE OF ABSENCE

2. CONFIRMATION OF STATUS OF AGENDA

3. DISCLOSURES OF INTEREST

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6. CREATIVE COMMUNITIES SCHEME APPLICATIONS & ASSESSMENT

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6.16	Toi Ako Artspace @ Te Kauwhata Community	618
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Applicants not speaking in support of application:

6.18	Margaret Feeney	91
6.19	Te Kauwhata Squash Club	110
6.20	Sunset Collective	125
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6.22	Carin Nicola	360
6.23	Pamela Kaval (x 2 applications)	374 & 535
6.24	Evelyn Coulson	700
6.25	Mel Libre	721

The meeting will close with a Karakia.

GJ Ion
CHIEF EXECUTIVE

Creative Communities Scheme Assessment Committee

Reports to:	Creative New Zealand and the Council's Discretionary & Funding Committee
Chairperson:	Councillor Tilly Turner
Deputy Chairperson:	Mr M Vincent
Membership:	Two elected members (Councillors Tilly Turner and Mike Keir) Two iwi representatives (Toni Herangi, TBA) One Arts Council representative (Stuart Shepherd) Four community representatives (Mark Vincent; Dionne Christian; Fiona Anderson)
Meeting frequency:	As and when required, at least twice yearly
Quorum:	A majority of members (including vacancies)

Purpose and Terms of Reference:

1. To administer the Creative New Zealand Creative Communities Scheme in partnership with Creative New Zealand.
2. To consider applications and allocate funding in accordance with the Creative New Zealand Creative Communities Scheme Guidelines.
3. The Committee's Chairperson will provide an update report to the Council's Discretionary & Funding Committee after each Creative Communities Scheme Assessment Committee meeting.

The Committee is delegated the following powers to act:

- Approval of funding applications to the Creative New Zealand Creative Communities Scheme.
- Appoint community representatives to the Committee.

Explanatory Note:

- Appointments to the Committee are made as follows:
  a. Immediately following each local authority triennial election, the Council will appoint two elected members. The Creative Communities Scheme Guidelines states that the limitation on the terms served by Committee members does not apply to Council's appointed elected members.
  b. The iwi representatives shall continue on the Committee following the local authority triennial elections, provided they serve no long than two consecutive terms. New iwi representatives are appointed by Waikato Tainui.
  c. The Arts Council representative shall continue on the Committee following the local authority triennial elections. The Creative Communities Scheme Guidelines states that the limitation on the terms served by Committee members does not apply to the Art Council's appointed members. New Arts Council representatives are appointed by Raglan Community Arts Council.
  d. Community representatives shall continue on the Committee following the local authority triennial elections, provided they serve no long than two consecutive terms. New community representatives are appointed by the Committee.
- External appointees to the committee will be entitled to remuneration for attendance at meetings in accordance with the terms agreed between the Council and Creative New Zealand.

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

Open – Information only

To	**Creative Communities Scheme Committee**
Report title	**Confirmation of Minutes**
Date:	Monday, 18 September 2023
Report Author:	Robyn Chisholm, Democracy Advisor
Authorised by:	Gaylene Kanawa, Democracy Manager

1. Purpose of the report
Te Take moo te puurongo

To confirm the minutes for a meeting of the Creative Communities Scheme Committee held on Thursday, 27 April 2023.

2. Staff recommendations
Tuutohu-aa-kaimahi

THAT the minutes for a meeting of the Creative Communities Scheme Committee held on Thursday, 27 April 2023 be confirmed as a true and correct record.

3. Attachments
Ngaa taapirihanga

Attachment 1 – CCS Minutes – 27 April 2023

MINUTES for a meeting of the Creative Communities Assessment Scheme Committee held in the Virtual Hub, 15 Galileo Street, Ngaruawahia on **THURSDAY, 27 APRIL 2023** commencing at **9:30am.**

Present:

Ms D Thurlow (Acting Chairperson & Community and Development Funding Advisor)
Cr M Keir
Cr T Turner
Mr S Sheppard
Mr M Vincent
Ms F Anderson
Ms T Herangi *(left at 12:30pm)*
Ms D Christian

Attending:

Mr A Dey
Mr D Tasker *(via audio visual link)*
Ms E Shead (Frienship House (Huntly) Community Charitiable Trust)
Ms J Beverland (Lets Get Together Huntly)
Mr A Mooar (Raglan Community Radio) *(via audio visual link)*
Mr C Osbourne
Ms R Masters (Raglan Community Arts Council Inc)
Ms J Anderson (Raglan Community Arts Council Inc) *(via audio visual link)*
Ms N Brzeska (Raglan Community Arts Council Inc)
Mr B Wilson (Raglan Community Arts Council Inc) *(via audio visual link)*
Ms L Millward (Te Whare Toi Ngaruaawahia/Twin Rivers Community Art)
Ms M Heward (Te Whare Toi Ngaruaawahia/Twin Rivers Community Art)
Ms K Barr (The Gordonton Art & Design Trail)
Ms S Riddle (The Gordonton Art & Design Trail)
Ms L Hughes (Toi Akot Te Kauwhata)

Ms D Thurlow (Community Led Development Funding Advisor)
Ms L Van Den Bemd (Community Led Development Advisor)
Ms R Leahy (Democracy Advisor)

Cr Turner opened the meeting with a Karakia.

UNCONFIRMED

APPOINTMENT OF CHAIRPERSON AND DEPUTY CHAIRPERSON

- Cr Keir nominated Cr Turner to be the Chairperson.
- Cr Keir nominated Mr Vincent to be the Deputy Chairperson.

Resolved: (Cr Keir/Ms Christian)

That Cr Tilly Turner be appointed the Chairperson of the Creative Communities Scheme Assessment Committee.

CARRIED **CCS2304/01**

Cr Turner assumed the Chair at this point.

Resolved: (Crs Keir/Turner)

That Mr Mark Vincent be appointed Deputy Chairperson of the Creative Communities Scheme Assessment Committee.

CARRIED **CCS2304/02**

APOLOGIES AND LEAVE OF ABSENCE

There were no apologies.

CONFIRMATION OF STATUS OF AGENDA

Resolved: (Cr Turner/ Cr Keir)

THAT the agenda for a meeting of the Creative Communities Assessment Scheme Committee held on Thursday, 27 April 2023 be confirmed;

a. with all items being considered in the open meeting; and

b. all reports be received.

CARRIED **CCS2304/03**

DISCLOSURES OF INTEREST

- Mr Sheppard declared an association with Raglan Arts Council. It was noted that he was put forward by the Raglan Arts Council to be their representative on the Committee.

- Ms Christian declared that she had worked with the applicant Lauren Hughes in the past.

UNCONFIRMED

CONFIRMATION OF MINUTES

Resolved: (Cr Turner/Mr Vincent)

THAT the minutes for a meeting of the Creative Communities Assessment Scheme Committee held on Thursday, 22 September 2022 be confirmed as a true and correct record.

CARRIED **CCS2304/04**

REPORTS

Applications and Assessment for Creative Communities Scheme
Agenda Item 6.1

The report was received *[CCS2304/03 refers],* and no further discussion was held.

CREATIVE COMMUNITIES SCHEME APPLICATIONS & ASSESSMENT

Durga Puja 2023 cultural event
Agenda Item 7.1

The application was received *[CCS2304/03 refers],* and the following points were noted:

- Mr Dey attended the meeting, it was noted he was the founder of the Hamilton Bengali Association.
- The Committee heard how this was the eighth year this event would be held. The event would offer the opportunity for different cultural groups to showcase their dance. Food would also be sold at the event at a subsidised rate.
- *How many people do you expect to attend the event?* There are 80 members and around 250 people attend the groups.
- It was noted that the main form of advertising for this event was word of mouth, however, they had also created a facebook page.
- The Committee agreed to partially fund the application.

UNCONFIRMED

Whaingaroa Emerging Artists Exhibition 1
Agenda Item 7.2

The application was received *[CCS2304/03 refers],* and the following points were noted:

- The applicant stated that the exhibition aims to directly help emerging artists that are affected by barriers. The exhibition would provide a central location for artists, organisers would not ask for a commission and mentorship would be offered.
- Around 13-14 artists had confirmed they would be a part of the exhibition.
- The applicant was engaging the community through social media platforsm, Raglan Arts Weekend, local radio and newspapers as well as through their connect to the arts community in Raglan. .
- It was noted that marketing was the focus of the application. Artists often found marketing a challenge. Making art and marketing.
- The Committee agreed to partially fund the application.

Halloween Dragstravaganza
Agenda Item 7.3

The application was received *[CCS2304/03 refers],* and the following points were noted:

- It was noted that the event would be held at Matangi Hall. The applicant had produced other pride events.
- It was expected that 150-250 people would attend and it would be promoted online and in schools.
- Mr Tasker was looking for funding to kickstart the project and pay for advertising costs etc. Any money that was made from the event would go back into the artform of drag.
- The Committee agreed to partially fund the application.

Creative Huntly - The Interim part 2
Agenda Item 7.4

The application was received *[CCS2304/03 refers],* and the following points were noted:

- A discussion was held on the strategic direction of Creative Huntly. It was noted that they were trying to push evening and weekend classes.
- It was noted that Creative Huntly was growing but was limited by resource. They lack the funding for an alternative building.
- The Committee agreed to partially fund the application.

UNCONFIRMED

The Huntly Wearable Art Show
Agenda Item 7.5

The application was received *[CCS2304/03 refers],* and the following points were noted:

- It was noted that the event started in the early 2000s and around 270 people attend the event.
- *What are the ticket costs?* Tickets are $30 and the money from ticket sales would go towards covering the cost of security.
- The Committee agreed to fully fund the application.

Raglan Arts Weekend 2023 1
Agenda Item 7.6

The application was received *[CCS2304/03 refers],* and the following points were noted:

- A discussion was held around the events taking place over the Raglan Arts Weekend.
- The applicant was also seeking funding through sponsorships.
- The applicant stated they would charge for the event, however, they would have a ticketed cocktail event which if successful they would look to grow in the
- The Committee agreed to fully fund the application.

Live and Local Music Program 2023/2024
Agenda Item 7.7

The application was received *[CCS2304/03 refers],* and the following points were noted:

- The programme had been running for a couple of years. The applicant stated it was a valuable part of the arts scene in Raglan.
- It was noted that the previous year's Creative Communities Scheme Funding accountabilities had not yet been completed because the project was extended out by three months.
- The Committee agreed to partially fund the application.

Raglan Arts Weekend 2023 2
Agenda Item 7.8

The application was received *[CCS2304/03 refers],* and the following points were noted:

- It was noted that this application was a duplicate of Agenda Item 7.6.

UNCONFIRMED

After School Young Artist Workshops Term 3/Term 4 2023
Agenda Item 7.9

The application was received *[CCS2304/03 refers],* and the following points were noted:

- The applicant stated that the workshop would focus on 5-12 year olds.
- Money had been raised to help sponsor two disadvantaged children into the programme.
- The Committee agreed to fully fund the application.

Matariki Celebration 2023
Agenda Item 7.10

The application was received *[CCS2304/03 refers],* and the following points were noted:

- The Matariki Celebration 2023 would be a one night event turning music and artwork into celebration.
- Last year the event attracted 200-300 participants and a viewer audience of 500-1000.
- The Committee agreed to partially fund the event.

RUF - Raglan Ukulele Festival
Agenda Item 7.11

The application was received *[CCS2304/03 refers],* and the following points were noted:

- The applicant stated that Raglan had become the centre for Ukelele in New Zealand. In Raglan alone, there were 40 people in the Ukelele group with an age range of 7-90 year olds.
- The applicant was requesting funding to pull off a Ukelele Festival that would gather people from across the North Island.
- There would be public performances in the street and cafes and a concert which could cater for 150 people.
- The Committee agreed to partially fund the application.

UNCONFIRMED

Whaingaroa Talent Factory 2023
Agenda Item 7.12

The application was received *[CCS2304/03 refers],* and the following points were noted:

- The event would be held in conjunction with Soundsplash and would involve a mentoring session with established artists.
- The event focused on the 13-18 year old age group.
- The Committee agreed to fully fund the application.

Matangi Children's Circus Workshop
Agenda Item 7.13

The application was received *[CCS2304/03 refers],* and the following points were noted:

- The applicant did not attend the meeting.
- The Committee reviewed the application and agreed it was a creative and novel worshop with experienced and talented instructors.
- The Committee agreed to fully fund the application.

Tamariki and Whanau Art Programmes Term 2 2023
Agenda Item 7.14

The application was received *[CCS2304/03 refers],* and the following points were noted:

- The applicant discussed the art programmes that Te Whare Toi o Ngaaruawaahia were running and sought funding for the core programmes.
- It was noted that Whanau date night was a popular programme that saw adults and children working together.
- It was noted that the Committee cannot retrospectively fund applications. The applicant stated the programme would not begin until week 2 of the school term.
- The Committee agreed to fully fund the application.

Tamariki and Whanau Art Programmes Term 3 2023
Agenda Item 7.15

The application was received *[CCS2304/03 refers],* and the following points were noted:

- This item was discussed under Agenda Item 7.14
- The Committee agreed to fully fund the application.

UNCONFIRMED

The Gordonton Art & Design Trail 2023
Agenda Item 7.16

The application was received *[CCS2304/03 refers],* and the following points were noted:

- It was noted that the last year's event attracted around 400 visitors. The event would be promoted on facebook and through flyers. .
- *Why should community money be put into this event when it is a vehicle to sell art?* It is a promotion of the arts. Attendees would be able to view art forms they would not normally have access to such as woodturning, glass making, pottery and pressing.
- The Committee agreed to partially fund the application.

Matariki Carving and Kai
Agenda item 7.17

The application was received *[CCS2304/03 refers],* and the following points were noted:

- The applicant stated that the majority of their funding comes from the Ministry of Arts, Culture and Heritage.
- It was noted that event would be a specialist carving workshop that would cater to the middle-aged group.
- The Committee agreed to fully fund the application.

Meeting adjourned at 12:20pm and resumed at 1pm.

UNCONFIRMED

Resolved: (Cr Keir/ Ms Anderson)

7.1 Anirban Dey - Durga Puja 2023 cultural event $1,782.00

7.2 Caleb Osborne - Whaingaroa Emerging Artists Exhibition $2,100 .00

7.3 David Tasker - Halloween Dragstravaganza $1,000.00

7.4 Friendship House (Huntly) Community Charitable Trust - Creative Huntly - The Interim part 2 $4,400.00

7.5 Lets Get Together Huntly - The Huntly Wearable Art Show $2,525.00

7.6 Raglan Community Arts Council - Raglan Arts Weekend 2023 $3,917.38

7.7 Raglan Community Arts Council - Live and Local Music Program 2023/2024 $2,200.00

7.9 Raglan Community Arts Council - After school young artist workshops Term 3/Term 4 2023 $1,752.00

7.10 Raglan Community Arts Council - Matariki Celebration 2023 $1,989.00

7.11 Raglan Community Arts Council - RUF - Raglan Ukulele Festival $1,000.00

7.12 Raglan Community Radio - Whaingaroa Talent Factory 2023 $1,828.87

7.13 Sergio Aguilar Monteserin - Matangi children's circus workshop $2,192.00

7.14 Te Whare Toi o Ngaaruawaahia - Twin Rivers Community Art - Tamariki and Whanau Art Programmes Term 2 2023 $2,098.31

7.15 Te Whare Toi o Ngaaruawaahia - Twin Rivers Community Art - Tamariki and Whanau Art Programmes Term 3 2023 $1991.36

7.16 The Gordonton Art & Design Trail - The Gordonton Art & Design Trail 2023 $1500.00

7.17 Toi Ako Te Kauwhata via Te Kauwhata Community House - Matariki Carving and Kai $2250.00

<u>CARRIED</u> CCS2304/05

UNCONFIRMED

Cr Turner closed the meeting with a Karakia.

There being no further business the meeting was declared closed at 2:59pm.

Minutes approved and confirmed this day of 2023.

Tilly Turner
CHAIRPERSON

UNCONFIRMED

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

Open

To	**Creative Communities Scheme Assessment Committee**
Report title	**Update on Creative Communities Scheme Assessments**
Date:	11 September 2023
Report Author:	Dominique Thurlow, Community Funding Development Advisor
Authorised by:	Clive Morgan, General Manager Community Growth

1. Purpose of the report
Te Take moo te puurongo

To provide the Creative Communities Scheme Assessment Committee with guidance for making decisions on funding applications received.

2. Executive summary
Whakaraapopototanga matua

Assessment Committees are at the heart of the success of the Creative Communities Scheme (the CCS). Their key role is assessing applications and allocating funding, in line with the criteria of the CCS and any specific local priorities that have been set by Council, that reflect the needs of the community within the Waikato district.

The purpose of the Creative Communities Scheme Assessment Committee (CCSAC) is to administer Creative New Zealand (CNZ) funding in the Waikato district through the CCS. This includes considering applications and allocating funding in accordance with CNZ's guidelines. Most territorial authorities in New Zealand directly administer their respective CCS funds, except for councils like Hamilton City Council, which delegate administration and distribution to Creative Waikato.

The membership of the Committee is as follows:

- Two elected members - Councillors Tilly Turner and Mike Kier.
- Two iwi representatives – Toni Herangi including one vacancy.
- One Arts Council representative – Stuart Shepherd.
- It is the responsibility of Council to approve the Delegations and Terms of Reference, as per Council's Governance Structure 2019 to 2022.

3. Staff recommendations
Tuutohu-aa-kaimahi

That the Creative Communities Scheme Assessment Committee:

a. **approve/decline funding for the applications in the agenda; and**

b. **confirms the Delta top-up funding will be distributed over one / two Creative Community Scheme Assessment Committee rounds.**

4. Background
Koorero whaimaarama

The Creative Communities Scheme Assessment Committee operates two funding rounds per year. This is the first funding round for the 2023 to 2024 fiscal year. The criteria and rules of the scheme must be met and considered when making decisions.

This financial year we have been fortunate to receive a one-off payment of $19,400.46 from CNZ because of the Delta top-up which can we used for existing festivals within the Waikato District. Creative New Zealand have provided criteria and rules that must be given effect to be eligible for this fund.

The Committee is asked to consider whether it wants to split the one-off payment over the two CCS rounds.

5. Discussion and analysis
Taataritanga me ngaa tohutohu

A ranking/weighting document is attached (Assessor Ranking Sheet). The Committee is required to consider this when ranking the applications - based on the following extract from the Assessors Guide (2018: Pages 6-12), which meets the requirements in a consistent and objective manner (the CCS guidelines are attached).

Page 2 of the Assessors Guide, advises:

> Funding criteria for CCS
>
> There are three funding criteria under the CCS:
>
> - Access and participation
> - Diversity
> - Young people.

This criterion allows the 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 local council area.

If a member feels that further information is required to make an informed decision, then staff can make the necessary arrangements for clarification or for the provision of any additional information required.

6. Consideration
Whakaaro

6.1 Financial

Council delegates the authority to the Creative Communities Scheme Assessment Committee to consider and decide on applications before it, to then allocate and distribute funds from CCNZS, in accordance with the criteria for funding,

The agreement Council has with CNZ does not allow funding more than 15 percent of the previous year's allocation to be carries forward, Should Council wish to carry forward more than 15 percent of the previous year's allocation then approval must be sought from CNZ.

If the amount requested is more then the fund, some form of scaling down may be necessary. There is $30,185.40 (exclusive of GST) available for distribution in this funding round. Twenty-two (22) application have been received. The total amount being requested for round one is $65,945.07 as per amount calculated at the bottom of the ranking sheet.

In relation to the Festival Fund, there is $19,400.46 (exclusive of GST) available for distribution for this financial year. Four (4) applications have been received. The total amount being requested in this first round is $24,919.86 as per the amount calculated at the bottom of the ranking sheet.

6.2 Policy and Partnership Alignment

Policy reference WDC0710/20.

7. Conclusion
Whakapaunga

Before a clear decision can be reached on funding allocation levels, ranking of each application is required prior to the April Assessment Committee meeting.

8. Attachments
Ngaa taapirihanga

Attachment 1 – Assessor Ranking Sheet

Attachment 2 – Creative Communities Scheme Assessors Guide

Attachment 3 – Creative Communities Guidelines for Festivals

Attachment 4 – Applications (26)

CCS Assessor Ranking Sheet

App No	First Name	Last Name	Organisation	Project name	Project event brief	No. of participants	Number of viewer/audience members	Funding criteria	Artform or cultural arts	Activity	Amount Requested	Amount Requested for festival
1	Vivien	Nassar	ETC... Expression Through Creativity	Music and Creative Therapy Workshop	A one day Music and Creative therapy workshop for People with Disabilties.The workshops explores music and life using Creative Therapy techniques and then hosts a space for individuals to share what they have achieved with others in the group. This may be a song, a dance, a peace of poetry or Art.	10 to 15	40	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Multi-artform (including film)	Creation and presentation	$1,560.00	
2	Shona	Butchart	Raglan Community Arts Council Inc.	After-school Young Artist Workshops Term 1/Term 2 2024	Four after-school programmes combining sketching, painting, poetry, design and sculpture for children age 5-12	40	200+	Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts	Visual arts	Creation and presentation	$3,185.25	
3	Sylvia	Devlin	Onewhero Society of Performing Arts Inc.	CLUE	A totally youth production of the 'who-dunnit' play, CLUE, based on the well-known board game, Cluedo. 8 December start date, 17 December end date	20	300-350	Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts	Theatre	Creation and presentation	$1,000.00	
4	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE				
5	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE				
6	Margaret	Feeney	N/A	GLYPHS: TALKING WITH NATURE	I will run a five-day art workshop with the community of Port Waikato to make a series of relief sculptures to make a public installation. The core kaupapa is to bring people closer to the environment and its creatures - to restore a sense of guardianship towards nature, and to recognise the mauri of nature and its other animals.	12-18	There are many summer visitors to the Port, potentially hundreds of people will view the work.	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Visual arts	Creation and presentation	$3,425.06	
7	Adele	Theron	Te Kauwhata Squash Club	Te Kauwhata Domain Mural project	The Te Kauwhata Domain mural project is a project of 6 panels designed to be erected on the Te Kauwhata Squash Court. It will be focused on capturing the essence of both the TK Domain and Te Kauwhata as a whole. The TK Domain has a history as a war memorial but is primarily used as a sports club and community meeting place for events and leisure. We would love to create a mural which really captures all the amazing images summarising the TK Domain and Te Kauwhata from a cultural, community and sporting history perspective. A series of 6 stunning mural designs have been created already which have been signed off by our team of consulted organisations and members of the community including the Te Kauwhata Settlers Museum, Te Kauwhata historical society, Nga Muka Development Trust (Nga Muka), key members of the Domain project, Te Kauwhata Community committee and committee of the Te Kauwhata Rugby Club and Te Kauwhata Squash club. All were consulted and signed off the imagery and panels which have been designed	13	All of Te Kauwhata (1700 people)	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Visual arts	Creation only	$14,725.00	

8	Grace	Thresher	Sunset Collective	Open Studios Port Waikato	Showcasing local artists and creatives working within the community by way of an 'Open Art Studio' weekend.; inviting visitors to observe process, meet the creatives behind the mahi, experience behind the scenes of the creative working studio and providing the opportunity to participate and/or observe each artist's technique. Building connections between the community and its artists and creatives.	20	400	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Visual arts	Creation and presentation	$3,284.00	
9	Laura	Millward	Te Whare Toi o Ngaaruawaahia	Tamariki and Whanau programs Term 4 2023	We plan to run 3 after school art classes (Tamariki Art Club) for 34 Tamariki aged between 6yrs and 12yrs, these classes are held weekly at our art centre in Ngaruawahia. As we are a family friendly centre, we plan to deliver the opportunity for 24 whanau in the community to work together on art and craft projects(Whanau Date Nights). We would like to offer two of these in term 4, some of the mask projects throughout the term will contribute to our end of year, community mask exhibition.	56	500	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Craft/object art	Creation and presentation	$1,415.16	
10	Miryam	Jacobi	N/A	The Woman in the House by the Sea	A short mystery/thriller film to be produced and filmed across Hamilton, Ruapuke and the Waikato with local creatives and crew.	30	5000	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Multi-artform (including film)	Creation and presentation	$3,000.00	
11	Katie	Lowes	Xtreme Zero Waste	Festive & Fabulous Arts & Crafts hosted by Sarah Sew Love and Xtreme Zero Waste	Reducing textile waste and paper waste through creative expression and sewing skill acquisition.	36- 45	10-12	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Craft/object art	Workshop/wananga	$4,550.00	
12	Laura	Millward	Te Whare Toi o Ngaaruawaahia	Tamariki and Whanau art programs Term 1 2024	We would like to run three after school art class for 34 Tamariki aged between 6yrs and 12yrs. These classes will be run under the direction of an experienced art tutor. Tamariki would attend weekly classes over 8 weeks during term 1, they will learn a range of skills in, sculpture, drawing, painting, design, and colour. Whanau Date nights would allow 24 whanau members in our community to come together and work on art/craft projects. We will run two of these.	58	N/A	Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts	Craft/object art	Creation only	$1,182.49	
13	Laura	Millward	Te Whare Toi o Ngaaruawaahia	School Holiday Program Terms 1 and 2 2024	We would like to run a number of Art/Craft workshops in the term 1 and 2 school holidays of 2024. We would offer 9 workshops during the first week of both School holidays. These classes will cater to Tamariki and Rangatahi between 6 and 15yrs of age from Ngaruawahia and the surrounding communities.	104	N/A	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Craft/object art	Creation only	$954.07	
14	Stefania Luz	Bratin	Waikato Hispano Latino Cultural Trust	Danzando Cuentos : Dance Therapy, Yoga and Art in Spanish for Children	Dance therapy, yoga and art sessions in Spanish for children from 2 to 5 years old.			Diversity: Support the diverse artistic cultural traditions of local communities	Inter-arts	Creation and presentation	$1,500.00	

15	Carin	Nicola	N/A	Port Waikato Community Sculpture - Stage 1. (development & concept, community & iwi consultation)	A community made sculpture of hand-made decorative stones incorporating elements of time and place, our collective presence and common values, flora and fauna, our diversity and willingness to connect, with an eye to the future and an acknowledgement of our pasts, and the profound and ancient history that proceeds us.	To be confirmed. For this 1st stage I envisage being the sole 'participant', other than the test workshop attendees	Our existing community of some 800+ people plus future members, guests and visitors to Port Waikato.	Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts	Craft/object art	Creation only	$2,000.00	
16	Pamela	Kaval	N/A	The Interview	A short comedy to be filmed in Ngaruawahia with local cast and crew.	22	5000	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Multi-artform (including film)	Creation and presentation	$2,930.00	
17	Jacqueline	Anderson	Raglan Community Arts Council Inc.	Raglan Waikato Writers Pop Up Program	A series of 9 pop-up book programs promoting Raglan local writers, illustrators and publishers combined with workshop talks, events and artists in residence program.	40	1,000		Literature	Creation and presentation	$4,327.28	
18	Prashanth	Guna	Misty Flicks Film Festival Trust	Emerging Wahine Filmmaker Incubator Programme	An intense and focused training programme for talented female directors across 2 day workshops intended to advance projects and build knowledge and capabilities, to help fast-track them towards sustainable careers.	6-8	6-8	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Multi-artform (including film)	Workshop/wananga		
19	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE				
20	Daniel	Nagels	N/A	Te Akau Music Festival	Small boutique live electronic music and performance art festival	34	200 - 400	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Multi-artform (including film)	Creation and presentation		$5,278.86
21	Gretta	Escudeiro	N/A	Reflections - The gift exchange. A cultural journey through the lens.	There will be a community exhibition for everyone, of any age, lasting one week from the end of January to the beginning of February. The upcoming show will feature a collection of photographs and videos showcasing the culture and traditions of the Kuikuro people in the Alto Xingu region of the Amazon in Brazil. As part of the project, photographs will be showcased featuring a cultural gift exchange between six individuals residing in Hamilton and Raglan, representing diverse ethnicities, and the Kuikuro people of Brazil. These individuals were invited to select and send a gift through me to partake in the Moitara market, which takes place in the Kuikuro village. They were graciously offered this opportunity. While at the Kuikuro village, the people who chose the gifts sent by these six people gave me a gift to bring back to them.	2	30 - 40 a day	Diversity: Support the diverse artistic cultural traditions of local communities	Visual arts	Presentation only (exhibition)	$2,305.60	

22	Pamela	Kaval	N/A	Young Filmmakers Workshop	A series of 9 pop-up book programs promoting Raglan local writers, illustrators and publishers combined with workshop talks, events and artists in residence program.	31	5400	Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts	Multi-artform (including film)	Creation and presentation	$3,330.00	
23	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE	NOT ELIGIBLE				
24	Evelyn	Shead	Friendship House Huntly	Creative Huntly - The shortfall	We aim to deliver a 6 week Raku Clay, 8 week Toi Maori series, 8 week Still life series and 9 other workshops to expose our community to a variety of artforms. Some of these will be displayed in the community and we are running other classes as well over the first half of 2024. these are just the last few we require funding for.	149	400+	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Multi-artform (including film)	Creation and presentation	$4,130.66	
25	Lauren	Hughes	Toi Ako Artspace @ Te Kauwhata Community House	Waerenga Creative Car Rally	A fun family event inviting people to participate in a range of arts experiences across Waerenga and districts	200	200	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Multi-artform (including film)	Creation and presentation	$4,188.00	
26	Jane	Crosbie	N/A	North Waikato Sustainable Art Festival	Hold an inaugural art festival that promotes sutainability by focusing on harakeke in 2023 as a sustainable art material, in particular demonstrating with pride that Maori Arts forms such as Raranga are 100% sustainable art practises.	We anticipate 20 students per day. But it's possible more students may become involved as they hear about it. The workshops will be minimal cost to students who wish to participate.	Possibly hundreds over the 2 days the festival takes place	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Nga toi Maori	Creation and presentation		$2,000.00
27	Evelyn	Shead	Friendship House Huntly	Art in the Park Huntly	Art in the Park festival with live entertainment, a craft market and interactive art stations for the community to engage in.	200	600	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Multi-artform (including film)	Creation and presentation		$8,000.00
28	Rodger	Gallagher	Raglan Community Arts Council Inc.	Raglan Film Festival 2023/24	Raglan Film Festival for the Raglan Whaingaroa community 2023/24 supported by additional technical workshops for all ages participating who are submitting films for the awards evening.	80-100	500++		Multi-artform (including film)	Creation and presentation		$9,641.00
29	Evelyn	Coulson	N/A	Circus residency for 'The Travelling Domestics' show	Three full residency day sessions for show development to present in Raglan and Hamilton.	3	1000 (when it's taken to the festival)	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Theatre	Creation only	$2,052.50	
30	Mel	Libre	N/A	B ORIG SONGWRITING WORKSHOP	The project is about creating new songs using either in Bisaya or English languages. The resource persons will lecture of the basic concepts of songwriting. The participants will then compose new songs which will be critiqued by the resource persons. The completed songs will be performed before the participants and guests.	10	50	Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities	Music	Creation and presentation	$900.00	
											$65,945.07	$24,919.86

creative nz COMMUNITIES

Creative Communities Scheme

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

Assessors Guide

2019 - 2022

Updated July 2020

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

FRONT COVER

NZ Ukulele Festival Trust

New Zealand Ukulele Festival

The guide includes:

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

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

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

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

You can also access the contents of the Assessors Guide on the Creative Communities Online Hub at

http://ccs.creativenz.govt.nz/help

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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[1] projects under the following art forms: craft/object arts, dance, inter-arts, literature, Māori Arts, multi-artform (including film), music, Pacific Arts, theatre and visual arts.

About Creative New Zealand and our partnership with local councils

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

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

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

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

Funds and funding rounds

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

- a base grant 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[2] holds **at least two and a maximum of four** funding rounds each year. In some districts, where the amount to be allocated is very small, Creative New Zealand allows for just one funding round to be run per year.

Assessment committees

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

1 See Glossary for definition of arts

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

2. Assessment committees

Role of assessment committees

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

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

Other functions of committee members include:

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

Membership and make-up of assessment committees

Council committee, sub-committee or community committee?

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

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

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

Size of the committee

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

Who sits on the committee

Each assessment committee consists of:

Representation from local councils and community arts councils

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

Community representatives

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

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

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

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

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

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

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

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

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

Term of membership

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

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

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

Chairperson

Each year the assessment committee should elect a chairperson.

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

Management of committee meetings

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

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

Dealing with conflicts of interest

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

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

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

Direct conflicts of interest

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

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

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

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

Indirect conflicts of interest

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

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

Alternatively, the applicant can withdraw the application.

Perceived conflicts of interest

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

Immediate family, and governance or commercial relationships

Committee members must declare a conflict of interest if:

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

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

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

Other relationships

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

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

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

Recording conflicts of interest

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

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

Creative New Zealand support available to assessors

Meetings and workshops

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

Advice

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

3. Eligibility requirements and funding criteria

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

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

Eligibility requirements for CCS

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

- The applicant
  - if the applicant is an individual they must be a New Zealand citizen or permanent resident; if the application is from a group or organisation, they must be based in New Zealand
  - if the applicant has already received funding from CCS for another project, they must have completed a satisfactory Project Completion Report for the other project before they can make another application, unless the other project is still in progress.
- The application form
  - the application must be on the standard application form provided by Creative New Zealand for the scheme
  - the declaration must be signed.
- The proposed project or proposal
  - must have an arts[3] focus
  - must have identified one of the three funding criteria (see below)
  - must take place within the city or district where the application is made
  - must not have begun before any CCS funding is approved[4]
  - must not already have been funded through Creative New Zealand's other funding programmes
  - must be scheduled to be completed within 12 months after funding is approved.

Funding criteria for CCS

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

- Access and participation
- Diversity
- Young people.

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

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

3 See Glossary for definition of arts

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

Access and participation

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

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

Diversity

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

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

Young people

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

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

Costs that can be funded

The types of costs that can be funded include:

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

Projects that can't be funded

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

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

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

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

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

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

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

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

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

> **Facilities, eg:**

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

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

Specific costs that can't be funded

> ongoing administration and service costs (such as salaries) that aren't related to a specific project[5]

> 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

> the paying off of accumulated debt or debt servicing

> buying existing artworks for collections held by, for example, councils, museums, galleries, community groups or individuals.

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

Creative Communities Scheme and schools

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

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

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

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

What schools activity can CCS support?

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

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

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

Test examples for school projects:

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

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

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

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

Support under other Creative New Zealand funding programmes

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

Information about the other funding opportunities we provide is available on our website: www.creativenz.govt.nz

4. The assessment process

Key guidelines for assessors

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

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

Stages of the assessment process

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

1. Checking eligibility requirements (Administrator) – the CCS administrator checks that the application is eligible to be considered by the assessment committee.
2. Distributing applications to assessors (Administrator) – the CCS administrator distributes all the eligible applications to the individual assessors.
3. Applying the Assessment Scale (Individual assessors) – the assessors mark each application against the Assessment Scale, using the Application Marking Sheet to record a mark out of 20. They then return these marks to the administrator.
4. Creating a ranked list (Administrator) – the CCS administrator collates the assessors' marks and creates a ranked list of all applications, from the highest marked to the lowest.
5. Prioritising applications and allocating funding (Assessment committee) – the assessment committee meets to discuss the applications and decide which should have priority for funding.
6. Notifying the applicants (Administrator) – the CCS administrator notifies each applicant in writing of the assessment committee's decision about their application.

Funding criteria

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

Applying the Assessment Scale

Number of assessors per application

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

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

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

Your administrator will provide you with:

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

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

How the Assessment Scale works

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

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

The five assessment areas

Area 1 The idea / Te kaupapa

What is it the applicant wants to do?

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

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

Area 2 The process/Te whakatutuki?

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

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

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

Area 3 The people/Ngā tāngata

Who is involved?

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

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

Area 4 The criteria/Ngā paearu	
How will the project deliver to the selected criterion?	
Give a mark based on how well the proposed project will deliver to the selected criterion.	
4	The project has the potential to deliver exceptional results under the selected criterion.
3	The project has the potential to deliver strong results under the selected criterion.
2	The project has the potential to deliver limited results under the selected criterion.
1	The project has the potential to deliver minimal or no results under the selected criterion.

Area 5 The budget/ Ngā pūtea	
How much will the project cost?	
Give a mark based on your assessment of how strong the proposed project's financial information is and how reliable its budget is.	
4	The financial information, including the budget, is realistic, complete and accurate.
3	The financial information, including the budget, is mostly complete, realistic and accurate.
2	The financial information, including the budget, is incomplete and only partly realistic and accurate.
1	The financial information, including the budget, is unrealistic and/or incomplete and/or inaccurate.

Prioritising applications and allocating funding

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

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

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

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

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

Taking a strategic approach to funding decisions

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

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

Declined applications

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

- 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 this won't risk making the project unviable.

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

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

Projects benefiting more than one council area

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

Co-operation and joint support

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

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

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

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

5. Promoting the scheme locally

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

Developing a promotion plan

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

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

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

Questions that the assessment committee might consider are:

Who needs to hear about the scheme?

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

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

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

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

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

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

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

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

Appendix 1. Glossary (explanation of words and phrases)

Arts activities

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

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

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

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

Literature: includes both fiction and non-fiction

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

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

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

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

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

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

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

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

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

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

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

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

General terms

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

Artform: one of various forms of arts practice.

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

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

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

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

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

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

Territorial authority: a district or city council.

Wānanga: a Māori term for a forum or workshop.

CCS Festival Fund – Guidance for CCS Managers

Purpose

The CCS Festival Fund is a one-off funding boost from Government, to support ***established*** festivals that celebrate the life experiences, stories, cultures, and regional identities of New Zealanders, that continue to be impacted by the effects of COVID-19 in 2023.

These funds are intended to help the sector adapt and thrive as we move away from the effects of COVID-19.

It is expected that the funds will improve **access, equity**, and **arts participation** for all New Zealanders, and provide opportunities for the development of a **resilient** and **sustainable** arts sector.

Process

CCS Festival Funds will be distributed through standard Creative Communities Scheme funding rounds.[1] Applicants can apply using the **CCS application form**, ensuring they include the word *festival* in the title or project description.

Eligibility

To apply, applicants must have delivered a festival **at least once** in the previous five years (this may include digital presentation). Applicants should include evidence of previous delivery in their application. You can request extra materials if they have not provided evidence in their initial application.

A **festival** (for the purpose of this fund) involves an **integrated programme of events** and activities featuring one or more artforms, from any cultural tradition, that takes place within a defined area or region over a designated period of time.

Timeframe

CCS Festival Funds can support eligible festivals that are delivered within 12 months of the grant notification. As this is a one-off fund, festival grants will only be distributed in your CCS funding rounds between August 2023 and May 2024.

Eligible Costs

Festivals can apply for operational, commissioning, development, and presentation costs. There is no maximum amount a single festival can apply for, but applicants should talk to you about your average CCS grants amounts, and their specific plans for this one-off fund.

Multiple applications

Festivals may only apply only once per funding round.

Assessor tips

A strong application should demonstrate how their festival:

- Celebrates the life experiences, stories, and cultures of New Zealanders
- Improves access, equity arts participation
- Provides opportunities for the development of a **resilient** and **sustainable** arts sector

Note: All standard CCS guidelines and eligibility requirements also apply to this fund

1

Details of submitter No: 1 - Vivien Nassar

Submitter:	Vivien Nassar
Submitter Address:	57 Macdonald road Glenview Hamilton 3206, New Zealand
Organisation:	ETC... Expression Through Creativity

1

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Vivien

Last name: * Nassar

Organisation:
ETC... Expression Through Creativity

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (•) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application: I would welcome the opportunity to talk about what ETC... Expression through Creativity Chartiable trust is all about.

Street Address of Venue:
(Events must take place within the Waikato District.)

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have read and signed the declaration

Name on bank account:
ETC...Expression through Creativity Charitable Trust

GST Number:

Bank account number:
[redacted]

1

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Other

Details:

How did you hear about the Creative Communities Scheme?

Social media

Please provide how you heard about the Creative Communities Scheme

---

The idea / Te Kaupapa: What do you want to do?

We wish to run a one day Music work that enables People with Disabilities the opportunity to participate and explore music. We provided 2 music tutors that work with participants to play music instruments and learn a song. The goal is to assist participants to express themselves using the creative method of music. We believe participants will have an increase in confidence and self esteem.

The process / Te Whakatukuki: How will the project happen?

2 music tutors will run a 6 hour day workshop

The Venue is at 9 Ward lane Zeal building

The people / Nga tangata: Tell us about the key people and/or groups involved.

We have a great relationship with Zeal in Hamilton and have used their venue and resources to run previous music workshops for people with Intellectual Disabilities. They were funded through DVBryant Trust. The workshops were very successful and we have a waiting list of participants who would love the opportunity to attend a workshop or program run by ETC...

People with disabilities face challenges such as social isolation, high umemployment, educational barrier, these barriers were traditionally addressed through vocational services. Vocational services existed and filled the gap by providing activities and life skills programs. Many changes have occurred in the disability sector over the years, and with the shut down of many vocational services, a gap in our community exists for many people with disabilities and their families.

Recent consultation with people with disabilties and their whanau/families by ETC...Expression Through Creativity board confirmed a need for the programs and workshops we would like to run.

Discussion with other Disability providers also confirmed that what we want to offer is needed by our Disabled community.

The criteria / Nga paearu: Tell us how this project will deliver to your selected

criterion: access and participation, diversity of young people.

1

People with Disabilities are lonely and long to find a sense of belonging in their communities. Through community participation in activities that use a Creative medium such as music , dance and any other creative medium of interest to them.

The workshops allow for a diverse range of people, young and old to express themselves and build confidence and resilience.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:
Music and Creative Therapy Workshop

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

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Artform or cultural arts practice:
Multi-artform (including film)

Activity best describes your project?
Creation and presentation

Brief description of project:

A one day Music and Creative therapy workshop for People with Disabilties.

The workshops explores music and life using Creative Therapy techniques and then hosts a space for individuals to share what they have achieved with others in the group. This may be a song, a dance, a peace of poetry or Art.

Start date:
05/10/2023

Finish date:
05/10/2023

Number of *active* participants:
10 to 15 Participants in the workshop

1

Number of viewer/audience members:
40

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Venue hire	one day venue hire Zeal	$300
Music tutor	9 hours at $45 per hour	$ 405
Creative Therapy/ Life skills Tutor	9 hours at $45 per hour	$405
Catering cost	Morning tea and lunch	$250
Administration Cost	4 hours	$200
Total Costs		$1560

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
no sales and no income of this event		
Total Income		
Costs less income	**This is the maximum amount you can request from CCS**	

ENTER amount you are requesting from Creative Communities Scheme
$1560

$ Total Cost

Total cost being sought from Creative Community Scheme
1560

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

1

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
deed
SBS New Account Number

ETC...Expression through Creativity Charitable Trust

This Deed is effective from 13 August 2021

This organisation has been formed by:

Name	Address	Occupation
Robert John Moera Mullen	5 Taniwha Street, Frankton, Hamilton	Music Tutor/Mentor
Vivien Nassar	123 Fitzroy Avenue, Fitzroy Hamilton	Community and Information Advisor
Sarah-ann Joan Edworthy	26 Edinburg Street, Hillcrest, Hamilton	Team leader

A. The parties to this Deed wish to establish a charitable trust (referred to in this document as "the Trust") for the purposes described in Clause 3 of this Deed

B. The parties to this document have agreed to contribute the sum of ten dollars each to establish the Trust.

C. The named parties have agreed to enter this Deed specifying the purposes of the Trust and will control and govern the organisation in accordance with the clauses of this document.

1. NAME

The name of the Trust is **ETC... Expression through Creativity Charitable Trust**, hereafter called 'the Trust'.

2.VALUES

- Integrity
- Accountability
- Social Justice
- Creativity
- Cultural Competence – in line with the three Treaty of Waitangi Principles, those being Protection, Partnership and Participation

VISION

A space that fosters creative expression for everyone.

MISSION

To mentor creative expression by assisting individuals to find their sense of belonging so they can contribute to their chosen community.

3. PURPOSES/OBJECTS

The purpose of the organisation will be charitable and specifically will be welcoming of all community members particularly those who identify as having a disability.

RM

VN

To operate a Creative Space where community members particularly people with disabilities meet and explore their creative abilities through multiple mediums, assisting them to find their sense of belonging within their chosen community.

3.1 To establish and maintain a creative space and provide programmes that allow community members who identify as having a disability the opportunity to enhance their creative abilities through music, dance, and hospitality opening gateways to social engagements and employment.

3.2 To do all such things as are incidental or conducive to the attainment and furtherance of the above objects and any other charitable purposes under New Zealand law, which the Trust deems desirable.

4. ACTIVITIES LIMITED TO AOTEAROA/NEW ZEALAND

The activities of the Trust will be limited to Aotearoa/New Zealand.

5. OFFICE

The office of the Trust will be in such place in Aotearoa/New Zealand as the Trustees determine.

6. THE GOVERNANCE BOARD

6.1 The Governance Board will comprise of no less than three (3) and no more than five (5) Trustees.

6.2 The persons named in this deed shall be appointed as the first Trustees and every such future appointment, replacement or revocation of appointment shall be in writing.

6.2.1 Trustees will be appointed by existing board members through a mutually agreed process.

6.2.2 All potential Trustees must share the values of Integrity, Accountability, Social Justice, Creativity, Cultural Competency in line with the three Treaty of Waitangi Principles, those being Protection, Partnership and Participation.

6.3 The signatories to this Deed will be the first Governance Board. The Trustees will elect from among themselves a chairperson. A secretary and a treasurer will also be appointed from among themselves or from non-trust members as appropriate to the skills required. An election of office-bearers will be held at the first meeting of the Governance Board following the execution of this Deed and whenever a vacancy occurs. The positions of Secretary and Treasurer may be combined. The contact officer will also be determined at this meeting.

RM

V.N

The Roles of Office Holders

CHAIRPERSON
The Chairperson will be responsible for chairing all meetings and to ensure the smooth and effective running of all meetings.

THE SECRETARY
The Secretary will:

- Notify members of the Trust of each meeting of the Trust and give all such notices as may be required by these rules.
- Record the minutes and attendance of members of the Trust at all meetings.
- Hold the Trust records, documents, and books except those required for the Treasurer's function.
- Receive and reply to correspondence as required by the Trust.
- Complete any other reasonable request in relation to the affairs of the Trust as required.

THE TREASURER
The Treasurer will:

- Keep proper accounting records of the Trust 's financial transactions to allow the financial position of the organisation to be readily ascertained.
- Provide a financial report at each monthly meeting which includes bank account reconciliations, budget expectations and forecasts.
- Provide financial information to the Trust as it so determines.
- Prepare and/or assist in the preparation of annual financial statements for presentation at each Annual General Meeting. These statements should be prepared in accordance with the Trust accounting policies.

THE CONTACT OFFICER

The Contact Officer will:

- Be responsible for completing the Annual Return as required by the Charities Services.
- Advise the Charities Services of any rule changes.

6.4 The Chairperson of the Governance Board shall hold office for a term of two years and be eligible for reappointment under clause 6.3. The Chairperson shall be appointed at the first meeting of the Governance Board in each financial year.

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6.5 A person will immediately be stood down or cease to be Trustee when she or he resigns in writing, dies, is declared bankrupt or be found to be a mentally disordered person on a Compulsory Treatment Order (CTO) within the meaning of the Mental Health (Compulsory Assessment Treatment) Act 1992 or subsequent enactment provided. However, for those deemed to be mentally disordered under the Mental Health Act, should they become well again (and the CTO is revoked within six months of it being issued), the person shall be deemed to have been reinstated to their former role within the organisation if they so wish.

6.6 The Governance Board will have the power to fill any vacancy that arises within itself or to appoint any additional trustees subject to clause 6.1.

6.7 The Governance Board may continue to act notwithstanding any vacancy, but if their number is reduced below the minimum number of trustees as stated in this Deed, the continuing trustee/s may act for the purposes of:

(a) increasing the number of Trustees to that minimum, and/or

(b) satisfying any legal requirements with the aim of maintaining the charitable status of the Trust until the number of Trustees is increased to that minimum, but no other purpose.

6.8 The Governance Board may, by a motion decided by a two-thirds (2/3) majority of votes, terminate a person's position as a Trustee and member of the Governance Board, if it believes that such action is in the best interests of the Trust.

6.9 The name of the Board will be **ETC... Expression through Creativity Charitable Trust**

7. MEETINGS: GOVERNANCE BOARD

7.1 The procedure for Governance Board meetings will be as follows:

7.1.1 A quorum will be at least half of its members.

7.1.2 If a Trustee, including an office-bearer, does not attend three (3) consecutive meetings of the Governance Board without leave of absence that member may, at the discretion and on decision of the Governance Board, be removed as a Trustee, and/or from any office of the Trust which she or he holds.

7.1.3 All questions will if possible be decided by simple majority. In the event that a majority cannot be reached then the motion/remit/resolution shall be lost.

Trustees may vote in several ways:

(a) At a meeting in person a resolution put to the vote will be decided by show of hands.

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(b) A meeting of the Governance Board may be held by means of audio, or audio-visual communication by which a quorum of Board members participating can simultaneously hear each other throughout the meeting. In such meeting voting will be decided by voices.

(c) A written resolution or email discussion signed by all the Trustees will be as valid and effectual as if it had been passed at a meeting of the Trustees. Any such resolution may consist of several documents in like form each signed by one or more Trustees.

7.1.4 In the absence of the Chairperson, the Governance Board will elect a person to chair the meeting from among the Trustees present.

7.1.5 It is recognised from time to time that proxy voting may be required in extraordinary circumstances. If any vote-holder is unable to attend a meeting they are to notify the Chairperson one day prior to the date of the meeting with the reasons why they cannot attend the meeting in person. Proxy voting is only permitted on the prescribed form and must be received via post or e-mail by the Secretary one day prior to the meeting date at which the vote will take place.

7.2 The Governance Board will meet a minimum of four (4) times every year. Meetings may be held in person or by any other means of communicating as decided on by the Governance Board from time to time. The Secretary will ensure that all members of the Governance Board are notified of the meeting, either verbally or in writing, no later than one week before the meeting date.

7.3 The Governance Board may hold public meetings to inform the public of the Trust's activities. Such meetings will be held from time to time as the Governance Board may decide.

7.4 The Secretary will ensure that minutes are kept of all meetings of the Governance Board and any subcommittees, which will be available to any member of the Trust and which, for each meeting of the Governance Board, will record:

7.4.1 the names of those present;

7.4.2 all decisions made by the Governance Board; and

7.4.3 any other matters discussed at the meeting.

7.5 Other than as prescribed to the contrary in this Deed the Trustees shall have power to regulate their own proceedings as they think fit.

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SPECIAL and GENERAL MEETINGS

7.6 The governance Board or any member thereof may request a Special or General Meeting at any time by giving written notice to the Secretary stating the reasons for requesting a Special or General Meeting.

7.6.1 The Secretary or delegated agent will give notice of a Special General Meeting no later than seven days after receiving the request.

7.6.2 The Special General Meeting will take place no later than 10 days after the giving of such notice referred to in clause 7.2 hereof.

7.6.3 The Notice for a Special General Meeting of the Trust will include the reasons for calling the meeting.

ANNUAL GENERAL MEETINGS

7.7 The Annual General Meeting of the Trust will be held each year not more than four months after the end of the financial year.

The business of the Annual General Meeting will include:

7.7.1 Financial Report.

7.7.2 The Chairperson's Report.

7.7.3 The Manager's Report (if applicable).

7.7.4 The Financial reviewer report or financial review

7.7.5 The election of the following office bearers, all of whom must be members of the Trust Board:
Chairperson
Contact Officer

The election of the Treasurer and Secretary, who may or may not be members of the Trust Board

The appointment of an appropriate qualified person to review the accounts.

8. POWERS

The Governance Board will at all times, act in the best interests of the organisation, to enable them to act appropriately, in addition to the powers provided by the general law of New Zealand or contained in the Trustee Bill 2019 (if applicable), the powers which the Governance Board may exercise in order to carry out its charitable purposes are as follows:

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8.1 To use the funds of the Trust as the Governance Board thinks necessary or expedient in payment of the costs and expenses of the Trust, including the employment and dismissal of professional advisors, agents, officers and staff, according to principles of good employment and the Employment Relations Act 2000 or any subsequent enactment;

8.2 To purchase, take on, lease or in exchange or hire or otherwise, acquire any real or personal property and any rights or privileges which the Governance Board thinks necessary or expedient in order to attain the purpose of the Trust and to sell, exchange, let, or lease, with or without option of purchase or, in any other manner, dispose of such property, rights or privileges;

8.3 To invest surplus funds in any way permitted by law for the investment of Charitable Trust, funds and upon such terms as the Governance Board thinks fit;

8.4 To borrow or raise money from time to time with or without security and upon such terms as to priority or otherwise as the Governance Board thinks fit; and

8.5 To do all things as may from time to time be necessary or desirable to enable the Governance Board to give effect to and attain the charitable purposes of the Trust.

9. INCOME, BENEFIT OR ADVANTAGE TO BE APPLIED TO CHARITABLE PURPOSES

9.1 Any income, benefit or advantage will be applied to the charitable purposes of the Trust.

9.2 No Trustee or any person associated with a trustee shall participate in or materially influence any decision made by the Governance Board in respect of any payment to, or on behalf of, that trustee or any associated person of any income, benefit or advantage whatsoever.

Any such income paid shall be reasonable and relative to that which would be paid in an arm's length transaction (being the open market value).

9.3 The provision and effect of this clause shall not be removed from this Deed and shall be implied into any document replacing this Deed.

10. POWER TO DELEGATE

10.1 The Governance Board may from time to time appoint any committee and person/s and may delegate any of its powers and duties to any such committee or to any person. The committee or person may, without confirmation by the Governance Board, exercise or perform the delegated powers or duties in the

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same way and with the same effect as the Governance Board could itself have done.

10.2 Any committee or person to whom the Governance Board has delegated powers or duties will be bound by the terms of the Trust and any terms or conditions of the delegation set by the Governance Board.

10.3 The Governance Board will be able to revoke such delegation at will, and no such delegation will prevent the exercise of any power or the performance of any duty by the Governance Board.

10.4 Any person who is appointed to be a member of any such committee, or to whom such delegation is made, does not need to be a member of the Governance Board.

11. FINANCIAL ARRANGEMENTS

11.1 The financial year of the Trust will be from 1 July to 30 June.

11.2 At the first meeting of the Governance Board in each financial year, the Board will decide by resolution the following:

11.2.1 How money will be received by the Trust.

11.2.2 Who will be entitled to produce receipts for reimbursement of costs associated with organisation activities.

11.2.3 What bank accounts will operate for the ensuing year, including the purposes of and access to accounts.

11.2.4 Who will be allowed to authorize the payments and the names of signatories.

11.2.5 The policy concerning the investment of money by the Trust, including what type of investment will be permitted.

11.3 The Treasurer will ensure that true and fair accounts are kept of all money received and expended by the Trust.

11.4 The Governance Board are wholly responsible to ensure that true and full records will be kept, inclusive of all receipts, credits, payments, and liabilities.

11.5 The annual accounts will, if required by the Governance Board, be reviewed or audited by an appropriately qualified person appointed by the Board. The accounts will be kept at the Trust offices or such other place as the Governance Board see fit and will always be open to the inspection of the Governance Board.

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12. CHARITABLE TRUST

12.1 The Governance Board may at any time after the execution of this document apply to the Charities Services or subsequent entity for registration as a charitable entity under the relevant NZ legislation.

12.2 The Governance Board may, after the execution of this document apply for incorporation and the Governance Board are authorised to make such application on behalf of the Trust.

13. MEDIATION & ARBITRATION

13.1 Any dispute arising out of or relating to this Deed may be referred to mediation, a non-binding dispute resolution process in which an independent mediator facilitates negotiation between parties. Mediation may be initiated by either party writing to the other party and identifying the dispute which is being suggested for mediation. The other party will either agree to proceed with mediation or agree to attend a preliminary meeting with the mediator to discuss whether mediation would be helpful in the circumstances. The parties will agree on a suitable person to act as mediator or will ask the Arbitrators' and Mediators' Institute of New Zealand Inc. to appoint a mediator. The mediation will be in accordance with the Mediation Protocol of the Arbitrators' and Mediators' institute of New Zealand Inc.

13.2 The mediation shall be terminated by

13.2.1 The signing of a settlement agreement by the parties; or

13.2.2 Notice to the parties by the mediator, after consultation with the parties, to the effect that further efforts at mediation are no longer justified; or

13.2.3 Notice by one or more of the parties to the mediation to the effect that further efforts at mediation are no longer justified; or

13.2.4 The expiry of sixty (60) working days from the mediator's appointment, unless the parties expressly consent to an extension of this period.

13.3 If the mediation should be terminated any dispute or difference arising out of or in connection with this Deed, including any question regarding its existence, validity or termination, shall be referred to and finally resolved by arbitration in New Zealand in accordance with New Zealand law and the current Arbitration Protocol of the Arbitrators' and Mediators' Institute of New Zealand Inc. The arbitration shall be by one arbitrator to be agreed upon by the parties and if they should fail to agree within twenty-one (21) days, then to be appointed by the President of the Arbitrators' and Mediators' Institute of New Zealand Inc.

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14. TRUSTEE LIABILITY

It is declared that:

14.1 The Governance Board are liable only in respect of the money and securities they receive, or which, but for their own acts, omissions, neglects, or defaults they would have received.

14.2 The members of the Governance Board are each answerable and responsible respectively only for their own acts, receipts, omissions, neglects and defaults and not for those of each other, or of any banker, broker, auctioneers, or other person with whom, or into whose hands, any Trust/Organisational money or security is properly deposited or has come;

14.3 No Governance Board member shall be liable personally for the maintenance, repair, or insurance of any charges on any property belonging to the Trust;

14.4 No Governance Board member shall be liable for any loss unless such loss is attributable:

14.4.1 To his or her own dishonesty; or

14.4.2 To the wilful commission by him or her of an act known by him/her to be a breach of trust.

14.5 No Governance Board member shall be bound to take any proceedings against a co-Board member for any breach or alleged breach of trust.

14.6 The Governance Board members shall be indemnified against all costs, charges, losses, damages, and expenses sustained or incurred by them or in or about the execution and discharge of their office or in or about any claim, demand, action, proceeding or defence at law or in equity in which they may be joined as a party.

15. COMMON SEAL

The Common Seal of the Trust will be kept in the custody and control of the Secretary, or such other delegated person appointed by the Governance Board. When required, the Common Seal will be affixed to any document following a resolution of the Governance Board and will be signed by the Chairperson (or a Governance Board member acting as the Chair) and one other Governance Board member so authorised.

16. VARIATION OF DEED

16.1 The Governance Board may make alterations or additions to the terms and provisions of this Deed provided that no such alteration or addition shall:

16.1.1 Detract from the exclusively charitable nature of the Trust or

16.1.2 Result in the distribution of its assets on winding up or dissolution for any purpose that is not exclusively charitable; or

16.1.3 Remove the provision or effect of Clause 9 of this Deed

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16.2 Every such approved alteration or addition shall be registered with the Registrar of Societies and/or the Charities Services or their successors.

17. DISPOSITION OF SURPLUS ASSETS

On the winding up of the Trust, or on its dissolution by the Registrar or Charities Services, all surplus assets, after the payment of costs, debts and liabilities will be given to other charitable organisations within Hamilton New Zealand within 12 months of de-registration as the Governance Board will decide. If the Trust is unable to make such a decision, the surplus assets will be disposed of in accordance with the directions of the High Court of NZ, pursuant to section 27 of the Charitable Trusts Act 1957 or any relevant or subsequent legislation.

18. MATTERS NOT STATED

18.1 If any matter is not provided for in these rules, the Governance Board shall have the power to deal with it.

18.2 The Governance Board shall have the sole authority to interpret these rules. The decision of the Governance Board on any question or interpretation or on any matter affecting the Trust not provided for in these rules, shall be final and binding on all members.

This Deed has been executed and witnessed by:

1. Trustee name **Robert John Moera Mullen**

Signature _____

as Trustee in the presence of witness: _____

Full Name of Witness: Karen Jane Stockmann

Occupation: Community Advisor

Residential address: 803 Mahoe St
TE AWAMUTU.

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2. Trustee name **Vivien Nassar**

Signature

as Trustee in the presence of witness:

Full Name of Witness: Karen Jane Stockmann

Occupation: Community Advisor

Residential address: 803 Mahoe St
TE AWAMUTU

3. Trustee name **Sarah-ann Joan Edworthy**

Signature

as Trustee in the presence of witness:

Full Name of Witness: Karen Jane Stockmann

Occupation: Community Advisor

Residential address: 803 Mahoe St
TE AWAMUTU

"I hereby certify that this is a correct copy of the trust deed
or rules of the **ETC.... Expression through Creativity Charitable Trust**

Full Name: Holly Snape

Signed:

Date: 13.08.21

JUSTICE OF THE PEACE FOR NEW ZEALAND J.P.

Holly Snape, JP
#7152
HAMILTON
Justice of the Peace for New Zealand

4 July 2022

ETC..EXPRESSION THROUGH CREATIVITY CT
ETC..EXPRESSION THROUGH CREATIVITY CHARITABLE TRUST
5 TANIWHA STREET
FRANKTON
HAMILTON 3204

Dear Trustees

STAR Transactional Account - 031369 0568952 00 - STAR Transactional Account

Thank you for choosing an account with SBS Bank. Our products are designed to give you the ease and flexibility you need to manage your money on an everyday basis.

Please find details of your new SBS Bank account listed below:

- Opening Balance **$0.00**

Please ensure you have read and understand the conditions which have been provided to you in the following documents:

- Southland Building Society General Terms and Conditions

Please call us on 0800 727 2265 or pop into any branch of SBS Bank if you have any queries about your account, or simply want to talk to us at any stage.

Kind regards

ANNA MARTIN
BRANCH MANAGER

0800 727 2265, www.sbsbank.co.nz
PO Box 835, Invercargill 9840, New Zealand

Details of submitter No: 2 - Shona Butchart

Submitter:	Shona Butchart
Submitter Address:	5 Stewart Street, Raglan 3225, New Zealand
Organisation:	Raglan Community Arts Council Inc.

2

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Shona

Last name: * Butchart

Organisation:
Raglan Community Arts Council Inc.

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (•) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Raglan Community Arts Council Inc.

GST Number:
55 079 161

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Middle Eastern/Latin American/African
Other

Details:

How did you hear about the Creative Communities Scheme?

Word of mouth

Please provide how you heard about the Creative Communities Scheme

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The idea / Te Kaupapa: What do you want to do?

Provide after school art classes for Tamariki. Support and encourage young artists in Whaingaroa to develop their creativity using various art mediums via collage, sculpture, drawing and painting techniques – although there are many opportunities for tamariki who are interested in performing arts and sports, this is the only programme available for those who are interested in the arts (there have been occasional painting-based programmes). Tamariki are exposed to a wide variety of mediums in an environment which aims to engage participants and spark creativity through a themed programme encompassing multiple elements.

The process / Te Whakatukuki: How will the project happen?

Two art work streams after school with Term 1 and Term 2 as outlined below:

Term 1 Theme – Plant Magic: 3.30pm – 5pm Mondays 12 February – 8 April 2024 and Thursdays 15 February – 4 April 2024.

Students will be inspired by the variety of plant life around us and in art history. We will consider the magic of seed growing and create some pattern drawings inspired by seed and seed pod shapes from fluffy dandelions to chunky beans and spiralling sunflower heads. The raised beds at the old school will allow us to try sowing a few seeds ourselves donated by our local seedsavers who will give a talk to the young artists focussing on visual identification of types of seeds.

The young artists will try their hand at solar dyeing plant-based fabric with common plant materials like onion & avocado skins and harakeke seed pods – this process is slow and unpredictable – all part of the fun!

We will look at the art of the surrealists (including surrealist plant drawings) and try our hand at Picture Consequences with written descriptions – based on the surrealist game Exquisite Corpse where a group create an image collectively. Pastels will give vivid colour and texture to these creations.

After creating a design based on a real or imagined animal the young artists will create a clay chia seed pet sculpture which links back to our starting point of seeds – textured unglazed clay is the perfect surface for this.

We will exhibit the work created at the end of term, promoted with posters, local newspaper listings etc as we do for adult exhibitions.

Term 4 Theme: Matariki 3.30pm – 5pmMondays 6 May – 1 July 2024. Thursdays 9 May – 27 June 2024.

This term we will be acknowledging the arrival of Matariki at the end of June. The stars of Matariki are frequently represented as persons – we will be looking at a variety of images, how and whether they relate to Māori art styles – what features create those styles?

Each star has a connection to the natural world which is represented in various ways in art and these will also be of interest. The young artists will use this learning to design and draw their own interpretation for a plaque representing one of the stars and attaching items which link to that star – perhaps fresh water creatures for Waitī or birds and tree fruit for Tupuārangi. Depending on skill level these items may be cut outs or 3d.

We will also be inspired by stars more generally and make our own cosmic paintings using watercolours and salt, augmented when dry with pen details – this interesting technique can create starry skies or clouds of nebula depending on which salt and how wet the paper is, which will be interesting to experiment with.

To complete the programme young artists will make origami star decorations for their homes.
We will hold a exhibition at the end of term for young artists, friends, family and the public to enjoy.

The people / Nga tangata: Tell us about the key people and/or groups involved.

Each term will involve 20 students per term with 40 young artists participating over the two terms. Art tutors and additional helping hands ensure child/adult ratio compliance is maintained and every child is fully supported. A celebration will take place in week 8 end of term, which will involve whānau, tutors and friends and include an exhibition of work in the Old School Arts Centre which is open to the public. We have an anonymous community donor who sponsors two placements (four in total) over the two terms. Selection of our four placements involves the local school community social workers who put us in contact with the caregivers of young artists who wish to participate in our art workshops to enable registration to take place. The Clay Shed is also sponsoring 2 children per term, selected with the help of the Food Bank/Surfside Church.

The criteria / Nga paearu: Tell us how this project will deliver to your selected

criterion: access and participation, diversity of young people.

In this high-quality intensive programme our young artists are given guidance by experienced tutors and community advisors, which include mentoring and sharing knowledge of art, nature and cultural aspects. The workshops provide an all-inclusive, accessible and safe creative environment for children to create art based on relevant art themes celebrating individual experience, diversity and te taiao. This is an important opportunity to be in a space where art and creativity are valued and tamariki will benefit from this experience now and in the future. Planning and staging gallery exhibitions of their work will introduce young artists to the conventions of exhibitions, such as specifying media used in each piece, which will further their appreciation of other works they may see exhibited.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:

After-school Young Artist Workshops Term 1/Term 2 2024

Funding criteria:

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

Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts

Artform or cultural arts practice:
Visual arts

Activity best describes your project?
Creation and presentation

Brief description of project:
Four after-school programmes combining sketching, painting, poetry, design and sculpture for children age 5-12

Start date:
12/02/2024

Finish date:
01/07/2024

Number of *active* participants:
40

Number of viewer/audience members:
200+

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Tutor fees	Art tutors @ $35/hour - 23 hours per workshop, 2 workshops per term, 4 workshops + 92 hours	3220
Tutor's assistant koha	Helping Hand for each workshop session 32 x $30	960
Venue hire	Raglan Old School community hire rate 32 bookings @ $40 per hire	1113.04
Materials	Glazes, firing costs, clay, paper, origami paper, salts, chia	$712.41
Portion of materials previously purchased	!/2 cost of watercolours, pens and brushes, 1/3 cost of pastels - previously purchased invoices attached	$59.20
LGL database and website	Developing online form, creating website content 4 hours @ $30 (2 terms)	$120
Registrations and communications	Processig registrations and payments, ongoing commuication with caregivers and school, co-ordinate exhibition and collection of work 40 hours @ $30 (one hour per young artist)	$1200
Programme planning	Tutor meetings, programme planning and content, reporting 12 hours @ $30 (2 terms)	$360
Marketing	Social media, mailchimp, graphic design poster, newspaper advertising 4 hours @ $30 (2 terms)	$120
RCAC systems & processes	Use of RCAC systems and processes at 25 % of total tutor fees, wages	$1255
Food	healthy after-school snack to support learning $3 x 32 sessions	$96
Total Costs		$9215.65
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Participant contribution	Student fees 6 students per class = 24 students total @ $100 each	$2400
Participant contribution	Student fees 2 students per class = 8 students total @ sibling rate $91.30 each	$730.40

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Sponsored places	anonymous targeted donation to support fees-free attendance for 1 student per class - 4 students total	$460
Whare Uku sponsored places	Donation by Whare Uku to support fees-free attendance for 1 student per class - 4 students total	$460
Art sale	sale of art work by students - 2 totem poles @ $280	$560
Whare Uku contribution to tutor fees	Donation by Whare Uku to support increased pay rate for tutors and Helping Hands	$1420
Volunteer support - expert	Local artists/experts talk/demo to inspire young artists	$0
Volunteer support - kiln	RCAC member time - 2 hours	$0
Volunteer support - mentoring tutors	RCAC member time - 2 hours per tutor, 4 hours total	$0
Seasonal fruit	Koha from RCAC members and young artist whaanau of homegrown feijoas, oranges etc when available	$0
Total Income		$6030.4
Costs less income	**This is the maximum amount you can request from CCS**	$3185.25
ENTER amount you are requesting from Creative Communities Scheme		$3185.25

$ Total Cost

Total cost being sought from Creative Community Scheme
3185.25

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
04/22	Creative Raglan Strategic Planning Workshop	$675	Yes
04/22	2022 Raglan Film Festival	$1840	Yes
04/22	2022 T3/T4 Afterschool multimedia workshop series	$2000	Yes
04/22	Matariki programme of events	$2000	Yes
04/22	Live & Local music programme	$4000	Yes
10/22	T1/T2 2023 Young Artists	$1400	In progress
10/22	Clay Fest	$438	Yes
10/22	Artist Talks	$800	Project not completed
04/23	Raglan Ukulele Festival	$1000	Project not completed
04/23	Raglan Arts weekend	$3917.38	Project not completed
04/23	T3/T4 2023 Young Artists	$1752	Project not completed
04/23	Live & Local music programme	$2200	Project not completed
04/23	Matariki Celebrations	$1989	I progress

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

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Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
230811-Reserves-Policy
Clay Shed materials Quote
INV987674 watercolours
Office Max
Quote QU0036 office costs
Quote QU0040 - room hire
salt chia quote
Raglan Community Clay Shed Quote for Materials T1T2 2024
Spotlight fabric
tutor quote Arlene T1T2 2024

2

File
tutor quote Belinda T1T2 2024
belinda receipt 1

Reserves Policy:

Most money held is tagged. It is either held for a specific purpose (Creative Communities Scheme, Norah Howell Trust, COGS, Trust Waikato and WEL Energy Trust) or held on an umbrella basis for groups such as Clay Shed, Art to Wear, or the Youth Arts Fund.

We are holding donations and grants for installing a lift in the Creative Space building. The COGS and Trust Waikato wages/ operating costs will be used in the coming months. Some money is held for operational purposes/ current liabilities such as annual leave provision, income/expenditure fluctuations and for PAYE/ GST.

11th August 2023

Raglan Community Clay Shed
Supplier of Clay and Art Materials to the Raglan Community
5 Stewart St
Raglan 3225
Clay Shed Coordinator Susanne Giessen-Prinz - 0274290480

Young Artist Workshops Term 1 & Term 2 2024

Quote for Materials Valid till 08.02.2024

Item	**Quantity**	**Unit cost exc GST**	**Total ex GST**
Bags of clay	6	$33	$198
Firing costs	4	$43.48	$173.92
Food-safe paintable glazes	6	$49.56	$297.39
Glaze technician to create glazes	2 hours	$30	$60
Total exc. GST			$729.31
GST			$109.40
Total inc. GST			**$838.71**

Your Order Details

$53.43
Plus GST - $8.01
Total - $61.44

Being Entered

Order Details

Order Date: 10/08/2023
Warehouse Code: BOAH (Auckland DC Highbrook)

Delivery Address

Cartridge Paper A3 100gsm White, Pack of 250
Code: 2812061

In Stock

Order Qty	Unit Description	Item Price	Line Price	Shipped Amount
2	PACK	$19.43	$38.86	$0.00

OfficeMax 127x127mm 80gsm Assorted Colours Kinder Paper Squares, Pack of 360
Code: 1259520

In Stock

Order Qty	Unit Description	Item Price	Line Price	Shipped Amount
1	PACK	$14.57	$14.57	$0.00

Subtotal (ex GST)	**$53.43**
Plus GST	$8.01
Total (inc GST)	**$61.44**

DRAFT QUOTE

After School Art Classes

Date
10 Aug 2023

Expiry
10 Nov 2023

Quote Number
QU-0036

GST Number
55-079-161

Raglan Community Arts Council Inc.
5 Stewart Street
Raglan 3225
Waikato
NEW ZEALAND

Quote for office work

Work to be undertaken by Old School Arts Centre employee @ $30 per hour

Description	Quantity	Unit Price	Amount NZD
Registration database/online form programming, website work	4.00	30.00	120.00
Processing registrations and communications	40.00	30.00	1,200.00
Marketing	4.00	30.00	120.00
Meetings and planning, reporting to funders	12.00	30.00	360.00
Contribution to overhead costs @ 25% of total tutor fees and wages	1.00	1,255.00	1,255.00
		TOTAL NZD	**3,055.00**

2

QUOTE

After School Art Classes

Date
7 Aug 2023

Expiry
6 Sep 2023

Quote Number
QU-0040

Reference
Shona - room hire

GST Number
55-079-161

Raglan Community Arts Council Inc.
5 Stewart Street
Raglan 3225
Waikato
NEW ZEALAND

After School Arts Classes

Room hire Term 1 & Term 2 2024

Description	Quantity	Unit Price	Amount NZD
Room Hire for class Term 1 2024 - Mondays 3pm - 6pm 12/02, 19/02, 26/02, 4/03, 11/03, 18/03, 25/03, 8/04	8.00	40.00	320.00
Room Hire for class Term 1 2024 - Thursdays 3pm - 6pm 15/02, 22/02, 29/02, 7/03, 14/03, 21/03, 28/03, 4/04	8.00	40.00	320.00
Room Hire for class Term 2 2024 - Mondays 3pm - 6pm 6/05, 13/05, 20/05, 27/05, 10/06, 17/06, 24/06, 1/07	8.00	40.00	320.00
Room Hire for class Term 2 2024 - Thursdays 3pm - 6pm 9/05, 16/05, 23/05, 30/05, 6/06, 13/06, 20/06, 27/06	8.00	40.00	320.00
Gallery hire for exhibition Term 1 work 15/04 - 22/04	1.00	110.00	110.00
Gallery hire for exhibition Term 2 work 1/07 - 8/07	1.00	110.00	110.00
		INCLUDES GST 15%	195.66
		TOTAL NZD	**1,500.00**

Term 1 & 2 2024

Cerebos Table Salt Iodised

1kg $0.02 / 10g

$2.20

Add to trolley

Cerebos Natural Coarse Sea Salt

500g $0.04 / 10g

$2.19

Add to trolley

Great Price

Everblue Naturals Epsom Salts

Pouch bag 500g $0.70 / 100g

$3.50

Add to trolley

Countdown Chia Seeds Black

300g

$6.75

Out of stock

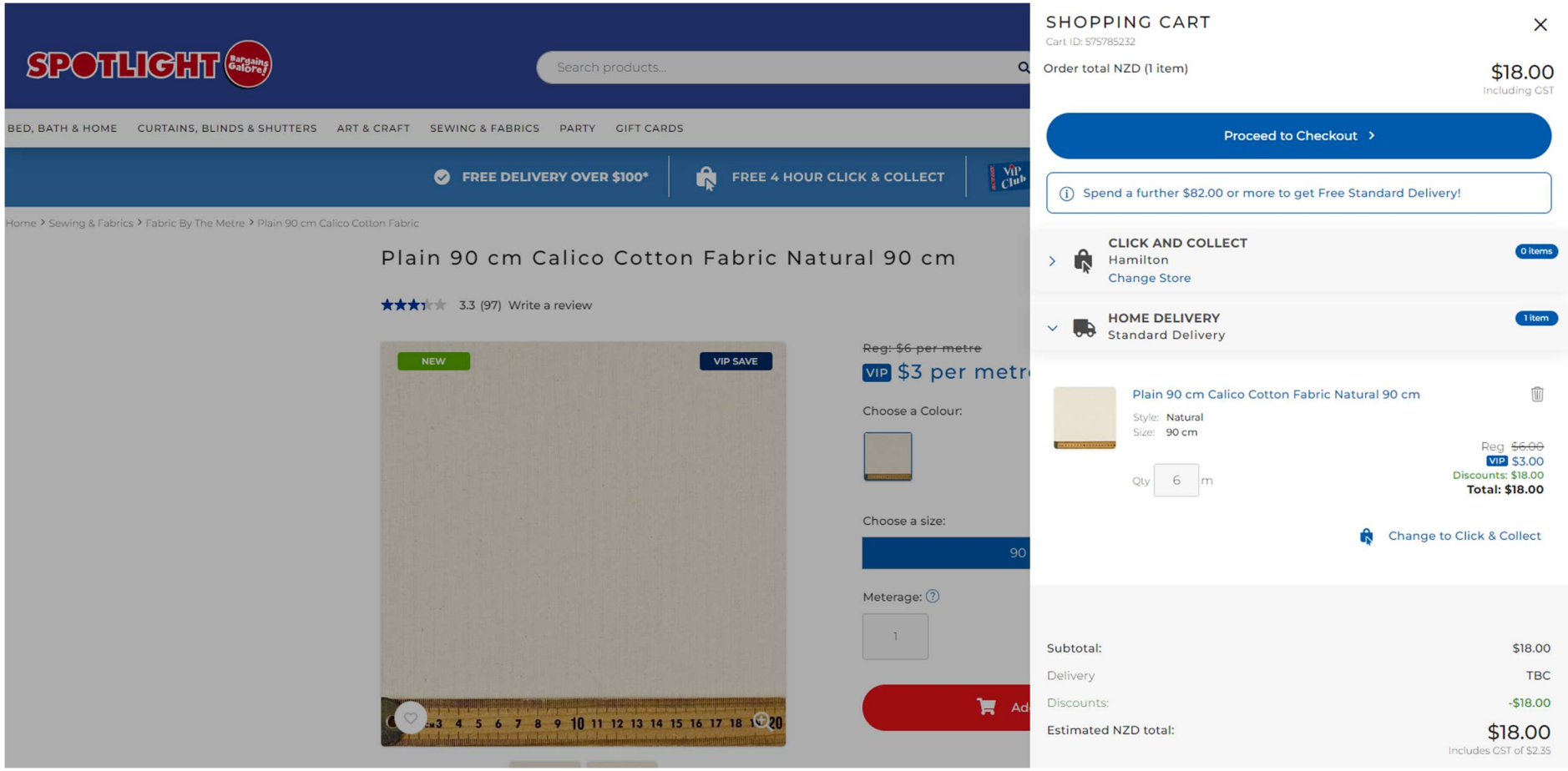
Estimated total $15.15 = $13.17 ex gst

Raglan Community Clay Shed
Supplier of Clay and Art Materials to the Raglan Community
5 Stewart St
Raglan 3225
Clay Shed Coordinator Susanne Giessen-Prinz - 0274290480

Young Artist Workshops Term 1 & Term 2 2024

Quote for Materials Valid till 08.02.2024

Item	Quantity	Unit cost exc GST	Total ex GST
Bags of clay	6	$33	$198
Firing costs	4	$43.48	$173.92
Food-safe paintable glazes	4	$49.56	$198.24
Glaze technician to create glazes	2 hours	$30	$60
Total exc. GST			$630.16
GST			$94.52
Total inc. GST			**$724.68**



Spotlight fabric for solar dyeing

Quote

Date…7/08/2023

Tutor Address:	Arlene Maidment 80 Upper Wainui Road Raglan
TO: Raglan Community Arts Council Address: 5 Stewart St, Raglan	

Description of goods or services	Qty	Rate	Amount
After-school Arts classes term 1 2024			
Thursday class 15 Feb – 4 April			
Class Time: 8 classes 3pm till 5.30pm inc prep/clear up	20hrs	$35	$700
Kiln firing bisque/glaze load/unload	2 hrs	$35	$70
Planning	1 hr	$35	$35
After-school arts classes term 2 2024			
Thursday class 9 May – 27 June			
Class Time: 8 classes 3pm till 5.30pm inc prep/clear up	20hrs	$35	$700
Kiln firing bisque/glaze load/unload	2 hrs	$35	$70
Planning	1 hrs	$35	$35
	Total		**$1610**

HELPING HAND Assistant:
16 classes @ $30 = $480

Quote

Date…7/08/2023

Tutor Address:	Belinda Thomas 65 Lorenzen Bay Road Raglan
TO: Raglan Community Arts Council Address: 5 Stewart St, Raglan	

Description of goods or services	Qty	Rate	Amount
After-school Arts classes term 1 2024			
Monday class 12 Feb – 8 April			
Class Time: 8 classes 3pm till 5.30pm inc prep/clear up	20hrs	$35	$700
Kiln firing bisque/glaze load/unload	2 hrs	$35	$70
Planning	1 hr	$35	$35
After-school arts classes term 2 2024			
Thursday class 6 May – 1 July			
Class Time: 8 classes 3pm till 5.30pm inc prep/clear up	20hrs	$35	$700
Kiln firing bisque/glaze load/unload	2 hrs	$35	$70
Planning	1 hrs	$35	$35
	Total		**$1610**

HELPING HAND Assistant:
16 classes @ $30 = $480

The Warehouse
Te Rapa, The Base Shopping Centre
Te Rapa Road, Te Rapa
Phone: (07)850-6243
thewarehouse.co.nz
Till: 185XQ

Tax Invoice GST # 41-482-354
DK: 95525 SP:Tylar 05-Jul-23 1:50pm

Uniti Acrylic Brush Set 8 Pack Multi-Coloured
9401056638284 $7.00

WS Permanent Marker Fine Black 10 Pack
9401073111425 $12.00

WS Twin Marker Black 2 Pack
9401073111364 $3.89

Total	$22.89
includes GST of	$2.99
EFTPOS MASTERCARD	$22.89

----------EFTPOS----------

TERMINAL	0026
05 Jul 23 13:49	CREDIT
MASTERCARD	ICC CONTACT
AID	A0000000041010
APP LABEL	MasterCard
CARD	**********4929
PAN SEQ Number	01
AUTHORISATION	R19176
REFERENCE	236884
PURCHASE	NZD22.89
TOTAL	NZD22.89

APPROVED

PIN VERIFIED

CUSTOMER COPY

PLEASE RETAIN
FOR YOUR RECORDS

000100487DBAE83090C0

2

Please click on the link below to view the document

https://consult.waikatodc.govt.nz:443/manage/Docs/PID_300/300_17782_FG6AY9_.PDF

Details of submitter No: 3 - Sylvia Devlin

Submitter:	Sylvia Devlin
Submitter Address:	187 George Street, Tuakau 2121, New Zealand
Organisation:	Onewhero Society of Performing Arts Inc.

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Sylvia

Last name: * Devlin

Organisation:
Onewhero Society of Performing Arts Inc.

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (●) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Onewhero Society of Performing Arts Inc.

GST Number:
080-624-387

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā
Other

Details:
Ethnicity is largely NZ European/Pakeha but a number of other nationalities are involved in our theatre and/or attend performances.

How did you hear about the Creative Communities Scheme?

Council staff member

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

Stage a youth production of CLUE which is based on the board game, Cluedo. All the actors - and the director - will be aged between 12 - 17.

The process / Te Whakatukuki: How will the project happen?

We are auditioning at present and already have almost a full cast, with further auditions taking place this week.

The people / Nga tangata: Tell us about the key people and/or groups involved.

Students from as far afield as Waiuku, Pukekohe, Tuakau, Onewhero and Mangatangi will perform. The young director is an Onewhero local, but attends AGC Strathallan, so the eventual audience is likely to come from her school fraternity as well as from schools attended by the participants.

The criteria / Nga paearu: Tell us how this project will deliver to your selected

criterion: access and participation, diversity of young people.

We have staged pantomimes in the past that included youngsters in the cast, but this is the first time we'll be staging an all-youth show. Parents/guardians will be involved in bringing the cast to rehearsals and the show. Many will be exposed to OSPA for the first time and will help spread the word. We are also in discussion with the Head of the Art Department at Onewhero Area School regarding his students being involved in painting the set, which he has indicated has his complete support. The start date shown below is the intended start date for rehearsals. The play will take place over five performances between 8 - 16 December. The start date shown below is the beginning of rehearsals.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:

CLUE

Funding criteria:

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

Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts

3

Artform or cultural arts practice:
Theatre

Activity best describes your project?
Creation and presentation

Brief description of project:
A totally youth production of the 'who-dunnit' play, CLUE, based on the well-known board game, Cluedo.

Start date:
29/08/2023

Finish date:
16/12/2023

Number of *active* participants:
20

Number of viewer/audience members:
300-350

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Rights/booking fee	6 performances $180 each	$1265
Performance Hire Materials	Scripts, sound effects etc. - required as part of contract with Origin, Australia	$706
Printing, social & print media	Poster, flyers, programme	$720
Set, props, makeup	Timber/paint etc.	$360
Costumes	11 @ $30	$330
Admn./stationery	Mainly photographs to record show for archives	$60
Refreshments + matinees	Biscuits etc. for rehearsals + two afternoon teas for matinees	$500
Zony Awards	Judges fees + tickets	$300
Raffle prize & gifts for cast		$200
Operational costs	Power, maintenance etc. - contribution towards	$400
Total Costs		$4941

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Ticket sales	6 shows Est. 180 adults @ $20; 210 students @ $10	
Raffle	Ticket sales x 6 shows	250
Total Income		$5950
Costs less income	**This is the maximum amount you can request from CCS**	$1011
ENTER amount you are requesting from Creative Communities Scheme		$1000

$ Total Cost

Total cost being sought from Creative Community Scheme

1000

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
CLUE Budget - 16 Aug.

BUDGET - CLUE

	Budget	Actual	Notes
INCOME			
Ticket sales 6 shows	5700.00		Est. 180 adults @$20 210 students @$10
Grants			
Sponsorship			
Donations			
Raffle	250.00		
TOTAL INCOME	**5950.00**		
COSTS			
Rights/booking fee	1265.00		
Performance Hire Materialss	706.00		Scripts, sound effects, etc.
ADVERTISING/MARKETING			
Design of posters/programmes			Donated
Printing of programme etc.	250.00		Pukekohe Service Print
Artist fees or rights for artwork			
Paid social media	120.00		
Signwriting costs			Donated
Other - paid paper media	350.00		Local paper
PRODUCTION COSTS			
Special effects			
Set (wood/paint)	150.00		
Props	150.00		
Costumes 11 @ $30	330.00		
Stage makeup	60.00		
Admin - stationery supplies	60.00		
Biscuits & milk for rehearsals	300.00		incl.parents/caregivers attending rehearsals
Equipment hire			
Contingency	100.00		
OTHER			
Zony Award judges fees	100.00	100.00	5 judges @ $20
Catering	200.00		Two Matinee afternoon teas
Prizes			
Raffle costs	50.00		
Thank-you's - cast	150.00		
Other, e.g. comp. tickets	200.00		Sponsors, others
OSPA OPERATIONAL COSTS			
Power	300.00		incl. useage during rehearsals
Maintenance	100.00		contribution
TOTAL COSTS	**4941.00**		
Surplus/Deficit	$1,011.00		

Details of submitter No: 6 - Margaret Feeney

Submitter:	Margaret Feeney
Submitter Address:	8 Mission Road, RD5 Tuakau, Waikato 2695, New Zealand

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Margaret

Last name: * Feeney

Organisation:

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- ○ Yes
- ◉ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Street Address of Venue:
(Events must take place within the Waikato District.)
8 Mission Road TUAKAU

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Margaret Feeney

GST Number:
N/A

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā

Details:

How did you hear about the Creative Communities Scheme?

Social media

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

GLYPHS: TALKING WITH NATURE

Glyphs are elemental units of communication, they think about the idea that other life forms are complex and communicate with each other, we just don't hear them. This idea is part of my ongoing research project A Black Comedy in Pastels, which plays with the human shift of mind and environment from Culture/ Nature to Culture/ Culture, as if we were the product of culture alone, and are not part of nature. This project aims to bring people closer to the environment and its creatures - to restore a sense of guardianship towards nature, to recognise the mauri of nature and its other animals.

I will run a five-day workshop with the community to make a series of simple relief sculptures that explore these ideas. We will make an installation of the mahi on the fifth day, near to Sundays the local coffee shop, and the Community Hub, where lots of visitors and residents will enjoy the mahi. This site also places the artwork beside the vast natural landscape of Port Waikato's wild west coast beach. Living at the Port beside the beach is a huge part of the community's life here and creates its own unstructured hub where everyone naturally meets and congregates.

THE WORKSHOP

The workshop will investigate Māori and Pasifika pattern-making and ancient Mesoamerican relief sculpture to explore how humans communicate through shape, at how meaning is encoded in shape and pattern. We will tutu with these ideas to imagine the languages of nature, and to invent glyph shapes of our own to make into the installation.

The Glyphs will be cut out of hardboard into expressive shapes, there is a Dremel available if participants would like to carve relief motifs onto the surface. The Glyphs will be bound to lengths of dowel (which will be decorated with bound twine) and attached to existing structures onsite, or placed in the ground. They will form a sentinel of thoughts and feelings, looking out into the ocean and its creatures.

The funding is needed to pay for my tuition: to guide the group through complex and important ideas towards a positive community expression of them. There are a range of skills and techniques to be learnt and explored in the process, including drawing and painting techniques, concept development, design resolution, the safe and creative use of power tools (only for those over 16 unless they have parental guidance), and working collaboratively towards a shared goal.

The process / Te Whakatukuki: How will the project happen?

The core kaupapa of the studio is invention and inclusion. This programme is open to people of all ages, outlooks, and levels of ability. No prior knowledge of art is needed. Friends and whanau are welcome. The programme will be free, with all tools, materials and kai provided.

I will connect with the community through visual flyers, key community figures and organisations, and word of mouth, outlined below. Once I have gathered my participants, I will run a structured five day workshop.

Day one: we research contemporary and historical pattern making as a communicative technology.

Day two: we explore ideas and develop the designs using ink, paint and dry media on paper. We'll make paper shapes to scale to use as templates the following day.

Day three: we make and paint the objects, cutout of hardboard, for installation.

Day four: we'll bind the dowel, which the shapes are bound to, with twine to decorate.

Day five: we meet at the site and work together to make the installation artwork.

The people / Nga tangata: Tell us about the key people and/or groups involved.

I'm the main person as I'll be coordinating the project as well as tutoring. But I'll consult widely with the broader community to secure the accessibility of the project.

I am an experienced artist and art tutor. I work from my studio at Port Waikato, Aotearoa. I am currently one of the resident artists of Whiria te Tāngata, an Innovation Fund initiative of Creative Waikato, supported by Creative New Zealand and Manatū Taonga. I also work at outsider art studio Māpura Studios in Auckland. I have a Bachelor of Arts, majoring in Art History, from Victoria University, Wellington, and a Master of Fine Art, RMIT, Melbourne.

I have taught at universities, polytechnics, community and private art schools, as well as coordinating and tutoring dedicated art programmes at Auckland Prison, Paremoremo, and Korowai Manaaki. I have experience in managing creative projects, and meeting contractual obligations, for public workshops, art studios, and for public art commissions. I see the organisational structure of a creative project as an expression of the kaupapa of the project.

Workshop groups have included: artists of Studio One Toi Tū, Dowse Art Museum, Waiheke Adult Learning, the Waiheke Community Art Gallery, Māngere Arts Centre- Nga Tohu o Uenuku, The artists of Māpura Studios, The artists of Buinho Creative Hub Residency, Messejana, Portugal, Técnicas de Acção Educativa, Messejana, The artists of Village Arts Gallery, Kohukohu, Hokianga, the children of Navotua Village, Fiji.

As an artist I use an expanded methodology of drawing, studio work, writing, and Collective Invention workshops. Working with the community is an integral part of my own research, it is a way to share, test, and explore ideas.

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

There are two direct ways the community will connect with art.

- People resident in the community will be making the installation artwork over a five day workshop.

I will invite the participants of my current Whiria te Tāngata Port Studios programme to join in. (Whiria te Tāngata is an initiative of Creative Waikato's with financial backing through Manatū Taonga's Te Urungi Innovation fund.)

I would also like to broaden the scope of the project to reach additional participants. I'll consult with Art@thePort chair artist Robin Ranga, Dr. Rereokeroa Shaw (Manager of Port Waikato Camping Ground) and Mayor Jacqui Church's kaumatua Rima Tuau. I'll also make and distribute flyers to residents at the port, and use word of mouth. Korero on the beach during dog walks also works well. I am hoping to have a large group of around 12 – 16 people, but the studio may be able to accommodate up to 20 if participants can bring their own chair! But there will be many conversations during this process, and many flyers holding the idea that art is exciting and accessible, being shared through the community. Further, participants own their own work and at the end of the project they are free

to take them home once the work is deinstalled. I'll encourage them to install the work at home or to gift it, this is a further way to share the ideas.

- I am planning a prominent and public site for the installation where locals and visitors can experience the mahi directly and learn about the ideas behind it.

I will make an accompanying laminated poster to install alongside the artwork, telling the story of the project. The poster will feature: the core kaupapa of the project, a photograph of the participants at work in the studio (with permission), and the logo of Creative Communities.

I will also discuss with the participants if they would like to lead a public talk about the project. If they are interested, I'll make some flyers for us to distribute across the Port inviting people to a morning coffee at Sundays in the first weekend after the installation is erected. The incidental audience of café goers will already form a substantial audience for the artists.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:
GLYPHS: TALKING WITH NATURE

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

---

Artform or cultural arts practice:
Visual arts

Activity best describes your project?
Creation and presentation

Brief description of project:
I will run a five-day art workshop with the community of Port Waikato to make a series of relief sculptures to make a public installation. The core kaupapa is to bring people closer to the environment and its creatures - to restore a sense of guardianship towards nature, and to recognise the mauri of nature and its other animals.

Start date:
15/01/2024

Finish date:
20/01/2024

6

Number of *active* participants:
approximately 12-18

Number of viewer/audience members:
There are many summer visitors to the Port, potentially hundreds of people will view the work.

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
MATERIALS supplied by me	My studio will provide ink, watercolour paint, charcoal, conte, coloured pencils, high grade pastels, and paper for the development and testing of designs on days 1 and 2. And undercoat, jigsaw blades, paint, twine, acrylic paint and coloured ink, sandpaper and varnish, for the making of the hardboard cutout and the decorated dowel the cutout will be attached to on days 3 and 4. Estimated cost: $200 (this is not a purchase price, it's an estimated use price)	200.00
MATERIALS to be purchased	2440 x 1220 x 4.8mm Tempered IBS Hardboard/ 2 sheets @ $82.99 per sheet/ https://www.bunnings.co.nz/2440-x-1220-x-4-8mm-tempered-ibs-hardboard_p0621818/ $165.98 25mm Pinetrim Dowel/ 12 rods @ $11.59 per rod/ https://www.bunnings.co.nz/25mm-pinetrim-dowel_p0293785/ $139.08	305.06
PROMOTION	Printing and distributing flyers locally	80.00
COORDINATION	Meeting with people and groups in the area to share the idea and encourage participants. Meeting with prospective participants and outlining the plan. Prepping the studio materials and space, forming the project concept into session plans for each day. 8 hours @ $60 per hour	480.00
WORKSHOP	4 day workshop @8 hours per day (each day: 1 hour setup/ 6 hour session/ 1 hour pack-down). Total of 32 hours @$60 per hour	1920.00
INSTALLATION and DEINSTALL	Install day 8 hours/ deinstall day 4 hours. Total of 12 hours @$60 per hour	720.00
Kai	I'll provide lunch everyday except the deinstall day. $25 a day x 5	125
VENUE	I have designed the programme budget to favour the contact hours so I'll hold the workshop at my own studio at the port	0
Total Costs		$3830.06

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Note:	This is a free workshop and the installation is free to view. If the participants want to sell their work that is up to them, but there won't be income generated by the project itself.	
Note:	I am applying to CC for my time and the materials to be purchased.	
Total Income		0
Costs less income	**This is the maximum amount you can request from CCS**	3830.06
ENTER amount you are requesting from Creative Communities Scheme		3425.06

$ Total Cost

Total cost being sought from Creative Community Scheme

3425.06

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
24 - 26 February 2023 Please note this grant was from 2022/2023 Waiheke Quick Response Grant, Round One, is this connected to CC?	Wild Animal Glyphs	1800.00	Yes

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
CREATIVE COMMUNITIES, SUPPORT IMAGES
2023 Margaret Feeney reference
Margaret Feeney Letter of Support
Reference from student artist Marguerite Smith
MARGARET FEENEY CV 2023, Creative Communities

CREATIVE COMMUNITIES WAIKATO

SUPPORT IMAGES for **GLYPHS: TALKING WITH NATURE**

EXAMPLES OF PREVIOUS COLLECTIVE INVENTION PUBLIC WORKSHOP INSTALLATIONS

Installation detail from Māpura Studios' Alberton House Matariki exhibition, artwork made from a GLYPH workshop with the outsider artists of Māpura, 2023

Waiheke WILD ANIMAL GLYPH, finished installation, synthetic media on the glass, and organic media wrapped around the timber posts, 2023. Funded by the Waiheke Quick Response Grant 2022

Waiheke, WILD ANIMAL GLYPH interactive INSTALLATION, with visitors

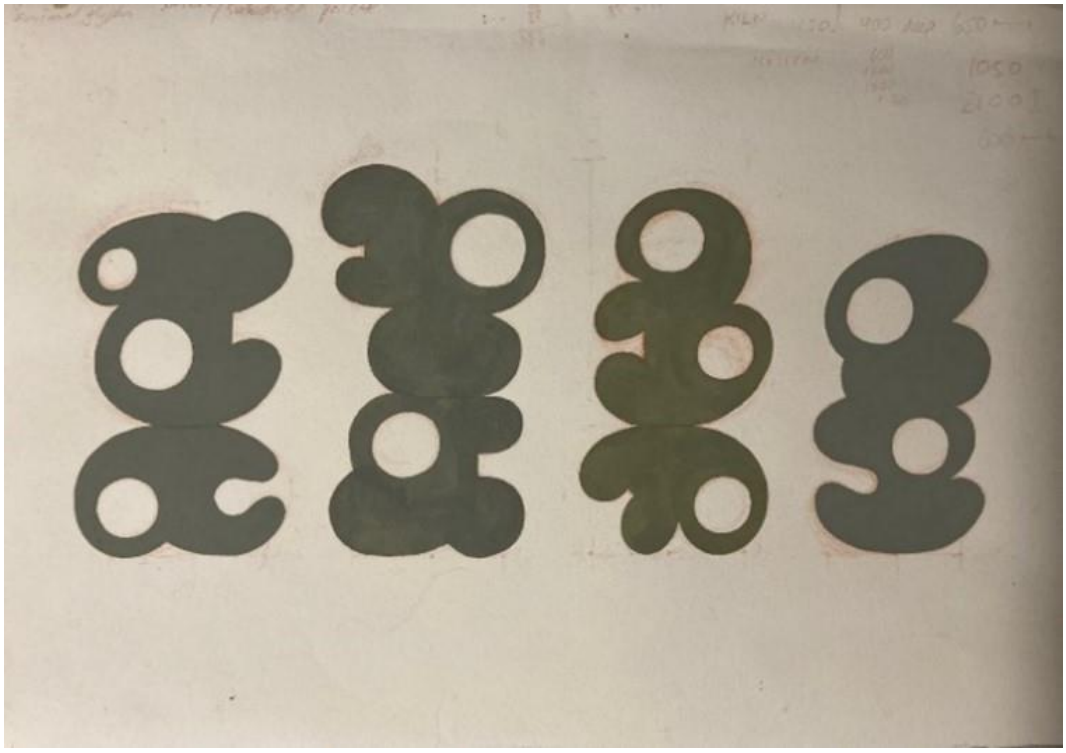
Waiheke, WILD ANIMAL GLYPH WORKSHOP, the Adult Learning artists and guests making the mahi

Māngere Arts Centre - Nga Tohu o Uenuku, WATER SYSTEMS INSTALLATION, 2019

Māngere WATER SYSTEMS Collective Invention workshop, 2019

Waiheke Water Systems installation, 2019

PROJECT CONCEPT: ARTWORK IMAGES OF MY RESEARCH ON GLYPHS



Wild Animal Glyph designs, gouache and ink on Fabriano paper, 2022

Are you sure, Sure. and Do you know, No. cardboard, gesso, paints, ink, 2023

It Started With A Kiss, ceramic, red clay with layers of slip, 2020-21

Glyph Deity, 2022 - 23, hand-built paper-clay ceramic with handmade porcelain beads, about 1m high

Lichen Glyph, A Dark Comedy in Pastels. M Feeney, 2023

Robin Ranga
7 Cobourne Place
Port Waikato RD5
TUAKAU 2695

P 09 232 9515
M 021 169 7946
E robinranga1@gmail.com
www.robinranga.co.nz

16 August 2023

It's a pleasure to offer a letter to support Margaret Feeney's application to Creative Communities Fund to hold a 5 day workshop with the Port Waikato community - Glyphs: Talking with Nature.

Since the inaugural Port Waikato Art Trail 3 years ago I have known Margaret, she has my utmost respect and admiration for the strong imprint she has made on those who have or worked/exhibited alongside her or attended her classes. Her philosophy, experience and artistic skills she generously shares has enriched us all and it's a pleasure to have the opportunity to give an insight into her valuable contribution to our community.

Surety this course will be valuable and beneficial to all who attend, and the wider community, is from observing, Margaret's current course Whiria te Tangata Port Studios Programme - an exceptional example on how 'art/mark making' skillfully and meaningfully can be used as a platform to enrich, teach and inspire others. Participating, engaging and creating a collaborative art work will add a rich dimension being part of a creative whanau on the same journey - raising awareness and discovery by learning, sharing and creating.

Margaret's dynamic generous enthusiasm demonstrates the joy to learn and experiment many ways (and reasons) to make a mark, with its author's voice, is evident in each student's creations. She has cultivated a non-threatening inspirational environment where students courageously develop confidence to express themselves - discovering the rich philosophical and physiology journey prompted by provocative incentives utilizing fundamental techniques and humble materials and tools with both respect and liberty. Effort, joy and triumph vibes ripple through her class.

Guided by Margaret's experienced professional skill, her empathetic encouragement will ensure the workshop will be an awakening of perception for attendees, so potentially they too may further explore to develop their interests and skills long after the workshop is over.

Art @ the Port's Mission Statement: "*Encourages and promotes creativity in the Community*" and Margaret Feeney has our deep respect and best wishes for her successful application to hold this creative workshop that will benefit and enrich Port Waikato participants and community.

Robin Ranga BVA
Chair - Art @ the Port

WAIHEKE ADULT LEARNING

Phone (09) 372 9868
Artworks, 2 Korora Road, Oneroa, Waiheke Island
Email office@wal.org.nz | www.wal.org.nz

21 August 2023

To Whom It May Concern,

Re: Letter of Support - Margaret Feeney

I am pleased to provide a letter of support and endorsement for Margaret Feeney, regarding her application to Creative Communities Waikato for her *GLYPHS: talking with nature* proposal.

Margaret has been engaged with Waiheke Adult Learning for several years, offering a number of workshop series to our Waiheke community. The workshops have formed part of larger projects such as the Sculpture on the Gulf exhibition and have provided an avenue for outsider artists to learn new skills and participate in these events,

As a tutor, Margaret is exceptionally well organised and knowledgeable and makes art making and creative processes accessible and engaging. Her passionate approach is both inspiring and infectious. Her ability to relate to learners from all walks of life is clearly demonstrated and reflected in overwhelmingly positive feedback.

I have no hesitation in supporting Margaret's application and her Collective Invention workshop which will provide an opportunity for the Port Waikato community to explore new materials, concepts and expand creative horizons.

Ngā mihi,

Jo Nuttall

Manager

Creative Communities.

13 August 2023

Marguerite Smith
117 Maunsell Road
Port Waikato
msmithijssen@gmail.com
021 667 580

To whom it may Concern.

Hello, I am Marguerite Smith and currently I am a student artist in a 4 term Art Workshop being taught by Margaret Feeney, held here at Port Waikato.

The art workshop commenced on the 21 February 2023 and is called Port Studio, it is part of Creative Waikato's Whiria te Tangata artist in residency pilot.

Tuesdays are now a exciting day of the week, heading off to Port Studio is like opening a treasure box, the delights that awake the little grey cells moving with electric energy ready to burst forth with creativity. All due to the positive energy and guidence which comes from Margaret.

Margaret brings a wealth of knowledge across a varied art world and imparts that knowledge on in a way that allows us to explore, develope and become confidence in our work.

So far I have learnt aspects of drawing and painting techniques with ink, water colours, pastels, charcoal, acrylic paints as well as 2D and 3D sculptures and flax weaving.

The benefits of being part of the Port Studio workshop is being able to share and express ideas with a collaboration of wonderful people I would not of met and who now enrich my day and our community.

A simple act of bringing people from within our Community is a richness as we get to learn and enjoy new cultures, communicate without words and use art to enrich our awareness of the beauty of Port Waikato from its natural surroundings to its people.

Port Waikato would certainly be a hub of artistic energy and the opportunity for the community to have another workshop with Margaret in her Collective Invention workshop over summer would be absolutely fantastic to all.

The Port Studio workshop has allowed me to reignite a spark of art and creativity that was dormant.

Everyone should have access to art, Margaret is certainly the person to nurture that aspect for the Port Waikato community.

"Let the magic of
Art be unleashed."

Yours Sincerely

Marguerite Smith

MARGARET FEENEY CV 2023

I am an experienced artist and art tutor. I work from my studio at Port Waikato, Aotearoa. I am currently one of the resident artists of Whiria te Tāngata, an Innovation Fund initiative of Creative Waikato, supported by Creative New Zealand and Manatū Taonga. I also work at outsider art studio Māpura Studios in Auckland. I have a Bachelor of Arts, majoring in Art History, from Victoria University, Wellington, and a Master of Fine Art, RMIT, Melbourne.

ART PRACTICE

My practice looks at the hijacking of the natural world and the human-built world by the modern market system. I see artificial intelligence and climate change as by-products of the hijack and have developed three umbrella projects to explore them. I use an expanded methodology of drawing, studio work, writing, and Collective Invention workshops.

- *Water Systems* looks at getting water and shelter to animals in times of drought. The core kaupapa is to bring people closer to the environment and its creatures - to restore a sense of guardianship towards nature, to recognise the mauri of other animals. Recent iterations are large scale ceramic sculptures in Sculpture On The Gulf 2022 and Sculpture In The Gardens 2021.
- *It Started With a Kiss* looks at the control of information space and the expanding influence of form over content in the human built world, with a focus on surveillance and machine learning. *It Started With a Kiss: Fosca* has been supported by Creative New Zealand, the Blumhardt Foundation and the BoostedArts community.
- *A Black Comedy in Pastels* plays with the human shift of mind and environment from Culture/ Nature to Culture/ Culture, as if we were the product of culture alone, and are not part of nature. Its current focus is on Wild Animal Glyphs, and the idea that animals are complex and communicate with each other, we just don't hear them.

I've had 18 solo shows, including

- *It Started With A Kiss: a low resolution show about high technology*, Waiheke Community Art Gallery- *Te Whare Taonga o Waiheke, Waiheke Island*, 2018
- *The Showroom: a black comedy in pastels*, an installation at Te Uru Waitakare Contemporary Gallery, Auckland, 2014
- *Storage Systems*, an installation at the Blue Oyster Project Space, Dunedin, 2011

I've been in over 40 group shows, recently including

- *Small Sculpture Prize 2023 Exhibition*, Waiheke Community Art Gallery, Waiheke Island
- *The Walker & Hall Waiheke Art Award 2022*, award exhibition, Waiheke Community Art Gallery
- *Sculpture On The Gulf 2022*, Waiheke Island peninsula, where I exhibited *Bird and Insect Bath*
- *Sculpture In The Gardens 2021*, Auckland Botanic Gardens, 2021, where I exhibited *Safe Haven*
- *2020 Walker & Hall Waiheke Art Award Exhibition*, Waiheke Community Art Gallery, 2020
- *National Contemporary Art Award Finalists Exhibition*, Waikato Museum, Hamilton, 2017
- *New Zealand Painting and Printmaking Award Finalists Exhibition*, Hamilton, 2017
- *Art and Future: Energy, Climate, Cultures Symposium Exhibition*, Dunedin School of Art Gallery, Dunedin, 2016
- *2015 Walker & Hall Waiheke Art Award Exhibition*, Waiheke Community Art Gallery, 2015
- *The Third Parkin Drawing Prize Exhibition*, Academy of Fine Arts, Wellington, 2015
- *Inaugural Parkin Prize Exhibition*, Academy of Fine Arts, Wellington, 2013
- *Atutahi, Matariki Exhibition*, Hokianga Art Gallery, Rawene, 2012
- *Small Sculpture Prize 2011 Exhibition*, Waiheke Community Art Gallery, Waiheke Island

I have taught at universities, polytechnics, community and private art schools, as well as coordinating and tutoring dedicated art programmes at Auckland Prison, Paremoremo, and Korowai Manaaki (youth detention). I have experience in managing creative projects, and meeting contractual obligations, for public workshops, art studios, and for public art commissions. I see the organisational structure of a creative project as an expression of the kaupapa (purpose) of the project.

A FEW RECENT ACTIVITIES

2023

I was Pōhutukawa in local Iwis (Tribes) Ngati Karewa and Ngati Tahinga's wearable art catwalk of stars to celebrate Matariki (Pleiades) at Port Waikato.

I ran a multimedia public workshop for local Iwis Ngati Karewa and Ngati Tahinga at the Port Waikato Waitangi Day celebration.

I ran a weekend of Collective Invention workshops with the artists of Adult Learning and friends exploring the *Wild Animal Glyph* project, then made an ephemeral installation of the toi mahi (artwork) in the Waiheke Library courtyard.
2022
I curated an interactive installation of community work for Māpura Studios, at Mangere Arts Centre - Nga Tohu o Uenuku. The exhibition looked at pattern as cultural communicative code.
2021
I was invited to run a workshop at the Dowse Art Museum, Wellington, to celebrate the work of outsider ceramic artist Robert Rapson.
Gained funding for collective invention workshops for *Water Systems* and an installation of the mahi in Hauora Garden at Studio One Toi Tū, Auckland.
Ran an art programme for Arts in Youth Justice at Korowai Manaaki, a pilot that Arts Access Aotearoa coordinated for Creative New Zealand's Toi Rangatahi partnership initiative, in partnership with Oranga Tamariki.
2019
I was the recipient of a Creative New Zealand grant for research project *Fosca: It Started With a Kiss.*
I co-presented a paper, *Māpura Studios: Making Art and Sharing Time*, with Dr Morrigan Mullen at the Auckland University Inclusive Education Summit 2019.
I was the recipient of a Blumhardt Foundation grant for studio research and to run the collective invention workshops for research project *Fosca: It Started With a Kiss.*
Through an Arts Foundation Boosted campaign I raised funds for the *Fosca* collective invention workshops.
Gained funding from Mangere Arts Centre - Nga Tohu o Uenuku for a series of collective invention workshops for *Water Systems*, leading to an installation in the gallery courtyard.
I was the creative lead of a collaborative initiative for the Waiheke Community Art Gallery to make a *Water Systems* interactive installation with the community and visitors to Sculpture On The Gulf 2019.
2018
Held an artist residency at the Buihno Creative Hub, in Messejana, Portugal. Buinho is run by artist academics Carlos Alcobia and Sara Albino and has an MIT Fab Lab incorporated into the residency programme. I ran two collective invention workshops during my time in Messejana, one with some of the artists of the residency, the second with the local children of Técnicas de Acção Educativa.
2016
Delivered a talk "The Water Project" at the *Art and Future: Energy, Climate, Cultures Symposium*, Otago Polytechnic, Dunedin. The paper made the case for kindness as the first principle of thought in human invention.

SELECTED BIBLIOGRAPHY

Sculpture On The Gulf 2022, Catalogue, Waiheke Art Gallery, 2022.
Margaret Feeney, "Collective Invention", Duxbury, N., Albino, S., Pato Carvalho, C. (Eds.) (2020). *Creative Tourism*, London: CABI International. The book is a synthesis of current research and international best practice in the emerging field of creative tourism, in light of the United Nations Sustainable Development Goals.
Margaret Feeney, "The Water Project", Peter Stupples (Ed.) *Art and Future: Energy, Climate, Cultures*, Cambridge Scholars Publishing, 2018.
New Zealand Painting and Printmaking 2017, Award Exhibition Catalogue.
Arts Gold Awards 2015, Catalogue, Central Otago District Arts Trust.
Linda Chalmers, *Natural Selection 111: National Ceramic Invitational Exhibition*, Waiheke Community Art Gallery, 2008.
Norsewear: The New Zealand Contemporary Art Award 2007, Norsewear Art Award Trust, Hastings, 2007. Deanna Hardwick, *Strata: Postgraduate Fine Art 2003,* RMIT University School of Art & Culture, Faculty of Art, Design & Communication, Melbourne, 2003.
Margaret Feeney, "Free Space", in CSAA Annual Conference - *Culture Incorporated: Bodies, Technologies, Habitats*, 2003. Conference held at Christchurch Arts Centre, Christchurch, Aotearoa New Zealand, 2003.

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mfeeneynz@gmail.com

https://www.instagram.com/m. .feeney/

https://margaretfeeney.blogspot.com

https://www.linkedin.com/in/margaret-feeney/

Details of submitter No: 7 - Adele Theron

Submitter:	Adele Theron
Submitter Address:	27 Rangiriri Road, RD2, Te Kauwhata 3782, New Zealand
Organisation:	Te Kauwhata Squash Club

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name:
Adele

Last name: *
Theron

Organisation:
Te Kauwhata Squash Club

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- ○ Yes
- ◉ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Street Address of Venue:
(Events must take place within the Waikato District.)
36 Mahi Road TE KAUWHATA

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Te Kauwhata Squash Club

GST Number:
019405326

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Middle Eastern/Latin American/African

Details:

The applicants are Adele Theron (British South African and PrincelI/ Agile project manager), Jeff Lyons (New Zealand European Pakeha), Terry Barlow (Maori), Estelle Jonathan (Nga Muka Development Fund). We are members of the Te Kauwhata Squash club and members of the Te Kauwhata Community Committee.

How did you hear about the Creative Communities Scheme?

Council website

Please provide how you heard about the Creative Communities Scheme

---

The idea / Te Kaupapa: What do you want to do?

The Te Kauwhata Domain mural project is a project of 6 panels designed to be erected on the Te Kauwhata Squash Court. It will be focused on capturing the essence of both the TK Domain and Te Kauwhata as a whole. The TK Domain has a history as a war memorial but is primarily used as a sports club and community meeting place for events and leisure. We would love to create a mural which really captures all the amazing images summarising the TK Domain and Te Kauwhata from a cultural, community and sporting history perspective. The TK Squash club engaged with Graham Hoete (who did the mural at the Ngāruawāhia Squash Club mural) and Claire Dubosky (a renowned artist who has completed many murals across north Waikato) to see about designing a mural. Graham did not respond whilst Claire designed a series of 6 murals already so was super enthusiastic to get on board with the project.

The process / Te Whakatukuki: How will the project happen?

Once funding has been obtained, Claire DuBosky will be commissioned to complete the project. She will make use of some apprentices from schools across the community to support her in the production of the murals which have been signed off and agreed upon by the all the groups that have been consulted across the community

---

The people / Nga tangata: Tell us about the key people and/or groups involved.

Artist: Claire DuBosky with a team of apprentices from local Te Kauwhata schools
Consulted groups: Settlers Museum, Te Kauwhata historical society, Nga Muka Development Trust (Nga Muka), key members of the Domain project, Te Kauwhata Community committee and committee of the Te Kauwhata Rugby Club and Te Kauwhata Squash club were all consulted and signed off the imagery and panels which have been designed

---

The criteria / Nga paearu: Tell us how this project will deliver to your selected

criterion: access and participation, diversity of young people.

A large number of organisations and members across the Te Kauwhata community have been consulted in the development of the murals from this project. The murals are culturally, historically and sports-wise, relevant to Te Kauwhata and will be a real symbol of what the identity of the town symbolises. Rather than a once-off event, this mural will give back to the community for years to come

---

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:

Te Kauwhata Domain Mural project

Funding criteria:

7

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Artform or cultural arts practice:
Visual arts

Activity best describes your project?
Creation only

Brief description of project:
The Te Kauwhata Domain mural project is a project of 6 panels designed to be erected on the Te Kauwhata Squash Court. It will be focused on capturing the essence of both the TK Domain and Te Kauwhata as a whole. The TK Domain has a history as a war memorial but is primarily used as a sports club and community meeting place for events and leisure. We would love to create a mural which really captures all the amazing images summarising the TK Domain and Te Kauwhata from a cultural, community and sporting history perspective. A series of 6 stunning mural designs have been created already which have been signed off by our team of consulted organisations and members of the community including the Te Kauwhata Settlers Museum, Te Kauwhata historical society, Nga Muka Development Trust (Nga Muka), key members of the Domain project, Te Kauwhata Community committee and committee of the Te Kauwhata Rugby Club and Te Kauwhata Squash club. All were consulted and signed off the imagery and panels which have been designed

Start date:
09/10/2023

Finish date:
06/02/2024

Number of *active* participants:
13

Number of viewer/audience members:
All of Te Kauwhata (1700 people) who pass by Mahi Road and surrounding population who come to visit Te Kauwhata and play sport at the TK Domain as well visit for annual A&P show (several thousand more)

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Design of all 15 panels	Designing all panels to incorporate imagery crucial to the project	1200
Paint for the 6 murals	All the paint needed	1220
17mm Marine quality ply	The murals are painted on ply	720
14 Litres Primer	Ply is primed before painting	250
Paintbrushes	Across the main artist and all volunteers	73
8 Litres anti-graphiti seal	This safeguards against sun damage, graphiti damage and damage from the elements so the colours of the mural never fade	362
Production	Artist time to produce the 6 panels ($2000 per panel)	12000
Scaffolding	Will be sponsored by members of the Community Committee and Squash Club	0
Installation	Will be sponsored by members of the Community Committee and Squash Club	0
Total Costs		14725

7

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Total Income		
Costs less income	**This is the maximum amount you can request from CCS**	
ENTER amount you are requesting from Creative Communities Scheme		14725

$ Total Cost

Total cost being sought from Creative Community Scheme
14725

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

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You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
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- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Squash Club Mural Project Proposal
TK Domain Mural Project Plan Timeline 2023

Project Name: Development of the TK Domain Squash Club Mural

Project Goal:	A mural showcasing Te Kauwhata's environmental, cultural, and sporting ethos
Project Manager:	Adele Theron
Project Members:	Estelle Jonathan, Jeff Lyons and Tim Hinton
Council Staff Advisor:	Not Applicable
Status:	Awaiting funding
Funding:	TBD
Likely Completion	TBD

Project Summary

The mural project is designed to be erected on the Te Kauwhata Squash Court. It will be focused on capturing the essence of the TK Domain which has a history as a war memorial but is primarily used as a sports club and community meeting place for events and leisure. The mural will be visible from anyone driving down Mahi Road or walking their dogs at the Te Kauwhata dog park. We would love to create a mural which really captures all the amazing images summarising the TK Domain up as a whole. If we can interlace some TK cultural, community and sporting history into this, it would be wonderful too. A series of 6 murals have been designed already.

Team involved

The applicants are Adele Theron (British South African and Princell/ Agile project manager), Jeff Lyons (New Zealand European Pakeha), Terry Barlow (Maori), Estelle Jonathan (Nga Muka Development Fund). We are members of the Te Kauwhata Squash club and members of the Te Kauwhata Community Committee.

How the elements of the mural were decided upon

Extensive study was done into the history of Te Kauwhata (see addendum) including reading all the historical artifacts, reviewing images of the Settlers Museum and consulting widely with the Te Kauwhata historical society (Wayne Beaver and Stuart Mendals), Nga Muka Development Trust (Nga Muka), key members of the Domain project, Te Kauwhata Community Committee, Morris West, Frank Green as well as the committee of the Te Kauwhata Rugby Club and Te Kauwhata Squash club, the overall imagery was agreed upon and our artist Claire Dubosky has designed 6 panels already signed off by all the consulting members.

An active discussion was had about the reference to the Domain being the site for the old war memorial. Everyone agreed that the Te Kauwhata Domain shall be called the Te Kauwhata Domain. All references to the history of the Domain being a war memorial was not considered pertinent to the future of the Domain or Te Kauwhata as a town in general. It was felt that the mural should include elements of this history (the poppy and the war memorial stone) as a reverent nod to an important historical moment BUT it was considered important that the Domain is a positive

and enlivening place which brings the community together and the mural is to be uplifting and inspirational representing the best elements of Te Kauwhata's past and future.

Historical images and elements to be represented within the mural:

HISTORY OF TK (part of phase 1 and or phase 2)	FAUNA AND FLORA of TK (part of phase 1 and or phase 2)	CURRENT DOMAIN ELEMENTS (phase 1 elements)	PROPOSED DOMAIN ELEMENTS (phase 2 elements)
• War Memorial – represented with the Anzac Day poppy as well as the war memorial rock outside the TK dog park • Māori caves – *these are located within the Whangamarino wetlands but due to the accumulation of silt, the caves are not visible right now. Mothers and children would hide here during the war* • Singing with guitars, Taonga pūoro flutes and Purerehua musical instruments. For the Purerehua, the timber it is made of is native totara, and the carving is a symbol of the wind.	• Winelands – capturing some vine leaves and perhaps some wines? • Orchards • The wetlands • Agricultural and farming of kai • Mānuka and wire rush • Wattle • Flax/ harakeke • Moss and lichen species • Threatened plants include water milfoil, the swamp helmet orchid and clubmoss • Sheep • Tuna from lake Waikare • Eels • Grey teal • Spotless crake North Island fernbird	• Rugby • Cricket • Squash • Scouts • Dog Park • Young and old of all cultures and parts of the community coming together as whānau	• Long jump • Netball • Tennis • Playground • Fitness track • Running track • Concert/ stage • Athletics club • Hockey

The Te Kauwhata Squash club currently has two courts and feasibility studies are underway to commission the building of 3 further courts given the growth in the club and community over the past 3 years. There will be 15 panels to design and the first 6 need to be standalone as the next 9 panels will be years away. The first 6 panels for the existing courts (which should represent things already existing within the TK Domain) and 9 future panels which incorporate proposed changes we are working on for the TK Domain. The current courts vs. future courts cuts this project into 2 phases.

Phase 1 needs to be standalone as it will be some years before phase 2 takes effect.

The phases and panels are shown below

PHASE 1						PHASE 2								
COURT 1 (exists)			COURT 2 (exists)			COURT 3 (proposed)			COURT 4 (proposed)			COURT 5 (proposed)		
Panel 1	Panel 2	Panel 3	Panel 4	Panel 5	Panel 6	Panel 7	Panel 8	Panel 9	Panel 10	Panel 11	Panel 12	Panel 13	Panel 14	Panel 15

Discussions were had to design the panels as follows (all above imagery will be included somewhere in one of the panels):

No1	Squash	No9	Wattle, Wetlands River and eels
No2	Cricket	No10	Vineyards
No3	Rugby	No11	Playground
No4	Musicians and traditional Maori musical instruments from historical times when Domain used to be gathering of musicians	No12	Long jump ,Fitness track
No5	Waka and Store house and caves	No13	Tennis
No6	War memorial poppy and stone, Scouts, campers and tourists	No14	Hockey
No7	Dog Park	No15	Netball
No8	Orchards		

Designs for panels 1,2,3,4,5,6 (cricket cap colour will change to Waikere cricket club and rugby shirt logo will change):

Status update of actions from last 3 months	Support needed	Next steps	By When?
PHASE 1: 6 Panels of Mural **Costs as of 15 April 2023:** Designing all 15 panels; $1,200 Paint for 6 murals: $1,220 17mm Marine quality ply: $720 14 litres Primer: $250 Paintbrushes: $73 8 litres Anti-graphiti seal: $362 (varnish and sun protector so the colour doesn't fade) Production of 6 panels at $2000 per panel: $12,000 ~ $14,725 incl. GST Scaffolding: See if we can get this sponsored Installation: See if we can find someone to do this	Contacted Dominic Thurlow and confirmed that we can apply for funding with Creative Communities Fund I would propose we ask the community which projects are deemed a priority for the community as a whole. Whilst we await funding application decisions, this project will lie dormant as available funds are committed to other endeavours at this time.	Discussion and outcome	Next meeting

Project plan

The project plan is described below (the rest of the file is provided separately)

Program / Project Name: Te Kauwhata Domain Mural Project
Project Manager: Adele Theron

Legend: Not Working; Working; Weeker; Public H

Project Steps	Man Days	5-Oct-23	6-Oct-23	7-Oct-23	8-Oct-23	9-Oct-23	10-Oct-23	11-Oct-23	12-Oct-23	13-Oct-23	14-Oct-23	15-Oct-23	16-Oct-23	17-Oct-23	18-Oct-23	19-Oct-23	20-Oct-23	21-Oct-23	22-Oct-23	23-Oct-23	24-Oct-23	25-Oct-23	26-Oct-23	27-Oct-23	28-Oct-23	29-Oct-23	30-Oct-23	31-Oct-23	1-Nov-23	2-Nov-23	3-Nov-23
PLAN																															
Project meeting to confirm final steps	1																														
DESIGN																															
Confirm final design approach with the team	1																														
Design of all 15 panels completed	10																														
BUILD																															
Obtain paint, primer, paintbrushes, anti-graphiti seal and all equipment for the murals	1																														
Obtain ply wood for the 6 murals	1																														
Prime the murals	3																														
Mural 1 production	5																														
Mural 2 production	5																														
Mural 3 production	5																														
Mural 4 production	5																														
Mural 5 production	5																														
Mural 6 production	5																														
Apply anti-graphiti seal and dry	4																														
INSTALL																															
Final check by all committee members	3																														
Scaffolding installation	5																														
Installation of Murals	5																														
SIGN OFF																															
Committee members sign off on project	1																														
Invite Council to inspect	1																														

Key:

Traffic Light	Definition
	Project on track to succeed.
	The project has a problem, but action is being taken to resolve this OR a problem has been identified but no action may be taken at this time and it is being carefully monitored.
	Project requires remedial action.

Addendum: Te Kauwhata History

Te Kauwhata refers to an ancient settlement on an island (Punikanae Island) in the middle of a lake in the area, Lake Waikare. Punikanae island has a silica sinter-depositing spring located on it. This is the only sinter depositing spring known outside the Taupo Volcanic Zone. Te Kauwhata (originally named Tā Kauwhata meaning empty storehouses back in the day) refers to the empty store houses (pātaka kai) that stood on this settlement, protecting food from pests on the mainland. The story goes that during the war, Māori would harvest kai (vegetables like kumura and potatoes) and bundle it up onto waka (boats) which would then get ferried across to Punikanae island to keep safe till winter. The little storehouses were on stilts and as the pests couldn't swim across the lake, pests could not destroy this valuable kai. In the winter, the Māori would row the wakas across the lake to fetch the kai again and returned to the maraes to feed the people. This kai sustained people during the war and were a lifeblood to the locals. Despite the battle of Rangiriri, Māori even fed the British this way during the war, so were the kind ways of the people.

If you look at the TK primary school and college emblems, you will see image of the storehouse.

The population is 2760 people as of June 2022. The township is surrounded by dairy farms, drystock holdings and horticulture. Its newest building is its Waikato District Council library. Originally known as Wairangi, Te Kauwhata grew around a railway station built in the late 1870s.

The first home of the New Zealand wine industry, the Viticultural Research Station was the site of an experimental farm, growing Syrah, Chardonnay, Pinot Noir, Cabernet Sauvignon and Riesling grapes. International viticulturalist Romeo Bragato took over the running of this station in 1901 and five wines produced here won gold medals.

Just south of Te Kauwhata, is the site of one of the fiercest battles of the New Zealand land wars, fought at Rangiriri on 20 November 1863. Māori built an exceptionally strong paa there, and when the British forces attacked many men lost their lives. Part of the paa site is now a historic reserve. Te Kauwhata's natural features include Lake Waikare and the Whangamarino wetlands, a significant environmental feature in the north Waikato. Located just north of the township, the Whangamarino wetlands area is the second largest peat bog and swamp complex in the North Island. The Whangamarino Wetland encompasses peat bog, swampland and river systems. The dominant vegetation is mānuka and wire rush, with moss and lichen species. Threatened plants include water milfoil, the swamp helmet orchid (*Anzybas carsei*), and clubmoss.

Threatened bird species, including the grey teal, the spotless crake, the North Island fernbird and around 25% of New Zealand's population of Australasian bitterns live in the wetland. Eighteen species of fish include the black mudfish.

In 1961 the lower Waikato–Waipā flood protection scheme caused water levels to drop by more than 1.5 metres. As part of wetland restoration, a weir was constructed on the Whangamarino River in 1989 to maintain minimum water levels. The Department of Conservation controls animal and plant pests, which include the highly invasive alligator weed. Established as a Ramsar site in 1989, this wetlands area has been developed further since the late 1990s. It is managed by the Department of Conservation it is the site of the first National Wetland Trail established in New Zealand. Te Kauwhata, a village of over 1,500 residents (1,617 – Census 2018). The township is surrounded by dairy farms, drystock holdings and horticulture. Its newest building is its Waikato District Council library. Originally known as Wairangi, Te Kauwhata grew around a railway station built in the late 1870s.

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The TK Domain

A site where we have young and old across the community coming together to have picnics, attend events, play sports, play with their kids and walk their dogs. It's a community meeting spot where people from all walks of life and cultural backgrounds come together as friends and whānau.

In the past, the TK Domain was the site for the original War Memorial and people used to come together to sing/ dance and attend concerts, raffles and games evenings. Rugby was originally a source of recreation in Te Kauwhata since 1907 and was played at the TK Domain from 1947 onwards. Back in those days, sheep would graze the Domain fields and keep them short.

Today the Domain plays host to a dog park, a rugby club, squash club, scouts hall, as well as a cricket pitch and training nets. In the future, the Domain will play host to Long jump and athletics club, multi-court facilities including a hockey pitch as well as netball and tennis courts, a kids

playground, fitness track connecting Te Kauwhata and Lakeside, a running track and even a concert/ stage for cultural events and music festivals.

7

TK Domain Mural Project

Program / Project Name: Te Kauwhata Domain Mural Project
Project Manager: Adele Theron

Legend: Not Working — Weekend — Working — Public Holiday and other holidays

Project Steps	Man Days
PLAN	
Project meeting to confirm final steps	1
DESIGN	
Confirm final design approach with the team	1
Design of all 15 panels completed	10
BUILD	
Obtain paint, primer, paintbrushes, anti-graphiti seal and all equipment for the murals	1
Obtain ply wood for the 6 murals	1
Prime the murals	3
Mural 1 production	5
Mural 2 production	5
Mural 3 production	5
Mural 4 production	5
Mural 5 production	5
Mural 6 production	5
Apply anti-graphiti seal and dry	4
INSTALL	
Final check by all committee members	3
Scaffolding installation	5
Installation of Murals	5
SIGN OFF	
Committee members sign off on project	1
Invite Council to inspect	1

Details of submitter No: 8 - Grace Thresher

Submitter:	Grace Thresher
Submitter Address:	25 Westside Road, New Zealand
Organisation:	Sunset Collective

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Grace

Last name: * Thresher

Organisation:
Sunset Collective

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- ○ Yes
- ◉ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Street Address of Venue:
(Events must take place within the Waikato District.)
25 Westside Road TUAKAU

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
G E Thresher

GST Number:

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā

Details:

How did you hear about the Creative Communities Scheme?
Word of mouth

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

We want to facilitate and promote an ongoing annual event, Open Studios Port Waikato, now in its third year. This event showcases existing creatives and artists within the Sunset Beach, Port Waikato community, building awareness and raising the profile of our artists. The event simultaneously supports and invigorates our wider local creative community by encouraging community involvement and future creatives, whilst contributing to the promotion of Port Waikato as a creative destination within the Waikato and thus feeding into the community and local businesses.

The process / Te Whakatukuki: How will the project happen?

As a collective of artists from Port Waikato we have regular meetings to discuss the next steps and have begun planning for this year's Open Studios. We have confirmed the event will take place on the weekend of the 11th and 12th of November and will run from 10am – 4pm on both days. There has been a call made out to the wider Port Waikato community to see if other artists would like to be involved. We will connect with local businesses to encourage involvement and coordinate with them prior to the event to help promote and spread the word.

We let local businesses know about the event, as they benefit from and will need time in planning for the influx of visitors over the weekend, so it is important to include the community. The businesses we approach locally are Sundays Café, Sunset Takeaways, Onewhero Avocados, The Wharf Store and Sunset Surf Lifesaving Club and Spin Spuds.

The locations of the Artist's studios and local business are indicated on a map designed by Grace Thresher. These maps will be printed and available for visitors to collect at each studio, as well as shared electronically, which reiterates the Open Studios brand. The artists' studios are also indicated with a yellow flag at each site, providing for ease of location and again reinforcing the brand.

We will also design and manufacture our street signage which we install locally prior to the event to generate further awareness. A3 and A4 posters and flyers, also designed by Grace Thresher, are printed in bulk and distributed by all collective members to businesses and on notice boards from Port Waikato, Tuakau, Pokeno, Pukekohe to some relevant areas in Auckland.

Social media is another of our main platforms for promotion; with each artist individually posting about the event and collectively reaching over 3500 followers. We also connect to local newspapers, magazines, local radio, Creative Waikato, The Big Idea, and local Facebook pages to help promote the event.

Going forward we are planning to establish a dedicated Open Studios Port Waikato website and social media pages which will keep visitors up to date regularly on upcoming events and information.

Instagram handles: @m._.feeney @moon_weaving @blackbatchceramics @robin.ranga @gracethresher @janawoodstudio

The people / Nga tangata: Tell us about the key people and/or groups involved.

The Sunset Collective currently consists of 4 fulltime artists from Port Waikato plus 2 part-time artists. The collective was formed in early 2023 as an entity for facilitating and promoting our art within the community and further afield. An exhibition at Franklin Arts Centre in May – June of this year; 'Shore', featuring work by the collective and 8 other invited local artists in testimony to this principle.

The Sunset Collective is currently: Margaret Feeney, Jo Moon, Carin Nicola, Robin Ranga, Grace Thresher and Jana Wood. The other artists and creatives opening their studios this year are Janine Blackburn, Matt Coker, Nicole Foster, Kate Lobb, Daryn McBride and Carey Leigh-Staunton and Craig Staunton. The following artists do not currently have studios but will be exhibiting for the event; Lorraine Grant, Nikayla Poole, Glennys Smith, Marguerite Smith and more to be confirmed. The first Open Studios Port Waikato in 2021 involved 7 studios, in 2022 this figure grew to 9 and this year we will potentially have 11 studios open.

Due to the annual organisation required, the group has decided to appoint collective member Grace Thresher as

Coordinator to oversee this community event; liaise with participating artists, design/execute marketing material, assist with preparing and submitting this funding application, plus other planning and administration duties to support the success of the project. Grace has considerable experience in this role and we are pleased to be able to offer this position to a local resident. Furthermore, we acknowledge the need to identify and pay for the large volume of often unpaid work undertaken by artists in developing and running events and are seeking to move to an equitable paid approach for work as done by a skilled professional in an artistic capacity. Despite this, the funding we are seeking will not cover all work undertaken by the Collective of artists in recognition of the need to do the mahi to receive the rewards.

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

Open Studios Port Waikato enables access to privately run art studios, some normally closed to the public and only open yearly for this special event. It offers the opportunity for involvement and engagement for local and the wider community to participate and learn from local artists. Our current collection of artists encompasses a wide diversity of practices and processes. The interactive offerings for attendees, provided by the artists will range from ceramics and printmaking to drawing and weaving.

These opportunities have increased, with the quantity of creatives growing yearly, allowing a more diverse range of experiences and artist studios. All studio access is free to the community and because there is a limited number of creative events locally - this yearly event generates a lot of excitement and is very well attended with repeat attendees and newcomers alike!

Brief description of project:

Showcasing local artists and creatives working within the community by way of an 'Open Art Studio' weekend; inviting visitors to observe the process, meet the creatives behind the mahi, experience behind the scenes of the creative working studio and provide the opportunity to participate and/or observe each artist's technique. Building strong connections between the community and its artists and creatives.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:

Open Studios Port Waikato

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

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Artform or cultural arts practice:
Visual arts

Activity best describes your project?
Creation and presentation

Brief description of project:
Showcasing local artists and creatives working within the community by way of an 'Open Art Studio' weekend.; inviting visitors to observe process, meet the creatives behind the mahi, experience behind the scenes of the creative working studio and providing the opportunity to participate and/or observe each artist's technique. Building connections between the community and its artists and creatives.

Start date:
11/11/2023

Finish date:
12/11/2023

Number of *active* participants:
20

Number of viewer/audience members:
400

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Coordinator		
Total Costs		$3284
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Total Income		
Costs less income	**This is the maximum amount you can request from CCS**	
ENTER amount you are requesting from Creative Communities Scheme		

$ Total Cost

Total cost being sought from Creative Community Scheme

3284

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
2023 Robin Bio Sunset Collective
Jana Wood CV and Bio 2023
Jo Moon bio 2023
Margaret Feeney Artist Bio 2023
Grace Thresher Artist Bio 2023
Grace Thresher Coordinator CV
A @ P community support letter - Glennis Paton
Port Waikato Open Studios Letter of Support - Caroline Burton
Letter of Support Malcolm Beatie
Letter of Support - Angela Yerkovich
Ngaa Putea (Budget) - CCS Funding Application. pdf
3AE191ED-C1E5-4E42-A7F2-26C767A30C4B
6E54B5B2-F0C1-4D1E-9339-E73C571AC5DE
07A885FE-3951-45B4-A700-8B2E6D2438CC
15B87AC6-3F7B-4D14-9244-5C674DBFBEE8
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IMG-7485
IMG-7489
IMG-8469

WindSong Studio

7 Cobourne Place
Port Waikato RD5
TUAKAU 2695

P 09 232 9515
M 021 169 7946
E robinranga1@gmail.com
www.robinranga.nz

Artist Statement/Bio - Robin Ranga (B.V.A.)

As a multi-media artist, I consider myself an observer, striving to capture expressions that resonate and relate to universal compassion.

In awe of nature's precision, resilience and fragility I consider these characteristics are aligned to our own, informing and inspiring my strong interest in organic form and design.

Figurative compositions are conversations raising questions I also ask myself: 'What matters most?"

From this perspective I am paying homage to others, to the environment, and to raise an awareness that the prospect of possibilities, probabilities and potential resides within each person's landscape.

Alongside my art practice since graduating in 2005, Bachelor Visual Arts from AUT, I have been active with various community creative endeavours and Chair Art @ the Port since 2008.

Bronze/paint/ceramic works have won various prestigious awards and national recognition including multiple People's Choice Awards, Awarded a residency at Nongyuan International Arts Village, Chengdu, China 2016, invited participant in Art in the Park 2021/2022/2023

Selected Exhibitions/Recognition/Awards

2023	Franklin Art Festival – 2nd Movement Category
2021/2022	Art in the Park, Eden Park, Auckland
2021	Richard T Nelson Awards for Sculpture, Wellington – Finalist
2020/2021	Kotahitanga through Creativity, Creative Waikato: "Us"
2019/2020	Portage Ceramic Awards "*An Offering"* People's Choice Award
2019	Small Sculpture Prize Waiheke – "*Are we there yet? "* People's Choice Award
2017	Waiclay: National Ceramic Awards, Hamilton
2016	NZ-China International Artist Exchange, Chengdu
2015	Artspost, Hamilton, Solo exhibition: *"Mark"*
2014	Small Sculpture Prize Waiheke – "*One Step at a time"* Merit
2014	Franklin Arts Centre, Solo exhibition
2013	Fire & Clay (ASP) "*Let's Go"* – People's Choice Award
2013	Portage Ceramic Awards – Finalist

JANA WOOD, PAINTER

www.janawoodstudio.com, Insta: janawoodstudio

Jana is an award-winning artist with a dedicated painting practice. She has been exhibiting regularly for 15 years. Her paintings sit within a liminal space, of abstraction and representation. Her current works are the result of a slow looking and feeling, listening and being in the environment that surrounds her studio at Port Waikato. Wood's imagery and framing devices work metaphorically to express environmental concerns, the colonial grid, and re-wilding of spaces.

Jana is of Ngati Raukawa/Ngati Pakeha descent. She received her Bachelor of Visual Arts from AUT in 2015, and Post Graduate Diploma in Fine Arts from Elam in 2018. Her work is held in various private collections as well as the James Wallace Arts Trust Collection. She is currently represented by @Artfullonline. Jana is an active member of the Mother-Mother Archive in Tamaki Makauru. She also facilitated the first Open Studio weekend at Port Waikato, which has now blossomed into an Art collective of 5 full-time artists promoting the creatives in the Port Waikato area.

EDUCATION

2018 Post Graduate Diploma Fine Arts, Elam, University of Auckland,

2015 Bachelor of Visual Arts, AUT University, Auckland

2011 Mauri Ora Certificate in Maori Culture, Te Wananga, 2011

1989 Environmental Design, Whitecliffe College of Art & Design

PUBLIC COLLECTIONS

The Arts House Trust, Tamaki Makaurau, Auckland, New Zealand

MEDIA

2022 Valley Voice, http://www.valleyvoicerural.co.nz

Aug 2011 The Aucklander http://www.theaucklander.co.nz/news/bricks-and-mortified/1071170/

Sep 2011 Te Waha Nui, Auckland University Newspaper

AWARDS/SPECIAL SELECTIONS

2022, Finalist National Contemporary Art Awards (Finalist) Waikato Museum Te Whare Taonga o Waikato

2021 Finalist, Molly Morpeth Canaday Award Exhibition, Te Kōputu a te whanga a Toi - Whakatāne Library and Exhibition Centre

2019 National Contemporary Art Awards (Finalist), Waikato Museum Te Whare Taonga o Waikato

2018 Estuary Art Awards - (Finalist) - Malcolm Smith Gallery, Howick, Auckland

2016 Waiheke Art Awards - Winner of the Zinnie Douglas Award, Waiheke Community Art Gallery, Waiheke Island

2012 Estuary Art Awards (Finalist), Malcolm Smith Gallery, Howick, Auckland

SOLO SHOWS

2023 Gestures the Land Speaks, Wallace Gallery Morrinsville
https://www.morrinsvillegallery.org.nz/jana-wood/

2023 All-at-Once-Ness, Corbans Art Estate (Upcoming),
https://ceac.org.nz/exhibitions/all-at-once-ness

SELECTED GROUP SHOWS

2023, Paint Like a Girl @ The Tuesday Club (Upcoming), Art in the City, AucHeart of the City Artweek, Tamaki Makauru, Auckland

2023 Mother-Mother Iteration 20, The Table, Aotearoa Artfair, The Cloud, Tamaki Makaurau, Auckland
https://www.mothermother.co.nz/iterations/aaf2023

2023 Mother-Mother Iteration 22, Suburbia, Northart, Tamaki Makauru, Auckland, https://www.mothermother.co.nz/iterations/suburbia

2023, Shore, Franklin Arts Centre, Pukekohe

2022 Arcadia, Queens Arcade Artfull Pop-up, Auckland Art in the City, Heart of the City Artweek Tamaki Makaurau, Auckland https://heartofthecity.co.nz/auckland-events/art-in-the-city/arcadia-unveiled

2022 National Contemporary Art Awards (Finalist) Waikato Museum Te Whare Taonga o Waikato, Kirikiriroa, Hamilton https://hamilton.govt.nz/your-council/news/culture-events/finalists-announced-for-2022-national-contemporary-art-award

2022 Iteration 14, Mothermother Archive, Lot 23, Tamaki Makaurau, https://www.mothermother.co.nz/iterations/lockdown

2021 A'Float, Arthaus Contemporary, Orakei Road, Tamaki Makaurau, Auckland https://www.artsdiary.co.nz/157/3609.html

2021 Molly Morpeth Canaday Award Finalist Exhibition, Te Kōputu a te whanga a Toi - Whakatāne Library and Exhibition Centre
https://www.mollymorpethcanaday.co.nz/2021-painting-and-drawing.html

2020 Three Painters, McLeavey Gallery, Te Whanganui-a-Tara, Wellingtonhttps://mcleaveygallery.com/exhibitions/three-painters/

2020 Living Room, Antoinette Godkin Gallery, Parnell, Tamaki Makaurau, curated by Bill Riley, https://antoinettegodkin.co.nz/2020/10/17/ongoing-show-living-room-at-antoinette-godkin-gallery/

2019 National Contemporary Art Awards (Finalist), Waikato Museum Te Whare Taonga o Waikato, Kirikiriroa, Hamilton https://www.waikatomuseum.co.nz/exhibitions-and-events/view/2145883255/2019-national-contemporary-art-award

2019 Networks and Grids, Art Bureau Gallery, Mt Eden, Tamaki Makaurau https://artsdiary.co.nz/g1/artbureau.html

2018 "Meandering in Places, Spaces and Grids" - Post Graduate Diploma, Elam School of Fine Arts, Auckland University, Tamaki Makaurau https://elamartists.ac.nz/projects/meandering-in-places-spaces-and-grids

2018 InlookOut George Fraser Gallery, Tamaki Makaurau, https://www.artsdiary.co.nz/117/2886.html

2018 Critical Groupings, Lot 23, Tamaki Makaurau, https://artsdiary.co.nz/114/2837.html

2018 Estuary Art Awards - (Finalist) - Malcolm Smith Gallery, Howick, Tamaki Makaurau, Auckland https://www.artsdiary.co.nz/114/2850.html

2016 Waiheke Art Awards - (Winner of the Zinnie Douglas Merit Award) Waiheke Community Art Gallery, Waiheke Island, https://www.waihekeartgallery.org.nz/whats-on/exhibitions/walker-and-hall-waiheke-art-award-2016/

2015 Desperately Real,, St Paul Street Gallery 3, AUT University, Tamaki Makaurau, Auckland, https://www.artsdiary.co.nz/bt66/1768.html

2013 Square Art, Transit Collective, Newmarket Square Gallery, Tamaki Makaurau, Auckland http://transitcollective2012.blogspot.com/2012/10/blog-post.html

2012 The Imaginary Museum - Korero - Group Exhibition - 10 Artists, 10 Poets - visual artists respond to the written word - curated by Malcolm Smith Gallery, Howick, Tamaki Makaurau, Auckland, https://www.artsdiary.co.nz/bt17/579/8.html

2012 Viewpoint, Depot Artspace, Devonport, Tamaki Makaurau, Aucklandhttps://www.depotartspace.co.nz/

2012 Estuary Art Awards (Finalist), Malcolm Smith Gallery, Howick,Tamaki Makaurau, Auckland http://www.chanandreassend.co.nz/blog/uxbridge-estuary-art-competition-2012

2011 “How Diversity Works” - Group Show curated by Diversityworks Trust, Studio One Toi Tu, Ponsonby, Tamaki Makaurau, Auckland https://www.eventfinda.co.nz/2011/aug/newton/how-diversity-works

2010 Painters Studio, Studio One Toi Tu, Tamaki Makaurau, Auckland

2009 Painters Progress, Studio One Toi Tu, Tamaki Makaurau, Auckland

Jo Moon biography

Jo Moon is a spinner, weaver and dyer originally from Ireland and now living between Port Waikato and Tāmaki Makaurau. Jo weaves mainly on a counterbalanced Mecchia floorloom created by the Waikato Turnery in 1984, supplemented by a variety of small handbuilt tapestry looms. Jo weaves with natural fibres, including locally grown fleece and dyes fibre using natural and synthetic dyes. Her studio is a calm space infused with light and filled with the rhythmic sound of the loom 's movement.

M Feeney

August 2023

I'm an artist and work from my studio at Port Waikato, Aotearoa. My practice looks at the hijacking of the natural world and the human-built world by the modern market system. I see artificial intelligence and climate change as by-products of the hijack and have developed three umbrella projects to explore them: *It Started with a Kiss, Water Systems* and *A Black Comedy in Pastels*. I use an expanded methodology of drawing, studio work, writing, and Collective Invention workshops.

I am currently one of the resident artists of Whiria te Tāngata, an initiative of Creative Waikato, supported by Creative New Zealand and Manatū Taonga. I also work at outsider art studio Māpura Studios in Auckland.

https://www.instagram.com/m._.feeney/

Grace Thresher is an artist living and working at *Port Waikato* from her home studio. She works with a variety of media including pen, pencil, photographic manipulation, photography, collage and paint.

Her creative inspiration comes from nature and her aim with each piece is to bring out the precision and details she sees, encouraging the observer to similarly lose themselves in the viewing experience.

Grace aims to express the movement and feeling of nature's ever evolving, breathing, changing splendour, through a love of line, colour and mixed media. Bringing particular attention to the intricacies and textures within natural forms, in aquatic and terrestrial life. Inspiration for this series, directly reflecting motifs of the West Coast landscape here at Port Waikato.

Notably Grace exhibited solo at the Upstairs Gallery in 2022 and has exhibited at The Lake House Arts Centre, Corban Estate Arts Centre and organised a variety of successful pop-up exhibitions and group exhibitions as an Exhibition Coordinator for Auckland Council and in a freelance capacity.

She graduated from Elam School of Fine Arts in 2013.

www.instagram.com/gracethresher

www.facebook.com/gracethresher

www.gracethresher.com

Grace Thresher
mobile: +6422 039 9027
email: gracethresher@gmail.com
www.gracethresher.com

PERSONAL PROFILE

I am a creative, working as a freelance designer, marketing creative and artist. I am a graduate from **Elam School of Fine Arts** seeking work that will bring new opportunities to build on my previous marketing, social media and creative industries experience.

SKILLS

Event Management

Successfully organising and running events, building relationships and maintaining procedures.

Digital Marketing

Strong experience in creating digital advertising and successfully harnessing social media.

Administration

An ability to prioritise, take initiative and the capacity to focus on detail, to complete tasks.

- **Fluent in Adobe Suite, Microsoft Office, Website management and scheduling tools**

EMPLOYMENT HISTORY

Social Media and Marketing Coordinator, The Poi Room, Auckland **Oct 22 - Jan 2023**

Creating and maintaining all social media content and weekly mailers

- Daily Instagram, Facebook & Tik Tok content - creativity and initiative were key
- Growing and engaging the social media following and email list

Social Media and Marketing Coordinator, Waipā District Council **Oct - July 2022**

Managing all external communications for the Waipā District Comms Team

- Capacity to work independently, effectively and reactively
- Keeping website, social media and all comms up to date

Community Manager, Perfume Playground, Auckland **June – Oct 2021**

Marketing, partner outreach and client facing interactions

- Managing the Auckland arm of the business; including staffing
- Creating a marketing strategy; implementing said strategy across the business

Marketing Coordinator, Auckland Art Gallery **May – Sep 2021**

Delivering programmes, promotions, events, classes, staffing, management

- Conveying the AAG branding across external and internal marketing collateral
- Budgeting; invoicing, purchase orders and receipting

Facility Coordinator – Te Oro, Auckland Council **Nov 2020 – May 2021**

Organising facility bookings, budgets, BAU and staffing and communications

- BAU – coordinating all centre activities and events
- Design and marketing for the centre using Adobe Suite to promote events internally and externally
- Coordinating operations and building maintenance

Gallery Coordinator – Māngere Arts Centre, Auckland Council **Aug 2019 – Nov 2020**

Delivering exhibitions, events, projects, programmes and classes

- Support to arts professionals, general exhibition processes, deinstallation, installation, openings and public programme events
- Manage communications, marketing, and social media to prepare and distribute promotional and advertising material – Use of Adobe Suite essential to this role

Exhibitions Coordinator Freelance, Auckland **2019 – Current**

Imagining, coordinating, and delivering exhibitions in a freelance capacity

- Event marketing, social media, all comms collateral and liaising with venues and exhibiting artists to make the opening event come to fruition. Collaborating with artists.
- Organising large groups of people; individually and as part of the collective to deliver outcomes

Social Media Manager - Humanity Ltd and Ellerslie Osteopaths, Auckland **Feb 2018 – July 2019**

Managing all social media platforms

- Using Hootsuite, Later and Adobe Suite to create, curate and schedule relevant content for
- Design, create and manage promotions and social ad campaigns to engaging audiences

Marketing/Sailing Crew - Boom Sailing Ltd, Whitianga **Jan – Feb 2018**

Working with two charter boats taking clients on enjoyable day cruises around the Mercury Bay area

- Updating and running existing marketing whilst developing new material and exploring new avenues
- Hosting clients while ensuring health and safety aspects were always met
- Capacity to work on my own through developing initiative and to demonstrate a high level of team contribution

Gallery Assistant – Māngere Arts Centre - Ngā Tohu o Uenuku **June – Aug 2019**

Front of house service; being the first point of contact for visitors

- Assisting curator and other gallery staff
- Building strong written and verbal administrative skills, planning and customer communication

Receptionist/Cashier/Retail Assistant/Live-in Nanny, London **Nov 2016 – Aug 2017**

A variety of short terms roles whilst travelling Europe and living in London

- Further developing my excellent interpersonal skills, Microsoft Office and commitment to customer service
- Flexible approach with the ability to function in a number of roles

Hostess - Sailing Holidays Ltd, Ionian Islands, Greece **June 2016 – Nov 2016**

Working as a hostess on Lead Boat Elpida

- Manage social media platforms including Facebook and Instagram
- Creating, developing and maintaining relationships with customers and employees
- Assisting in identifying hazards and the correct procedures to deal with these

Director/Co-founder - Circle Gallery and Studio, Auckland **Sep 2013 – Apr 2015**

A start-up gallery occupying two vacant retail spaces opening onto Newmarket Station Square, Auckland

- Identifying, securing and refurbishing gallery and studio spaces
- Setting up and maintaining Circle's social media and installing art works and organised event set-ups
- Developing exhibitions and programmes including creative classes and studio hire and building relationships with specialist suppliers and advertiser

Data Entry Clerk - Paramount Insurance, Auckland **July 2015 – May 2016**

- Entering clients' packages using Multipac and Sirius software systems for commercial insurance broker

Visual Merchandiser (Roving) - Country Road Clothing, Auckland **Feb 2014 – July 2015**

This involved working around six stores in the Auckland region.

- Strategising best ways to increase sales by creating eye-catching and engaging product displays
- Communicating the Country Road lifestyle across all clothing and homeware ranges
- Using reports to contribute to the success of store sales targets

Retail Assistant various - Country Road; Browns; Just Jeans; Ceres Wholefoods **Sep 2006 – Feb 2014**

Receptionist - Weight Wise Nutrition Consultants, Auckland **Nov 2010 – Feb 2011**

EDUCATION

Elam School of Fine Arts
University of Auckland
Bachelor of Fine Arts, 2014

Michael Park School, Ellerslie
NCEA Levels 1, 2 and 3
Certificates: Photography and Painting

OTHER SKILLS, QUALIFICATIONS AND EXPERIENCE

Stylist assistant - Bauer Media & Jane Mow
Photographers' Assistant - The Collective Force
Lifeguard - Surf Life Saving New Zealand trained

First Aid - Blended Paediatric and SLSNZ
Day Skipper - RYA qualified
Scuba Diver - PADI qualified

REFERENCES AVAILABLE ON REQUEST

Art @ the Port

Promoting and encouraging creativity in the Community

22 August 2023

To Members Sunset Collective
Port Waikato

It gives members of Art @ the Port much pleasure to provide a letter of support to Sunset Collective to accompany your Creative Communities Funding application to hold your 3rd Open Studio Art Trail around Port Waikato on 11th and 12th November.

Your concept is aligned with our own mission i.e. "*Promoting and encouraging creativity in the Community*" and we have witnessed the success of your previous two events that stimulated much interest within the community, and beyond, who enjoyed the opportunity to interact with a variety of artists and in some studios, a hands on experience. Children especially loved the 'creative play' opportunities.

We commend your vision to promote creativity in our community which highlights the significance 'art's role plays in a healthy compassionate society: to unite, to expand and to explore new horizons.

We wish you success and hope our letter of support helps your application.

Glennis Paton
Secretary
Art @ the Port
glennispaton00@gmail.com

118 Maunsell Road
PT Waikato RD5
Tuakau 2695

Franklin Arts Centre
12 Massey Avenue, Pukekohe, Auckland 2120
09 238 8899
franklinartscentre@aklc.govt.nz
Mon–Fri: 9.30am–4.30pm, Sat: 9.30am–2.30pm

21 August 2023

To: Creative Communities

To whom it may concern,

I am writing in support of the Open Studios Port Waikato 2023 funding application.

Port Waikato is a relatively remote location on the west coast of New Zealand which is home to a thriving community of artists.

Port Waikato artists have a proven track record of holding well promoted and well attended events, including previous “Art at the Port” events and a group exhibition here at Franklin Arts Centre.

Their open studio events are vital as a means of raising the profile of the unique Port Waikato creative microclimate and bringing visitors into the community.

Yours Faithfully

Caroline Burton | Venue Lead - Arts

Franklin Arts Centre

Tel 027 204 1093

12 Massey Avenue, Pukekohe 2120

Kia ora Malcolm,

Thanks for taking my call yesterday on behalf of the Sunset Collective and for agreeing to write a brief letter (a couple of paragraphs should be adequate) in support of our application for funding to increase the viability of the event.

As requested, here is a summary of what it's all about:

> The Sunset Collective is a group of artists based at Port Waikato who are planning an Open Studio weekend 11 and 12 November 2023 and now seeking letters of local support to accompany their application for funding from the Creative Communities Fund, Waikato District Council.
>
> As a key member of the community at the Port, who has a clear passion for development of the opportunities available to the local community, the collective values and appreciates your support.
>
> This is the 3rd year the collective is holding their Open Studios event, and as it evolves each year it connects wider and closer with the community and visitors to the Port. With the emphasis on sharing and encouraging interaction with studio visitors the objective is also to stimulate participation and awareness that creativity has an integral part in the overall richness of a community.

Funding submissions are due by 31st August so if you were able to email me something that we could submit electronically that would be marvellous.

Jo Moon on behalf of the Sunset Collective
drjoannehegarty@gmail.com
021466831
28 Westside Road
Port Waikato

Tēnā koutou,

Ko Tawhitirahi te maunga, Awapoka te awa, Te Aupōuri te iwi, Pōtahi te marae

I participated in the Art Trail for the first time last year – my adult daughter came with me.

What an experience this was for us as we had discussions with the artists about their work. I whakapapa Māori,/Dalmatian and her whakapapa is Māori/Dalmatian, Samoan. I found that the artists were very open-minded and we were able to have conversations about culture and expression of cultural identity . We were able to talk about links to our cultures – something that has not been so easy in this community.

It was interesting that my daughter and I were able to make connections to the whenua and our hinengaro and wairua. We also got to meet other people in the community and share our thoughts on different artwork. We both came away amazed at how much we enjoyed it and the stronger sense of connection that we felt to this community.

Nō reira, tēnā koutou, tēnā koutou, tēnā koutou,katoa

Nā Angela Yerkovich

Item	Details	$	$ applied for in this application	Alternative source of funding	*Drafting notes*				
Coordinator	**40 hours at $60 per hour consisting of:**	**$2,400.00**	**$2,400.00**	none					
	coordination of event preparation = 12 hours								
	updating advertising materials across variety of interfaces = 8 hours								
	media, social media and community liaison = 16 hours								
	post event reporting = 4 hours								
Artists fees	construction of street signs = 6 hours		**$240.00**						
	construction of street flags = 4 hours		**$160.00**						
Materials	**signage**								
	Plywood1200 x 2400 x 18mm H3.1CD x1 sheet includes cutting fee	**$150.00**	**$150.00**	If possible recycled materials will be used before any purchase is made in which case this cost would not be required. Price quoted supplied by Plyman Pukekohe	*plus g.s.t*	*this will give us enough for 8 x signs 600 x 600*			
	Spraypaint x 6 400ml cans @ $14.00 per can. Molotow Belton ex Gordon Harris Art Supplies	**$84.00**	**$84.00**	none	*includes g.s.t*				
	10 metres of Parker Nylon Fabric @ $5 per metre	**$50.00**	**$50.00**				Nick's Fabricshttps://www.nicksfabrics.co.nz		
Advertising	**posters**								
	A3 Colour Print/Copy 85.00units $1.30 each	**$110.87**	**$110.87**	funded last year by local community arts group - Art @ the Port. If unsuccessful in application to CCS for this funding then would reapply to previous funder.					
	flyers								
	SRA3 Card - 200gsm 50.00units $0.82 each	**$40.87**	**$89.13**	funded last year by local community arts group - Art @ the Port. If unsuccessful in application to CCS for this funding then would reapply to previous funder.		www.copyplus.net.nz			
Total applied for			**$3,284.00**						
Notes	flags are to replace previoulsy donated fabric flags, provide uniform materials and to increase number of flags with increased number of studios joining event this year								

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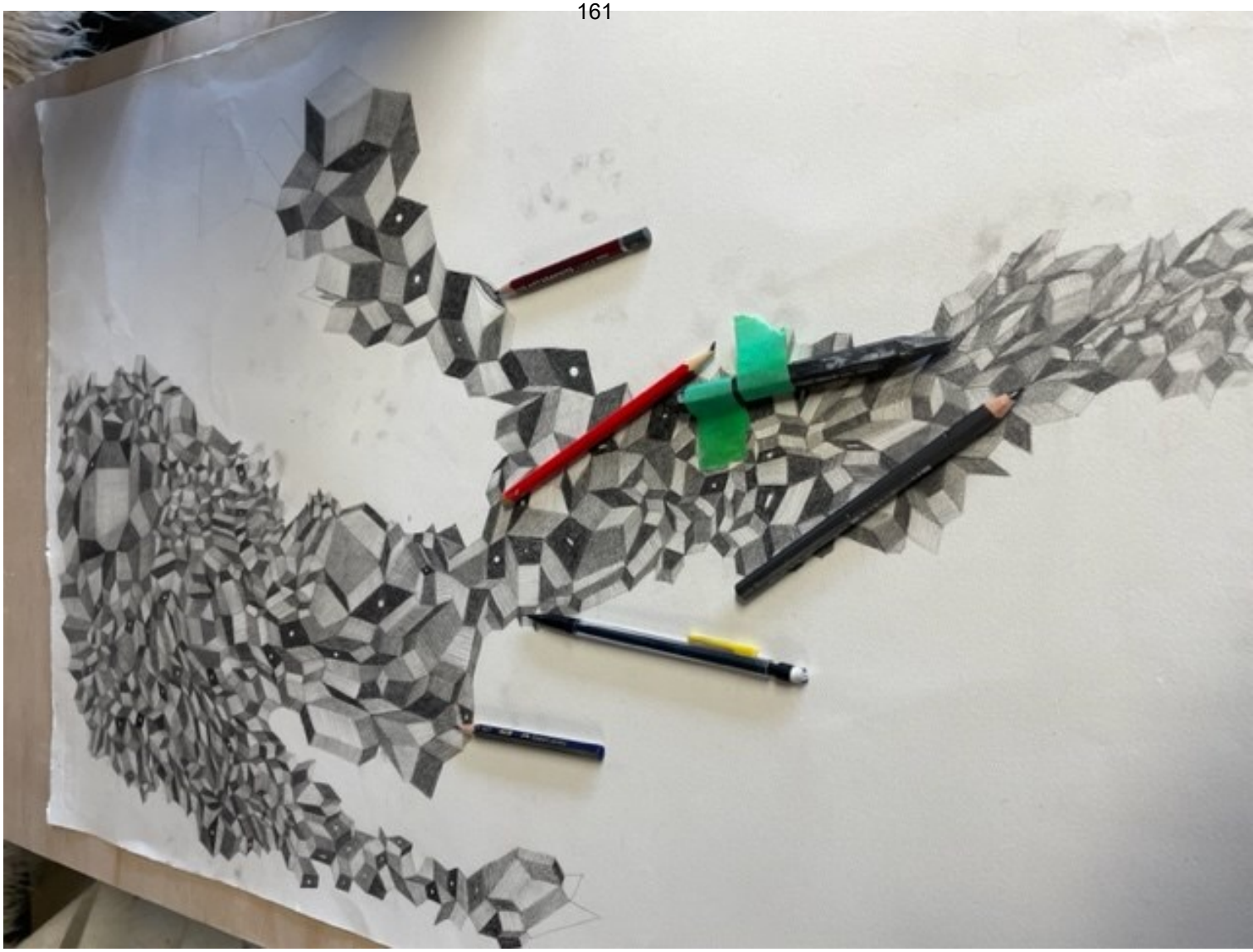
SEARS



T-SHIRTS
$45
Columbia

Details of submitter No: 9 - Laura Millward

Submitter:	Laura Millward
Submitter Address:	18 Herschel St, Ngaruawahia 3720, New Zealand
Organisation:	Te Whare Toi o Ngaaruawaahia

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name:
Laura

Last name: *
Millward

Organisation:
Te Whare Toi o Ngaaruawaahia

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (●) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
18 Herschel Street NGARUAWAHIA

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Te Whare Toi o Ngaaruawaahia

GST Number:
090 768 603

Bank account number:
[redacted]

9

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Pacific Peoples
Other

Details:
Asian Peoples

How did you hear about the Creative Communities Scheme?

Other

Please provide how you heard about the Creative Communities Scheme

Current Recipient

The idea / Te Kaupapa: What do you want to do?

Tamariki Art Clubs

We would like to offer our community 3 Tamariki Art club classes that each run for 8 weeks; one class for 6-8 yr olds (10 participants) and two different classes for 9-12 yr olds (12 participants in each).These classes will be held on a variety of afternoons during the week. Classes are fun and exciting while focusing on developing and strengthening artistic skills while fostering a love of art. This term Tamariki will have a Mexican art theme that the classes will focus on. The projects will include, fruit still life's. reflections on Frida Carlo's still life art works, terracotta pot cactus families,skull candy collages, giant sombrero cut outs, skull doughnuts and Alebrije (spirit animal) paper mache masks. The mask creations will contribute to our end of year community exhibition.

Whanau Date Nights

We are a whanau friendly art centre who support both parents and tamariki to work together on art and craft projects. These are carefully curated art activities that are primarily developed to use art as a way to build confidence for both the child and parent(adult) as they work together to co-create something amazing.

These classes build bonds between parent and child while allowing the child to lead. These classes are always different and received very well by a broad demographic of our community. Another impact of these classes is that whanau grow and develop a confidence to take part in other courses or activities at the art centre which brings so much light to their lives. We would like to run 2 classes for whanau aged between 6 -60+ in term 4. We would like to offer the following:

- Cardboard mask creations
- Christmas spoon decorations

Whanau creations made in the masks class will contribute to our end of year community mask exhibition.

The process / Te Whakatukuki: How will the project happen?

Participant's parents/caregivers will register online via our booking portal for the classes. We have a range of experienced tutors at our Art Centre that specialise in a range of art and crafts skills. They will assist to teach the various programs we propose to offer. Tamariki art club will run on a weekly basis. Children are dropped off and collected by an adult for each class. Whanau date nights are held during the term in the evenings

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The people / Nga tangata: Tell us about the key people and/or groups involved.

We are a not for profit organisation, funding is integral to these programs happening in our community and ensuring that art continues to be accessible to everyone in our community. This funding directly reduces a key barrier to participation by reducing the cost to participate.

We have a growing art and craft community in Ngāruawāhia and the outer lying areas we service. As Ngāruawāhia grows in numbers and our involvement in the community increases, people experience the vast benefits and enjoyment that comes from creating. Our term programs create outlets for Tamariki aged 5+ to adults. Activities are suitable for both males and females, participants have freedom to incorporate cultural ideas, patterns and forms. Suitable experienced tutors will work with Tamariki and Whanau members. As these programs will contribute to our end of year community exhibition, we know that many people from our community will get to experience the art created in these classes. Creative Communities funding is key to being able to provide these Term programs.

Our tamariki who attend our current programmes are of differentiated backgrounds and abilities. We foster an environment where diversity is embraced and individuals can be their true selves.

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

The Tamariki Art Club aims to actively engage the families of Ngāruawāhia by prioritising accessibility, participation, and diversity in the arts. In total, this application means that 58 Tamariki and Whanau will get the opportunity to enrol and participate in a range of Art and Craft program. Each program is carefully planned to suit a large range of ages and stages. Our approach ensures that all young people, regardless of their background or ability, can actively participate and contribute their unique perspectives. We're committed to promoting diversity in both our program content and the participants we welcome, fostering a sense of unity and cultural richness within the community.

We advertise through various social media platforms, community groups and have an online registration platform.

The Creative Communities scheme is integral to our Term Classes, the funding received means we can provide accessible programs to those most in need in our community.

Target age for Tamariki Art Clubs: 6-12 year old children from Ngāruawāhia and the surrounding communities. For Whanau Date Nights, this is 5 – 13 year olds with an adult.

Currently 52% of the tamariki in our Tamariki Art programme are Māori, 40% are Pakeha, and 8% are Pacifica.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:
Tamariki and Whanau programs Term 4 2023

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Artform or cultural arts practice:
Craft/object art

Activity best describes your project?
Creation and presentation

Brief description of project:

We plan to run 3 after school art classes (Tamariki Art Club) for 34 Tamariki aged between 6yrs and 12yrs, these classes are held weekly at our art centre in Ngāruawāhia.

As we are a family friendly centre, we plan to deliver the opportunity for 24 whanau in the community to work together on art and craft projects(Whānau Date Nights). We would like to offer two of these in term 4, some of the mask projects throughout the term will contribute to our end of year, community mask exhibition.

Start date:
16/10/2023

Finish date:
12/12/2023

Number of *active* participants:
56

Number of viewer/audience members:
500

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Tutor Fees	Tamariki Art Club 72 hrs @ $30 per hour	2160.00
Materials	Terracotta pots,Cartridge paper,paste, hot glue,tin foil, masking tape, black pens,varnish, black paper	391.56
Tutor fees	Whanau Date nights - 8 hours @ $30 per hour	240.00
Materials	Glue, glitter, wooden spoons, Xmas embellishments, ribbon, paint pens	206.08

Total Costs		2997.64
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Class fees	Tamariki Art Club - 34 participants @ $43.48	1478.32
Class fees	Whnau Date nights - 24 participants @ 4.34	104.16
Total Income		1582.48
Costs less income	**This is the maximum amount you can request from CCS**	1415.16
ENTER amount you are requesting from Creative Communities Scheme		1415.16

$ Total Cost

Total cost being sought from Creative Community Scheme
1415.16

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed
NII	We apply to other funders for other programs		

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
March 2023	Tamariki and Whanau Art Programs Term 2 2023	2098.31	Yes
October 2022	Glow Art Exhibition	2000.00	Yes
October 2022	Holiday Program Term 1 2023	610.51	Yes
May 2022	Tamariki Art Club Term 2 & 3 2022	851.00	Yes
November 2021	Teen Time Term 4 2021	613.00	Yes

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

9

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

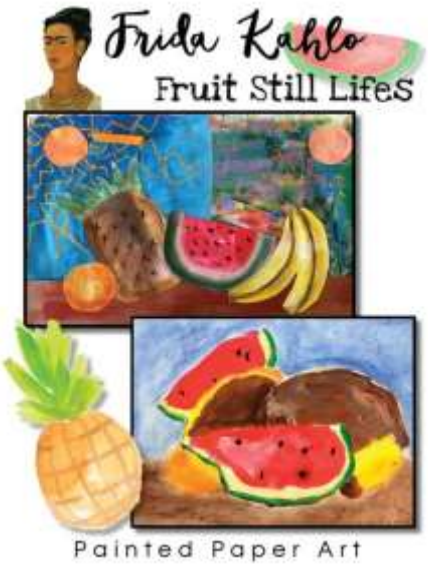
- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

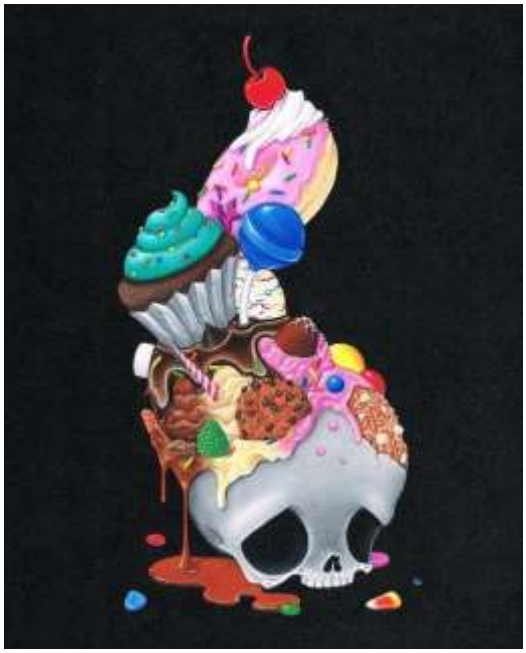
Do you agree:

I/We agree

Attached Documents

File
Term 4 2023 pics.docx
Signed stamped 2022 Annual Accounts


Frida Kahlo
Fruit Still Lifes
Painted Paper Art



Te Whare Toi O Ngaaruawaahia Incorporated

Financial Statements

For the Year Ended 31st March 2022

Te Whare Toi O Ngaaruawaahia Incorporated

Directory
As at 31st March 2022

Executive Committee	Chairperson	June Rowland
	Secretary	To be appointed
	Treasurer	Wendy Katipo
	Committee	Irene Brady
		Carli Pearse-Klink
		Sarah Morrow
Bankers	First Credit Union	

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Trading Accounts

For the 12 Months Ended 31 March 2022

	2022 $	2021 $
REVENUE		
Sales & Commissions	1,354	1,919
Covid 19 Wage Subsidy	8,144	15,430
MSD Participation Incl Grant	-	18,500
MSD Capability and Resillience Fund	20,000	-
COGS	7,000	8,000
Facility Hire	283	452
Fund Raising	1,274	1,409
Membership Fees	574	339
Classes	12,076	5,190
DV Bryant	2,500	3,500
Norah Howell Trust	-	2,000
Lotteries	35,000	28,750
Lion Foundation	35,000	15,000
North Waikato Arts Collective	-	2,000
Creative Communities	7,284	5,787
Creative Waikato	-	1,000
Creative Spaces - Ministry of Culture & Heritage Grant	98,400	-
Donations	476	1,137
Trust Waikato	20,000	20,000
Matariki	261	-
WDC Funding	5,000	5,000
WEL Energy	37,500	45,000
WEL Energy Matariki Grant	5,898	-
Other Income	1,377	2,000
Interest	95	97
Add Grants Received Last Year for This Year	17,500	3,015
Less Grants Received for Next Year	(186,523)	(17,500)
Total Revenue	130,473	168,025

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Statement of Financial Performance

For the 12 Months Ended 31 March 2022

	2022 $	2021 $
LESS EXPENSES		
Accident Compensation Levy	336	166
Audit Fees	525	485
Art Sales Reimbursements	1,112	1,578
Bank Charges	51	71
Capital Purchases under $500	1,052	553
Class Materials / Tutor Fees	11,491	6,812
Computer Expenses	393	1,214
Cleaning & Pest Control	1,833	425
Covid 19 Grant Expenses	-	9,509
MCH Creative Spaces Expenses	3,982	-
MCH Wages	6,685	-
Fundraising Expenses	-	378
Donations	200	200
Equipment Lease	251	-
General Expenses	319	1,414
Insurance	1,212	2,105
Lawns & Grounds	1,500	1,292
Legal/HR	4,140	-
Matariki Expenses	2,575	-
Matariki School Project	328	72
Power	3,195	2,037
Printing, Stamps & Stationery	370	795
Prizes	-	1,110
Program Expenses	2,247	3,821
Rongoa O Me Te kainga Exp	-	-
Rents	9,989	9,216
Repairs & Maintenance	522	765
Staff Expenses	619	300
Telephone, Tolls & Internet	1,717	1,993
Volunteer Expenses	391	109
Wages & Salaries	85,975	86,810
Xero Accounting Fees	1,158	358
Total Expenses	144,168	133,588
Net (Deficit)/Surplus Before Depreciation	(13,695)	34,437
LESS DEPRECIATION		
Depreciation as per Schedule	1,652	1,246
NET SURPLUS/(DEFICIT)	**($15,347)**	**$33,191**

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Statement of Financial Position

As at 31 March 2022

	2022 $	2021 $
CURRENT ASSETS		
First Credit 00	220,028	71,371
First Credit 02	6,452	7,631
First Credit 03	12,666	2,209
First Credit 04	4,367	3,666
First Credit 05	189	81
Prepayments	1,000	-
Accounts Receivable	-	100
Total Current Assets	244,702	85,058
NON-CURRENT ASSETS		
Property, Pant & Equipment	13,513	14,239
Total Assets	258,215	99,297
CURRENT LIABILITIES		
Accounts Payable	3,414	12,832
GST	16,784	1,731
Voices of Suicide Bereaved Whanau	-	393
Grants in Advance	186,523	17,500
Total Current Liabilities	206,721	32,456
Total Liabilities	206,721	32,456
NET ASSETS	**$51,494**	**$66,841**
Represented by:		
Accumulated Funds	51,494	65,563
TOTAL EQUITY	**$51,494**	**$65,563**

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Detailed Equity Accounts

As at 31 March 2022

	2022 $	2021 $
Centre Equity		
Opening Balance	66,841	32,372
Add Net Profit (Loss)	(15,347)	33,191
Closing Balance	51,494	65,563
Total Equity Accounts	**$51,494**	**$65,563**

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Depreciation Schedule

For the Year Ended 31st March 2022

Asset	Cost Price	Book Value 1/04/2021	Additions	---------- Depreciation---------- Month	Rate			$	Accum Depn 31/03/2022	Book Value 31/03/2022
Leadlight	1,291	308		12	10	Yr	SL	31	1,014	277
8x Plinths	200	30		12	10	Yr	SL	3	173	27
6x Sewing Machines	1,800	449		12	13	Yr	SL	35	1,386	414
Overlocker	200	50		12	13	Yr	SL	4	154	46
2 Blue Tables	200	30		12	10	Yr	SL	3	173	27
Kiln	3,500	200		12	6	Yr	SL	33	3,333	167
Sewing Machine	300	100		12	13	Yr	SL	8	208	92
10x Moulds	300	44		12	10	Yr	SL	4	260	40
Flags	514	195		12	10	Yr	SL	20	338	176
Gazebos & Bags	1,083	432		12	10	Yr	SL	43	694	389
Roll Sign	590	249		12	10	Yr	SL	25	366	224
Furniture	498	459		12	15	Yr	SL	31	69	429
Computer Upgrades	978	691		12	5	Yr	SL	138	425	553
Heat Pumps	10,460	9,676		12	10	Yr	SL	968	1,752	8,708
Laptop	1,350	1,328		12	5	Yr	SL	266	288	1,062
Dehumidifier			926	11	20	Yr	SL	42	42	884
	23,264	14,239	926					1,652	10,677	13,513

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Te Whare Toi O Ngaaruawaahia Incorporated
Notes to the Financial Statements
For the 12 Months Ended 31st March 2022

1 **STATEMENT OF ACCOUNTING POLICIES**

These financial statements are for Te Whare Toi O Ngaaruawaahia Incorporated (The Entity). The Entity is an incorporated club engaged in the business of providing Artistic opportunities for people in the community. The Entity is a registered charitable organisation.

The Entity qualifies for differential reporting exemptions based on the following criteria;
- It is not publicly accountable and
- It is not large as defined by the New Zealand Institute of Chartered Accountants.

The Entity has adopted all available differential reporting exemptions.

The accounting principles recognised as appropriate for the measurement and reporting of earnings and financial position on a historical cost basis have been used with the exception of certain items for which specific accounting policies have been identified.

Specific Accounting Policies.
In the preparation of theses financial statements, the specific accounting policies are as follows:

(a) **Property, Plant & Equipment**
The Entity has the following classes of Property, Plant & Equipment:
Plant & Equipment 0-60% DV, CP or SL

All property, plant & equipment are stated at cost less depreciation.

Depreciation has been calculated in accordance with rates permitted under the Income Tax Act 2007

(b) **Goods and Services Tax**
The financial statements have been prepared on a GST exclusive basis with the exception of accounts receivable and accounts payable which are shown inclusive of GST.

© **Revenue**
Sales of goods are recognised when they have been delivered and accepted by the customer. Interest income is recognised using the effective interest method.

(d) **Receivables**
Receivables are stated at their estimated realisable value. Bad debts are written off in the year in which they are identified.

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated
Notes to the Financial Statements
For the 12 Months Ended 31st March 2022

2 **AUDIT**
These financial statements have been audited.

3 **CONTINGENT LIABILITIES**
At balance date there are no known contingent liabilities (Last Year: $0). The entity has not granted any securities in respect of liabilities payable by any other party whatsoever.

4 **RELATED PARTIES**
There were no related party transactions during the year under review.

5 **SUBSEQUENT EVENTS**
As at balance date there were no known subsequent events.

6 **CHANGE OF NAME**
On 17 August 2021, the name of the organisation was changed from Te Whare Toi Ngaruawahia - Twin Rivers Community Art Centre Incorporated to Te Whare Toi O Ngaaruawaahia Incorporated.

Haines and Associates

AUDITORS REPORT

FOR TE WHARE TOI O NGAARUAWAAHIA INCORPORATED
FOR THE YEAR ENDED 31 MARCH 2022

I have audited the attached financial statements for Te Whare Toi O Ngaaruawaahia Incorporated. The financial statements provide information about the past financial performance of the Organisation and its financial position as at 31 March 2022. This information is stated in accordance with the accounting policies set out with these statements.

Auditor's responsibilities
It is my responsibility to express an independent opinion for the financial statements presented by the Organisation and report my opinion.

Basis of Opinion
An audit includes examining, on a test basis, evidence relevant to the amounts and disclosures in the financial statements. It also includes assessing:

- The significant estimates and judgement made by the Organisation in the preparation of the financial statements; and

- Whether the accounting policies are appropriate to the circumstances, consistently applied and adequately disclosed.

I conducted an audit in accordance with generally accepted auditing standards in New Zealand, except that my work was limited as explained below. I planned and performed my audit so as to obtain all the information and explanations which I considered necessary. I obtained sufficient evidence to give a reasonable assurance that the financial statements are free from material mis-statements, whether caused by fraud or error. In forming my opinion, I also evaluated the overall adequacy of the presentation of information in the financial statements.

Other than in my capacity as Auditor, I have no relationship with or interest in the Organisation.

In my opinion, the financial statements fairly reflect the results of the activities and the financial position of the Organisation as at 31 March 2022.

My audit report was completed on 1 September 2022 and my unqualified opinion is expressed as at that date.

Graham Haines ACCM, DipMgtSt

Haines and Associates

Details of submitter No: 10 - Miryam Jacobi

Submitter:	Miryam Jacobi
Submitter Address:	146 Tuhikaramea Road, Dinsdale, Hamilton, 3204, New Zealand

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Miryam

Last name: * Jacobi

Organisation:

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (•) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
1632 Whaanga Road RAGLAN

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Miryam Jacobi

GST Number:

Bank account number:
[redacted]

Ethnicity of applicant/group
New Zealand European/Pākehā

Details:

How did you hear about the Creative Communities Scheme?

Word of mouth

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

To film and deliver a mystery/thriller short film by Waikato-based filmmakers Miryam Jacobi and Jack Barry, shot in the Ruapuke area on the Swann property.

A performance-driven exploration of identity and loss, THE WOMAN IN THE HOUSE BY THE SEA follows an older female protagonist living on the wild and rugged Waikato coast.

Featuring stunning locations, cinematography by Waikato-based DOP Jack Barry, and the work of other local creatives and crew - we want to showcase the high production value that can be achieved by producing film in Waikato, while providing an opportunity for the local film community to connect and develop.

The artistic aims of the project are deeply intertwined with Miryam Jacobi's voice as a writer and director; "Growing up, a specific type of woman in thriller (and most) films was commonplace. The young, beautiful damsels in distress, kidnapped and held hostage, running from the dangerous man. Passive characters who things only ever happen to. These portrayals can be difficult to unknit ourselves from. In contrast, ALICE (our protagonist in the film) is in her late 40s - an age of women we don't often see on the screen in a leading role. She's not a mother, a wife, or beholden to anyone. She's physically strong and competent, wrestling with her memory and identity. The film deconstructs and reimagines the thriller genre with a female protagonist who becomes her own worst enemy. Tonally, it's dark and evocative - set on the rugged west coast. A story of loss of identity and control, THE WOMAN IN THE HOUSE BY THE SEA is deconstructing and reimagining the thriller genre. We will take the audience on a time-bending, thought-provoking and terrifying journey, with world-class, cinematic production values - all produced and filmed here in Hamilton and the Waikato."

The project was shortlisted for funding by the New Zealand Film Commission, who've been very supportive of the project - giving the film significant feedback and development time. They described it as an "intense, gripping piece - beautiful visual writing - an interesting take on losing one's memory and self identity."

We hope to build on our slate of projects being shot and produced locally, continue to upskill and provide opportunities for local crew, and attract more opportunities for our film community in the future. Previous projects we've produced have played at Oscar-accredited film festivals, won international awards and garnered significant national media attention.

We are extremely grateful to have already secured significant in-kind value from the donated time and resources of many of our collaborators and industry connections. We're also lucky to have funds via our producer, Madeleine Askwith, and her US production company Rathaus films. The remaining budget will come from crowd-funding sources.

Our production base in located in Dinsdale. Local crew include Miryam Jacobi, Jack Barry, Robert Pendergrast, Carmen Te Moananui, Marcus Upton and more.

The funds we are seeking are for expenses incurred in production and post-production - such as production expenses, art department and wardrobe, gear and editing.

We are committed to providing opportunities for filmmaking creatives in Waikato, and believe that shooting a high-end, cinematic, narrative short-film in the region is an important step.

The process / Te Whakatukuki: How will the project happen?

The key creative development phase of the process has been completed; the script is written, a full creative treatment produced, and key crew and creatives engaged. With significant investment in development time by the New Zealand Film Commission and key collaborators, the script is shoot-ready.

Production will take place over three shooting days in 2023. Our production base will remain in Dinsdale, Hamilton - but the shoot location will be in Ruapuke.

Post production will take place over the following 3 months, including editing, scoring, sound mixing and colour grading. Final delivery is expected by March 2024.

Upon completion of the film, we wish to host a local screening before submitting the film to national and international film festivals. Priority will be given to festivals which show locally in Hamilton (Misty Flicks Film Festival, Show Me Shorts and NZIFF) and a special local screening if possible. After we have completed our festival circuit, the film will be released online.

The people / Nga tangata: Tell us about the key people and/or groups involved.

MIRYAM JACOBI - WRITER/DIRECTOR
Miryam Jacobi is an award-winning director, actor, producer and writer based in Aotearoa, New Zealand.

A multi-genre director, Miryam loves challenging traditional cinematic tropes while unpacking the complexities of female identity. As a trained actor, her work is grounded in nuanced performances. Her films have screened at Show Me Shorts, Galway Film Fleadh, Vail Film Festival, Melbourne Women in Film Festival, Down Under Berlin Film Festival and more.

Miryam trained at Toi Whakaari; NZ Drama School, graduating in 2015 with a Bachelor of Performing Arts. Highlights of her career include directing a tourism campaign for Wellington NZ starring Karen O'Leary (WELLINGTON PARANORMAL), 2nd Unit directing for Amazon's DON'T MAKE ME GO starring John Cho and creating the critically-acclaimed documentary DISORDER.

Miryam has produced and directed commercial content for clients such as Air New Zealand, MediaWorks, Auckland Arts Festival, APL, Fonterra, Look Good Feel Better NZ, Sir John Kirwan Foundation and Eden Park.

In 2017, Miryam co-founded production company 2113 Creatives - working across the commercial and indie spaces, producing music videos for NZ artist such as DICK MOVE, DIGGY DUPE and ISRAEL STARR.

As an actor, Miryam starred in the indie features FOLLOW THE RANDOM and THERE'S NO 'I' IN THREESOME as well as popular local comedy series' AUCKWARD LOVE and ONLY IN AOTEAROA. On stage, she has performed abroad at Shakespeare's Globe in London; as well as Basement; Bats; and Te Pou Theatre at home.

MADELEINE ASKWITH - PRODUCER
Madeleine Askwith is a creative Producer from Aotearoa New Zealand who has shot all over the world. From the Himalayan mountains to the "hermit kingdom" of Pyongyang to the Colorado river delta, Maddy approaches every project with a holistic view of creativity, efficiency and safety.
Maddy produced Cedric Cheung-Lau's THE MOUNTAINS ARE A DREAM THAT CALL TO ME (Sundance 2020) and Tim Sutton's FUNNY FACE (Berlinale 2020). She co-produced Matthew Porterfield's SOLLERS POINT (San Sebastian 2017) and Production Managed Tim Sutton's DARK NIGHT (Sundance 2016).
Maddy has also produced award winning documentaries such as EARTH WORKS (Viceland 2017) and RUNNING IN NORTH KOREA (The Olympic Channel 2019), alongside a huge variety of short films and branded projects.
Maddy is a IFP-Cannes Producers Network fellow, her projects have been through Gotham Week, Sundance's Catalyst, Film Independent's Fast Track, Tribeca's Through Her Lens, as well as receiving grants from SF film and The Jerome Foundation among others.
Notably, Maddy is producing an adaptation of Kei Miller's acclaimed novel AUGUSTOWN with BBC Films and Steve McQueen's Lammas Park.
Maddy is committed to continued personal and professional development and has emerging skills in Psychology, crisis work, Intimacy Coordination, Screenwriting, Te Reo Māori, and safety.

Miryam Jacobi - Writer, Director, Producer (based in Waikato)

Jack Barry - Director of Photography, Producer (based in Waikato)

Madeleine Askiwth - Producer (based in Waikato)

Marcus Upton - Gaffer/Lighting (based in Waikato)

Robert Pendergrast - Sound Recordist (based in Waikato)

Carmen Te Moananui - Make-Up Artist (based in Waikato)

We will be seeking to fill further roles from within the Waikato. Where necessary, we will use key HODs from outside of the Hamilton region and use it as an opportunity to upskill our local film community with seasoned professionals.

Our audience for the film itself include the local Waikato film community, film/media/creative students, film festival go-ers, indie cinema and arts patrons, thriller genre lovers, women who want to see more interesting and authentic representation of themselves on camera - and more.

We hope to connect with our audiences through;

International film festival circuit

National film festival circuit (NZIFF and Show Me Shorts - who both show in Hamilton)

Local film festival circuit (Misty Flicks, private local screening and more)

Online release via a reputable national or international platform - such as Stuff, Short of The Week, Vimeo Staff pIck

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The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

Filmmaking is a collaborative art form. It requires many highly skilled creatives, crew and cast to produce a cinematic short film. Access and participation are ingrained into the very nature of what we do. It's also one of the most accessible art forms - audiences can access the final product from the ease and comfort of their own homes.

The Waikato filmmaking community is dedicated, tenacious and hungry for opportunities. Many local cast and crew commute to Auckland and other main filming centres to work, but desire more creative and commercial work to be happening locally. The opportunity for access and participation not only lies in the filming itself, but in the lengthy pre-production and post-production process. This will be an opportunity for not only professional-level crew living and working here, but recent graduates from the likes of Wintec, and those engaging with Creative Waikato, Waikato Film Hub and Waikato Screen.

With a reputation and history of delivering high quality visual content, and is committed to producing and attracting more opportunities for the local community. By using their industry connections, professional experience and unique skillset - this film is an opportunity to connect and upskill the local community, and ultimately showcase their talents on local, national and international screens.

Although there are shorts films in various stages underway in Waikato, the high quality, cinematic and professional standard of this film will be a fantastic opportunity from the region. Miryam Jacobi and Jack Barry have worked on narrative shows and films such as The Luminaries, Don't Make Me Go, Black Hands, Sweet Tooth and more, alongside producing a raft of short-form and commercial content.

Although some key roles may be filled by industry professionals who have a connection to the Waikato but now live and work elsewhere, this will be an opportunity to bring their expertise back to the region and offer development and learning opportunities. Our industry is practical, where learning happens on-the-job, and is deeply relationship-based. So there's no better way to create access and participation for our community than giving them an opportunity to practice their craft.

Our release strategy will have access and participation at its heart. Once the film is completed, we will have multiple ways local, national and international audiences can access the film. From international film festivals, national film festivals (such as NZIFF and Show Me Shorts - who both have annual screenings in the Waikato) and local film festivals (such as Misty Flicks), followed by an online release - we will ensure the film is seen and celebrated. Miryam Jacobi has a background in PR and marketing (having run the accounts for Show Me Shorts Film Festival) which will greatly support this stage of the process.

Covid-19 has been a significant disruptor of our industry, with many small to medium sized budget productions unable to survive the additional compliance costs, risk and crew shortages. Since Covid-19 has been circulating in the community, crew are stretched thin - constantly covering and filling in for their peers while isolating. This means it has been extremely difficult to get creative, community-focused, lower budget projects off the ground. THE WOMAN IN THE HOUSE BY THE SEA would be a project to re-rally our local film community post-pandemic and get them back into production.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:
The Woman in the House by the Sea

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

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Artform or cultural arts practice:
Multi-artform (including film)

Activity best describes your project?
Creation and presentation

Brief description of project:
A short mystery/thriller film to be produced and filmed across Hamilton, Ruapuke and the Waikato with local creatives and crew.

Start date:
09/09/2023

Finish date:
31/03/2024

Number of *active* participants:
30

Number of viewer/audience members:
5000

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Location hire	3 day shoot - koha for location	500
Production Design	Rentals	1500
Costume Design	Rentals	300
Location Expenses	Portaloos, generators, unit supplies	1000
Equipment	Camera, lighting, van rentals	5000
Travel / Accommodation	Petrol and accommodation for out-of-town crew	5000
Dog Trainer	Koha	500
Edit	Hard drives	500
Post Production	Allowances for sound mix, music, foley, ADR, grade, mastering and DCP creation	5000
Contingency		700
Total Costs		20,000
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Crowd-funding	Funding raised via Boosted	9000
Hamilton City Council CCS	CCS funds committed by HCC	2500
Rathaus	Production investment	1500
2113	Production investment	4000
Total Income		
Costs less income	**This is the maximum amount you can request from CCS**	3000
ENTER amount you are requesting from Creative Communities Scheme		3000

$ Total Cost
Total cost being sought from Creative Community Scheme
3000

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
August 2022	The Woman in the House by the Sea - short film	2500	No

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Previous Work - The Woman in the House by the Sea
Letter of Support_Mary Rinaldi (1)
Letter of Support - Paige Larianova (1)
Letter of Support - Hannah Marks (1)
Script The Woman in the House by the Sea - Draft 15
Director's Vision - Visual Document_280423 (1)

Previous Work - The Woman in the House by the Sea

Production Company - 2113 Creatives
http://2113creatives.com/

Writer/Director/Producer - Miryam Jacobi
https://miryamjacobi.com/
https://frankmanagement.nz/miryamjacobi/

Director of Photography/Producer - Jack Barry
https://www.jackbarrycreates.me/
https://www.imdb.com/name/nm6517268/

Producer - Madeleine Askwith
https://www.imdb.com/name/nm6042682/
https://www.rathausfilms.com/

Key links to work

Only Me - Music Video (directed & shot by Jack Barry, produced by 2113)
https://vimeo.com/2113creatives/onlyme

Disorder - Documentary (directed by Miryam Jacobi, produced by 2113)
https://vimeo.com/281206251

Ladies Night - Music Video (shot by Jack Barry, produced by 2113)
https://www.youtube.com/watch?v=MKl2yIn5vBI&feature=emb_title

Don't Make Me Go - Feature Film (2nd unit directed by Miryam Jacobi)
https://www.youtube.com/watch?v=NYxOe7kOI7I

Hand - Short Film (written & directed by Cannes award winning filmmaker Stephen Kang, produced by 2113)
https://vimeo.com/481449089/5aa7ccc0ac

Born Different - Short Film (produced by 2113 for Touch Compass)
https://attitudelive.com/watch/born-different/

Kura S1 - Webseries (2nd unit directed and 1st assistant director - Jack Barry)
https://www.tvnz.co.nz/shows/kura

See more here: http://2113creatives.com/

Kia ora,

My name is Mary Rinaldi and I'm a producer and filmmaker based in Hamilton. I'm currently the Hamilton/Kirikiriroa City manager for the 48 Hours filmmaking competition and have one short film in pre-production, with another still doing its international festival circuit.

I am really thrilled to welcome Miryam, Jack and 2113 Creatives to our local filmmaking community. It's exciting to see more creatives identifying Hamilton as a place to create art.

Miryam and Jack's experience in the professional film, TV and advertising industry is impressive, and having experienced, professional creatives base themselves in Hamilton presents an amazing opportunity to help showcase our city and surrounds as a world-class area to make films, to upskill and connect our local film community, attract more projects to the area, and continue to develop our incredible talent.

Miryam and Jack's previous work includes award-winning short films, a highly acclaimed documentary funded by NZ On Air and NZ Film Commission, commercials, music videos and more. They've also worked across feature and TV shows such as Amazon's Don't Make Me Go, TVNZ's Kura, Black Hands and The Luminaries, Netflix's Sweet Tooth and more.

The benefits of a high-production value short film, like THE WOMAN IN THE HOUSE BY THE SEA, shooting in the Waikato is huge. Thriller films are ever popular with audiences, and it has the potential to find success in local, national and international film festivals.

I'm passionate about seeing more female-led projects being brought to life, as well as having women in complex, nuanced roles on screen. THE WOMAN IN THE HOUSE BY THE SEA is very well-written and the thought that has gone into the look and feel of the film is fantastic. It will be a very striking and emotive experience for audiences, I have no doubt.

I'm personally excited about the opportunities for our local crew and filmmakers – some of whom I know have already been working with Miryam and Jack in both the creative and commercial space. My hope is that this project could be the first of many they produce in the area, and that it will be a special and unique project that resonates with audiences, and I am very happy to support this project in any way I can.

Ngā mihi nui,

Mary Rinaldi
027 701 9543

Kia Ora,

My name is Paige, and I'm the founder and manager of Misty Flicks Film Festival, Waikato Film Hub and Waikato Screen. In these roles, I've been heavily involved in the local filmmaking community in Hamilton.

We have a wonderful, committed local film community who are always seeking opportunities to upskill, learn and connect. It's been fabulous having Miryam, Jack and the 2113 team - now base themselves in Hamilton providing opportunities for our crew, creative and talent.

I know they have already been hiring local talent for commercial projects, such as Nathan Higgins, Kelly Fritz, Robert Pendergast and Graham Lauder - which is fantastic to see. They've also been contributing to the creative community - Miryam recently sat on a Producers Panel for the Waikato Film Hub, and they're set to run a music video workshop for young people.

So I'm thrilled to see they are moving ahead with their short film The Woman in the House by the Sea, and I'm very excited to see this project coming together. With their extensive professional industry experience - this film and the process will be an asset to our local community and audiences. I fully support their endeavours and hope you will consider their application.

Kind Regards,

Paige Larianova
Waikato Film Hub Trust

WAIKATO FILM HUB

Paige Larianova
Managing Director
Waikato Film Hub Trust

paige@waikatofilmhub.co.nz

022 1277169

C/- Hamilton Waikato Tourism
Hamilton Airport

waikatofilmhub.co.nz

Contact
Hannah Marks
hannahgmarks@gmail.com

Re: Miryam Jacobi

To whom it may concern,

My name is Hannah Marks and I am an actor, writer, director, and producer. I have been in the industry since I was 11 years old (first as an actor, then as a filmmaker), working in theater, television, and film. Most recently, I directed a movie for Amazon based on a beloved black-list script called "Don't Make Me Go" by Emmy-nominated screenwriter Vera Herbert. It's an incredibly special project — a father-daughter cross country road trip movie with a lot of heart. It was originally supposed to shoot in the United States, as that's where the story takes place. Our production unexpectedly moved to New Zealand due to the pandemic and our lead actor John Cho being based there. This brings me to how I met Miryam Jacobi.

Miryam was my DA from the very beginning of the New Zealand process. I interviewed her on Zoom while I was still in quarantine, before prep had officially started. I was taken by her intelligence, professionalism, knowledge, and poise right away. From then on, she was with me 24/7. I didn't know anyone in New Zealand yet, not even my own cast or crew. Miryam immediately made me feel welcome and helped me immensely in every possible scenario.

I knew instantly that she was special and an undeniable talent. She was consistently supportive, intuitive, kind, collaborative and sharp in all matters during prep and production. And on top of all that, she became a dear friend. To say I'm beyond impressed with her skillset and fantastic attitude would be an understatement.

Miryam had to take on a number of roles during the making of the movie, for which I am so grateful. She took in-depth notes throughout prep, did deep research for scene work, and always gave helpful recommendations for casting, crew, and locations. Miryam was an excellent creative sounding board and her involvement and ability to work so closely with me, resulted in a better film because of it. During production, she would even read off-camera lines with our lead actors, blending in seamlessly with the cast — while also getting along flawlessly with our department heads and crew.

I was so impressed with Miryam as a DA (and as an actress, filmmaker, and human) that I wanted her to direct second unit for me in times when our main unit was in a different location. This position could have been filled with a creative producer, but in my eyes Miryam was the absolute best fit. I knew she was someone I could trust with my vision and someone who would truly understand and put in the work, time, and effort needed.

She was a fearless leader on a day of pick-up shoots at a remote beach for a sequence that was crucial for the story. She coordinated numerous beautiful shots that will no doubt make it in the final cut of the film, in the opening scene no less. I hope this portrays how much I trust and admire her. I am incredibly particular and specific with my desires for any project I am directing, so I would never normally hand over *any* reigns. But with Miryam, it was a no-brainer.

With the great success of the beach pick-up shoot lead by Miryam, I wanted her to also direct

second unit work for us in Twizel, which required a totally different skillset of her. She was leading the charge with drone work and driving shots — something that's of course massively important for a road trip movie. And these aren't just any driving shots — this footage needed to be convincingly summer (during a winter shoot) and take place in different parts of America. And yet again, she rose to the challenging occasion with such grace.

I am so excited to be supporting Miryam in her work, mentoring her for THE WOMAN IN THE HOUSE BY THE SEA and cannot wait to see what she can achieve filming in her local area. I am invested in her ongoing development as a writer/director - we need more strong, young, female voices in cinema.

I was blown away by my personal experience filming in New Zealand, and hope that Miryam's project can help other emerging filmmakers like herself develop and grow.

Please do not hesitate to contact me with further questions. I can be contacted as above.

Kind regards,

Hannah Marks

THE WOMAN IN THE HOUSE BY THE SEA

Revision 3

Draft 15

By Miryam Jacobi

miryam@2113creatives.com

0A INT. JEEP, DUSK 0A *

Along a rural, ragged west coast road - ALICE, late 40s, drives. In the backseat sits a border collie with blue eyes - MOSS. *

1 EXT. BEACH HOUSE, DUSK 1 *

The sound of waves lapping. A weatherboard house nestled between the edges of the coastline. The sun is dipping. *

A worn, blue jeep pulls into a gravel driveway. *

Alice gets out - wearing sturdy boots and a woollen cardigan. She opens the side door. She pulls out several bags. Moss jumps out. They walk towards the house. *

A single light flicks on.

TITLE CARD: THE WOMAN IN THE HOUSE BY THE SEA

2 INT. BEACH HOUSE, BEDROOM, NIGHT 2

Alice stands at the window, pulling back the curtains and looking out. Pitch blackness and the rumbling ocean greet her. *

The bedroom light outlines her silhouette in the glass reflection. She moves to perch on her bed. She listens. Eventually, she turns the bedside lamp off. *

3 INT. BEACH HOUSE, KITCHEN, MORNING 3

The light pours in. The tide is out. Alice sits at her small table - pen and paper rest next to a novel. The stovetop whistles. *

4 INT/EXT. BEACH HOUSE, SUN ROOM/DECK, MORNING 4 *

Alice stands, sipping her coffee, a blanket wrapped around her, basking in the soft winter sun. Moss is relishing in it, too - lying on the deck. *

4A EXT. BEACH, DAY 4A *

Alice and Moss walk from the beach up the gravel road. *

5 EXT. BEACH HOUSE, FRONTYARD, DUSK 5 *

The trees of Mount Karioi bend in a single direction. Alice chops fire wood. She's strong, efficient. Each splice is *

rhythmic. She stacks the wood on a large pile. *

6 INT. BEACH HOUSE, BATHROOM, NIGHT 6

Alice gets out of the bath, the water gurgling down the drain. She wipes the steamy mirror clear, her reflection staring back at her. * *

7 INT. BEACH HOUSE, LOUNGE, NIGHT 7

Alice stokes the fire. She gets cosy under a quilted blanket, reading The Parable Of The Sower. Moss dozes at her feet. She turns a page, shuffling her makeshift paper bookmark back. The flames crackle. * *

8 INT. BEACH HOUSE, BEDROOM, NIGHT 8

Alice sleeps.

9 INT. BEACH HOUSE, KITCHEN/LOUNGE, MORNING 9 *

Alice walks into the kitchen - every surface covered in organised clutter. A cork board is filled with reminders. She unwraps a half-eaten loaf of bread, housed in a tea towel. * * *

ALICE
Shit! Ow.

There's smashed glass on the floor. Her foot is bleeding. She pulls out a small chunk of glass. She looks around, perplexed.

ALICE
What the hell? Moss? Moss?!

The dog runs in.

ALICE
Was this you?

Moss looks sheepish. Alice, limping, retrieves the dustpan from the cupboard and sweeps up the mess, emptying it into the rubbish. * * *

Then - she notices something on her dining table. An envelope - addressed to "Alice." * *

Alice looks around, her eyes sharp. She approaches cautiously then looks inside - but the envelope is empty. * *

After a moment, she shakes her head and throws it away. *

10 EXT. BEACH HOUSE, FRONTYARD, DUSK 10 *

Alice cuts more firewood, settling into the rhythm. Trees sway in the wind.

11 INT. BEACH HOUSE, LOUNGE, NIGHT 11

Alice lights the fire. She watches closely as the flames engulf the kindling, smothering with its heat.

12 INT. BEACH HOUSE, BATHROOM, NIGHT 12

The house creaks, wind raging, the bathroom door ajar. Alice, in a hoodie, towels her hair. Dark rings surround her eyes. Moss starts whining from another room.

ALICE
(turning her head)
Oi, Moss - shush.

She turns back to the fogged mirror. A figure passes behind her in the corridor, shrouded in the shadows. She whips around, her body rigid with alarm. But the corridor is empty.

13 INT. BEACH HOUSE, CORRIDOR, NIGHT 13

Alice slowly steps down the hallway, steadying her breath. Moss lets out a low, warning growl from the lounge. In the * hallway mirror, a figure walks through the bedroom. *

14 INT. BEACH HOUSE, LOUNGE/KITCHEN, NIGHT 14 *

Alice carefully steps into the lounge. She scans the room.

ALICE
Moss? It's okay buddy, come here.

Moss scurries to her side. Alice looks down, realising there's something underfoot - a small puddle of water.

Suddenly - BANG. Alice jumps. Moss barks, hackles up. The * front door has blown wide open. *

Looking around, she notices there's more water, trailing to the door. Moss sniffs.

ALICE
Find it.

She grabs the flashlight by the door. She turns it on, bracing herself before heading into the darkness.

15 EXT. BEACH HOUSE, BACKYARD, NIGHT 15

Alice searches high and low outside the house, determined to find an answer. Moss weaves around at her feet, sniffing.

Suddenly, Moss picks up a scent and sprints off into the surrounding bush.

ALICE
Moss, Moss! Shit.

16 EXT. FOREST, NIGHT 16

It's pitch black. The torch light jolts as she chases after him.

ALICE
Moss!

She stumbles - surrounded by bent, creeping trees. It's eerily quiet. There's no dog in sight. Her heart is thudding. She whistles for Moss. But he doesn't come. There's nothing but silence. *

Alice looks around, terror setting in - she is alone. She turns back, trying to remember the way she came. *

17 EXT. BEACH, NIGHT 17

Alice stands on the shore facing the ocean. In a daze, she turns the torch light on and off, on and off, on and off - but no one is coming.

18 INT. BEACH HOUSE, BEDROOM, DAWN 18

Alice lies in bed, awake, crying.

19 INT. BEACH HOUSE, SUN ROOM, MORNING 19 *

Alice standing, stewing. The waves are still. It's a beautiful day. *

19A INT. HALLWAY/KITCHEN, MORNING 19A *

Alice walks from the stairwell, holding a hunk of meat. *

20 EXT. BEACH HOUSE, FRONTYARD, LATER 20 *

Alice walks outside, meat in hand. She looks defeated - eyes sunken, voice hoarse. She shakes the bowl, whistling. She looks towards the ranges. * * *

ALICE
Moss? Moss?

21 EXT. BEACH HOUSE, BACKYARD, DUSK 21

Alice chops firewood. The large pile has vanished.

22 INT/EXT. BEACH HOUSE, ENTRANCE WAY, DUSK 22 *

Alice starts a fresh stack of firewood, then walks inside. *

22A INT. BEACH HOUSE, STAIRCASE, DUSK 22A *

She pauses outside the top of a staircase - something rolling * around in her mind. *

22B INT. BEACH HOUSE, LOUNGE, NIGHT 22B *

The fire crackles. Alice sits, lost in her thoughts. Moss is still absent. Light flickers across her face, her eyes getting heavy.

23 EXT. BEACH, NIGHT 23

Alice's eyes blink. It's nearly pitch-black. She stays still for a moment, water rushing over her. She jumps to her feet.

Alice realises where she is - on the beach, fully dressed, and soaking wet. Looking around, panicked, she starts running up the hill. Light beaming from inside beckons her.

24 EXT. ROAD/DRIVEWAY, NIGHT 24 *

Alice runs up the gravel drive, her breathing shallow. *

25 INT. BEACH HOUSE, KITCHEN, NIGHT 25 *

She rummages for her keys in a drawer, shaking uncontrollably * from the freezing ocean, dripping water all over the floor. *

26 INT. CAR, DRIVEWAY, NIGHT 26

Slamming the car door, Alice turns the key in the ignition, hands shaking. The car turns over, but doesn't ignite. She tries again, this time turning the key harder. It fails.

She takes a breath, gripping the wheel tight. For the third time, she tries. It doesn't start. Desperate, she whacks the wheel.

Alice rummages in the glovebox and pulls out an old cellphone

- connecting it to a power bank. She waits for it to turn on, her hands white with cold. She finds a number. It rings - the connection faint.

SARA (O.S.)
Hello?

ALICE
Hi.

Alice pauses.

ALICE
It's Alice.

Beat. Alice shifts uncomfortably.

ALICE
How are you?

SARA (O.S.)
I'm fine.

ALICE
How's everyone?

SARA (O.S.)
Good, good. Marley's 15 now.

ALICE
Wow. Happy birthday Marley.

SARA (O.S.)
Yeah.

Alice readies herself, forming the words -

SARA (O.S.)
Look - it's late. You can't really just call up out of the blue like this. Did you need something?

Alice tries - but falters.

ALICE
Yeah, sorry. It's just - I've lost Moss. He's been gone for a few days now.

SARA (O.S.)
Moss?

ALICE
Yeah, Moss. My dog.

SARA (O.S.)
Right.
(beat)
I'm sure he'll come back when he's hungry.

ALICE
Yeah.

SARA (O.S.)
I've gotta go now. Bye Alice.

The line goes dead. Alice throws the phone into the seat next to her. She cradles her head in her hands, taking a deep breath. She leans back against the headrest.

In the open glove-box - an old pack of cigarettes beckons her. She takes one of the two remaining and gets out of the jeep. *

27 EXT. BEACH HOUSE, BACKYARD/DRIVEWAY, NIGHT 27

Shrouded in darkness, Alice leans against the car and lights the cigarette - enjoying a long, slow drag. *

Then - she hears a noise. Her heart skips a beat. She listens, not daring to move. But then she hears it again. *

She walks towards the garage. It's - Moss. He's whimpering at the garage door. *

ALICE
Where have you been puppy?!

He jumps up at her legs. She crouches down and holds him, her breathing settling. She rocks side to side, clutching him to her chest.

28 EXT. BEACH, MORNING 28 *

The waves roll into the shore.

29 INT. BEACH HOUSE, BEDROOM, MORNING 29

Alice stirs, relieved. She's safe in her bed.

30 INT/EXT. BEACH HOUSE, SUNROOM/DECK, DUSK 30 *

Alice stands peacefully, watching the evening light fade. *
Moss eats from his bowl, ravenous. His teeth chewing down the duck carcuss is deafening.

ALICE
Hungry Moss.

Alice opens The Parable Of The Sower. Alice pauses. Meticulous, cursive writing is etched across a piece of paper. The colour drains from Alice's face.

It reads - "Alice - it's me..." Alice closes the book *
abruptly. Horrified, she backs away, rushing inside. *

31 INT. BEACH HOUSE, DUSK 31

Alice races manically through the house, drawing all the curtains.

ALICE
Moss, inside.

Moss, confused, rushes inside with his tail between his legs.
She bolts the front door, standing there for a moment, *
steadying herself. *

32 OMITTED 32 *

33 OMITTED 33 *

34 INT. BEACH HOUSE, KITCHEN, DUSK 34 *

Alice, hands shaking, fills the kettle with water. She *
reaches for a cup and tea bag. Then - a crunch underfoot. Moss growls.

Through the window, she sees it - a person. Eyes fixed on the
figure, she freezes, holding her breath. But it quickly *
disappears. The kettle whistles. *

Then - a noise. Rummaging, footsteps and clanging - coming *
from the basement. It's <u>inside</u>. *

Alice pulls out a large, butcher's knife. *

Alice slowly approaches the staircase. Moss is hot on her *
heels, sensing the threat. Her heart thuds.

35 INT. BEACH HOUSE, TOP OF STAIRCASE, DUSK 35 *

Alice stands at the top of the staircase, staring down - taking a breath. *

Moss, hackles up, growls. *

Alice slowly steps down the stairs, her hand firmly grasped around the knife. *

36 INT. STAIRCASE/BASEMENT, DUSK 36 *

Alice descends, Moss remains at the top of the staircase - barking. Alice squints as she tries to see - the light playing tricks with her. *

Then, she sees it. The woman. It's - *her*.

She's bent over in a chest freezer, rummaging around. The woman stands and turns around -

37 INT. BASEMENT, DUSK 37 *

Alice looks up, game meat in hand. The staircase is empty. *

38 EXT. BEACH HOUSE, DUSK 38 *

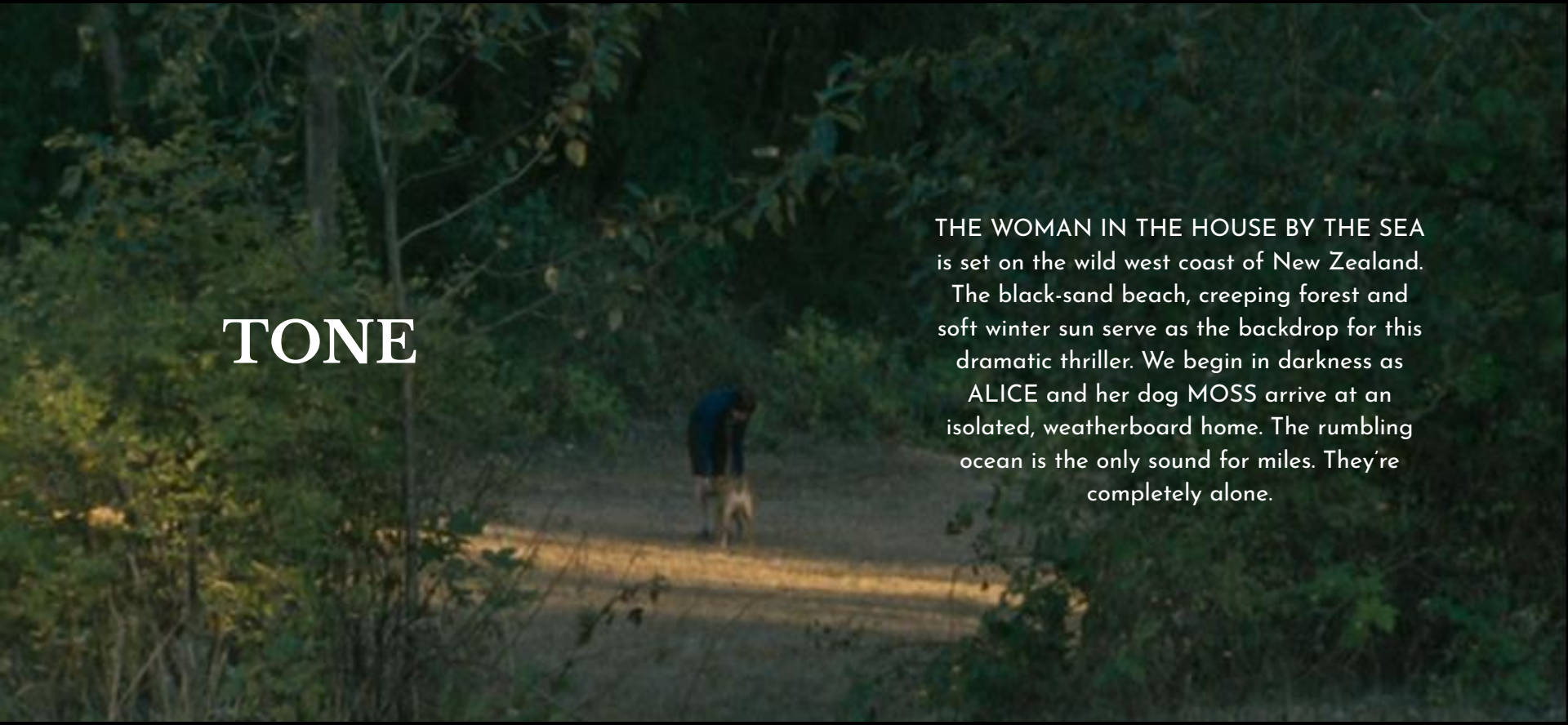
Mt Karioi shrouded in fog. *

CREDITS ROLL *

THE WOMAN IN THE HOUSE BY THE SEA

WRITTEN & DIRECTED BY MIRYAM JACOBI

PRODUCED BY MADELEINE ASKWITH



TONE

THE WOMAN IN THE HOUSE BY THE SEA is set on the wild west coast of New Zealand. The black-sand beach, creeping forest and soft winter sun serve as the backdrop for this dramatic thriller. We begin in darkness as ALICE and her dog MOSS arrive at an isolated, weatherboard home. The rumbling ocean is the only sound for miles. They're completely alone.

As ALICE goes about her routine, the atmospheric sounds (ocean, fire, wind, chopping wood) settle us and become the heartbeat of the film. ALICE is physically strong, independent, grounded. Her stability begins to unravel with a shard of broken glass. Then - a shadowy figure. Followed by a pool of water. Although these odd events seem inconsequential their frequency begin to disturb her.

Despite this, ALICE remains active - searching for the mysterious force, investigating the odd events, trying to piece it together. But when MOSS disappears, ALICE is distraught. He is her compass, always bringing her back to herself. Without him she's lost. The striking image of ALICE alone on the beach, the flashlight blinking, is poignant - no one is coming to save her.

Waking in the pitch black submerged in water, terror takes over. ALICE must get out. But after a long period in isolation, the car won't start. Then, a stilted phone-call with a woman from ALICE's past serves a potent emotional punch. Mercifully, MOSS returns.

Throughout the film, we're specifically playing with the audience's expectations of a woman alone. A stalker, perhaps. And thus we're with ALICE asking the question - what could it be? When ALICE spies a woman, she holds her breath. Then comes the chilling realisation - it's *her*.

It has been all along.

TIMELINE

We'll experience ALICE's world in time-bending loops, but there will be clues that the eagle-eyed viewer can follow. The woodstack pile reveals to us stretches of time are longer than what we are experiencing. It should feel difficult to pinpoint if ALICE has been in the house for weeks, months, or even years. The audience experiences the timeline of the film inside her mind - confusing and inexplicable. But the odd events which occur can all be explained by ALICE's own movements. For example, the puddle of water in Scene 14 is in fact created by ALICE in Scene 23 - 24, after she seemingly wakes up in the ocean in the middle of the night.

CINEMATOGRAPHY & LIGHTING

We open in darkness, the headlamps of ALICE's car and moonlight illuminating the scene. This expansive drone shot will establish Alice's isolation and the vastness of the night. The frame will incorporate a very slow push-in, bringing a subtle sense of foreboding. Then, a single, amber light flicks on.

In the first page of the film, we will remain economical, incorporating strong compositional framing, foreground elements and slow zooms, favouring wider lenses to reveal the expanse of the landscape, and extent of the seclusion. The audience will be on the outside looking in. This will be our first visual style: lucid ALICE.

When ALICE steps on the shard of broken glass, we will move to our second visual style. When Alice is confused, the camera will be handheld, frames will be closer, and in moments from her perspective. This style will bring the audience into her experience and terror of confusion.

In the opening pages, this is subtle: gentle handheld or steadicam, setting us up for climatic moments, such as ALICE sprinting through the forest or finding herself submerged in water, where the camera will be more frantic and kinetic. The contrast between these languages will work together (along with strong, nuanced editorial choices) to evoke ALICE's instability.

Lighting will embrace the naturalistic, utilising practical sources of light such as fire and torchlight. Of course, with so many night-sequences we will employ a camera fit for low-light and will be strategic with our DOP and Gaffer about how we approach some of the sequences.

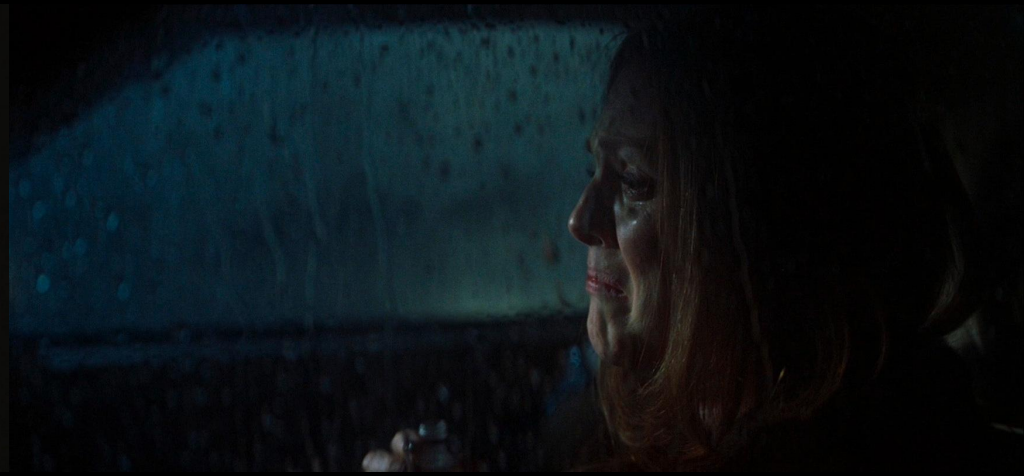
CHARACTERS

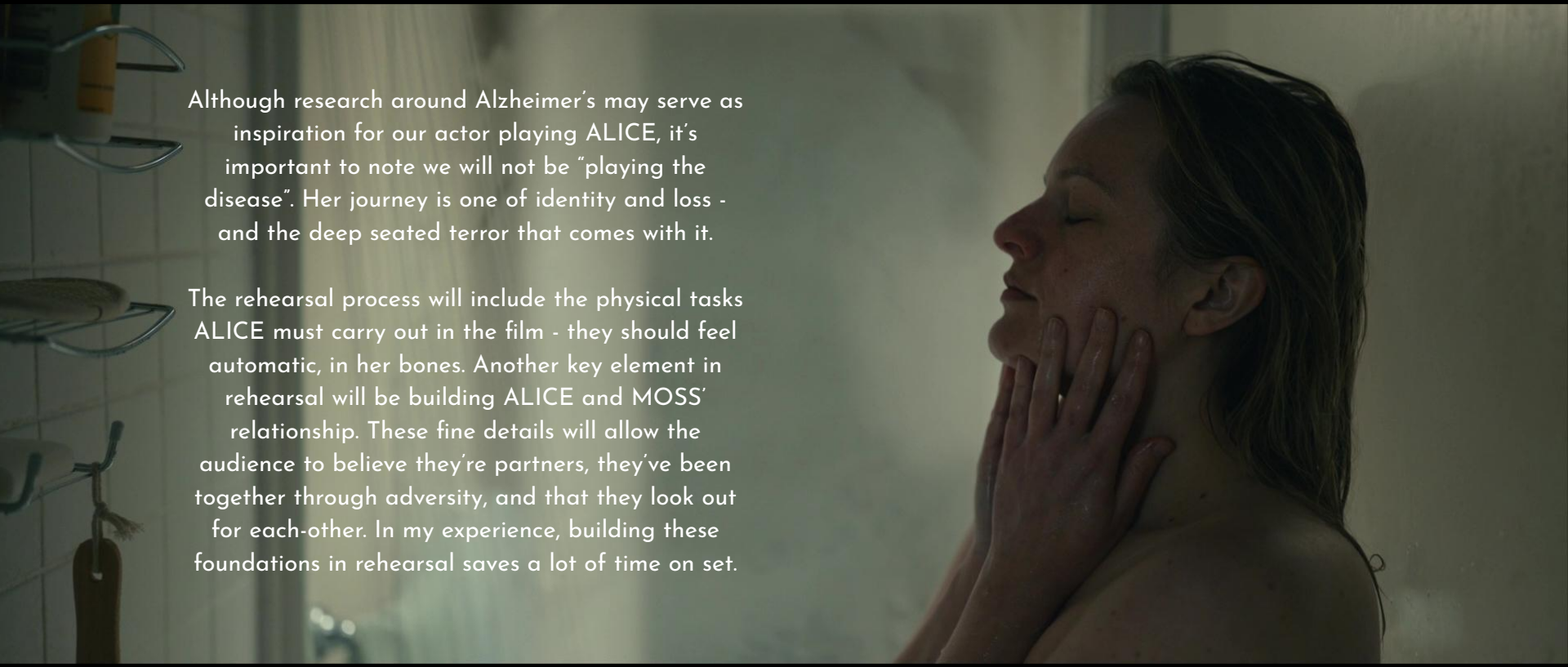
ALICE is a woman in her mid to late 40s. She's earthy, with wise eyes and an old-soul. She's self-sufficient, surviving in a world - potentially like our own, struggling with climate change and viruses. She chops wood, hunts, and makes do with what she has. When strange events start occurring - she doesn't hide. She gets her flashlight out and goes after it. ALICE faces things head on - she wants to get to the bottom of it. And yet, there is a deep terror gnawing away at her. She's forgetting - and her journey is about realising she's losing grasp of who she is. Perhaps the most heart-breaking moment for ALICE is when she tries to connect with a woman from her past. Her journey of losing herself also means forgetting the people she's already lost.

MOSS is a 4-year-old Huntaway dog. He's vocal - a strong bark but a puppy-like whimper. He's ALICE's heart and soul, and also as a solo woman, he brings her a sense of safety. With MOSS by her side, ALICE feels protected. When he goes missing, he leaves behind a void, both physically and emotionally. Luckily, I have a close friend who is a dog trainer with the perfect pooch (see Mercury below).

In the role of ALICE, we're lucky to have the incredible Sheena Irving attached to the project.

As a trained actor, I'll draw from my studies with Joan Sheckel and Brita McVeigh, using a range of techniques to elicit an embodied performance which captures the strong, grounded-nature and duality of ALICE.





Although research around Alzheimer's may serve as inspiration for our actor playing ALICE, it's important to note we will not be "playing the disease". Her journey is one of identity and loss - and the deep seated terror that comes with it.

The rehearsal process will include the physical tasks ALICE must carry out in the film - they should feel automatic, in her bones. Another key element in rehearsal will be building ALICE and MOSS' relationship. These fine details will allow the audience to believe they're partners, they've been together through adversity, and that they look out for each-other. In my experience, building these foundations in rehearsal saves a lot of time on set.

PRODUCTION DESIGN

Production design will be used to amplify the locations, ALICE's isolation, and a timeless feeling within her world. This film carries a dystopian edge - everything is worn, used, broken and then fixed again. In this way, the film could be set 10-years ago, today, or 10-years from now

With a single interior location, we can focus on the details - the ramshackle nature of the garage, the textures and tones, the forgotten objects reminiscent of a house once full of life. We will lean into the colour palate of the environment - cool blue tones, greens, neutrals and blacks.

I'm interested in exploring the duality of ALICE's character and world within the production design. For example in Scene 7 - how warm, cosy and safe can the lounge feel? Then, in Scene 14 - how can it transform to an intense sense of foreboding and fear?

The choices of key design elements should reflect ALICE's character as self-sufficient and independent. The car could be an early 2000s station-wagon - practical, roomy enough for MOSS and her life's possessions, with a high mile-count. Sticky glass jars, a well-used axe, stale home-baked bread covered in tea towels - will help signal that ALICE could be in isolation for months on end.

Other subtle choices in set dressing will help portray the time-jumps and loops within the script - for example the wood piling up and suddenly disappearing. These subtle details will disarm the audience and make them question how long ALICE has been here for.

EDITORIAL

Atmospheric sounds (ocean, fire, wind, chopping wood) will act as the heartbeat of the film. There may also be scope for more traditional compositions that employ thriller cues, utilised to bring us into Alice's disorienting world of lucidity vs confusion, disarming the viewer for dramatic effect.

We will be economical in editorial, favouring longer takes in a mid or wide-shot which allow the action and performance to play out. This will be coupled with a faster, erratic pace in key moments. Close-ups will be used sparingly for impact. This specificity of visual language and editorial choices will help build an overwhelming and disturbing feeling that Alice is forgetting herself.

LOCATION

After an extensive search, we've found a weatherboard home on New Zealand's wild west coast - in the rural, tiny town of Ruapuke. Down kilometres of gravel road is an abandoned home we've been granted permission to use. The home sits atop the rugged coastline, surrounded by bush and a few minutes drive from the black sand beach. This image is the view from standing in front of the house.

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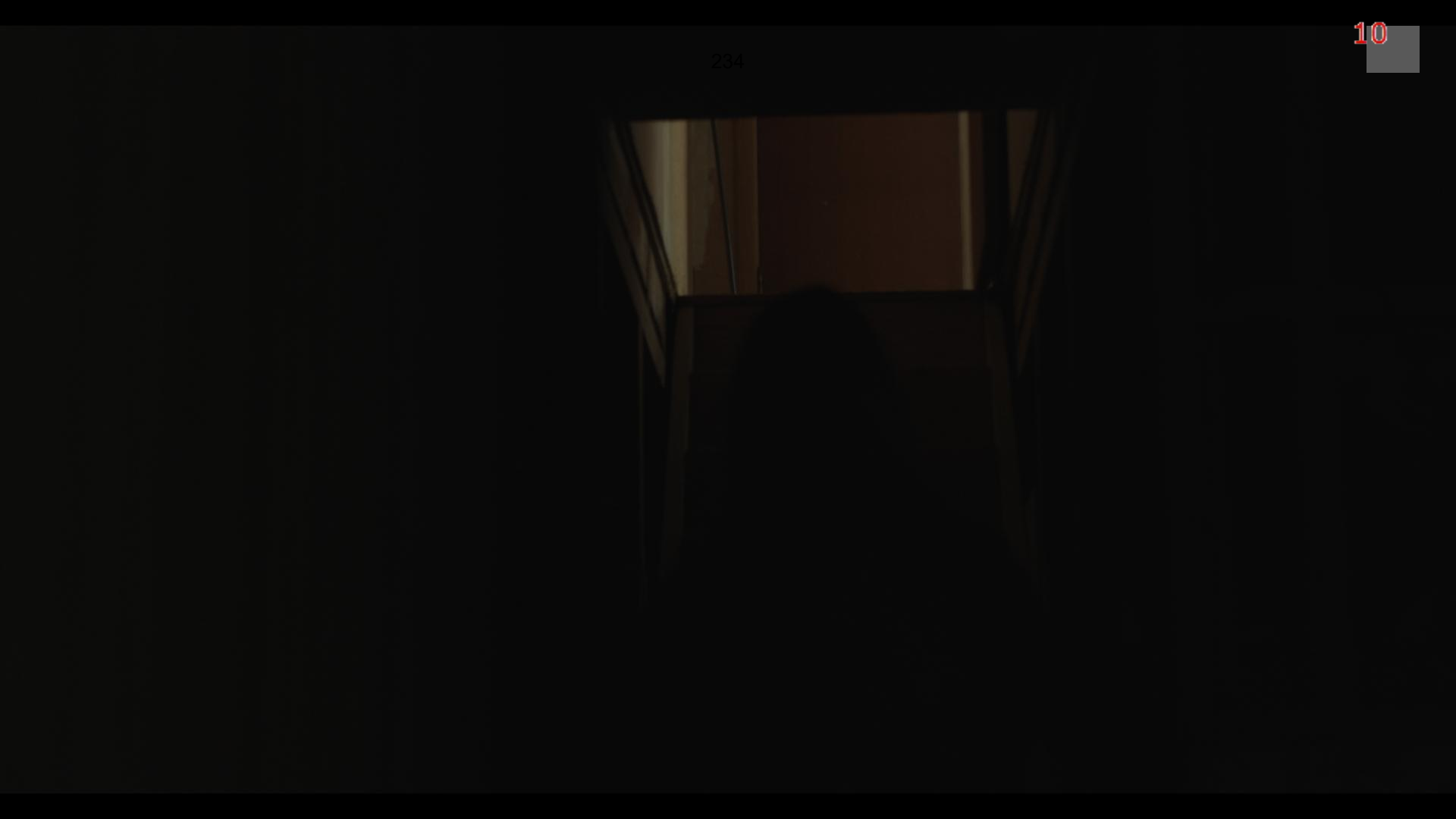
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WRITTEN & DIRECTED BY MIRYAM JACOBI

PRODUCED BY MADELEINE ASKWITH

Details of submitter No: 11 - Katie Lowes

Submitter:	Katie Lowes
Submitter Address:	POBOX 153, Raglan, 3265, New Zealand
Organisation:	Xtreme Zero Waste

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Katie

Last name: * Lowes

Organisation:
Xtreme Zero Waste

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (●) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
186 Te Hutewai Road TE HUTEWAI

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Xtreme Zero Waste Limited

GST Number:
131-923-139

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Pacific Peoples
Middle Eastern/Latin American/African
Other

Details:
Xtreme Zero Waste is the 2nd largest employer in Raglan. Our team are diverse in age, ethnicity and gender. We also celebrate economic diversity with many of our programmes designed to develop a resource abundant Whaingaroa rich with biodiversity.

How did you hear about the Creative Communities Scheme?

Social media

Please provide how you heard about the Creative Communities Scheme

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The idea / Te Kaupapa: What do you want to do?

Xtreme Zero Waste incorporating Whāingaroa Environment Centre and in collaboration with Sarah Sew Love will host a Fabulous Festive ECO arts series.

Sarah Sew Love has been teaching sustainable sewing & crafts for the past 10 years all over Aotearoa - in community center's, a mobile solar sewing campervan, public pop ups in collaboration with museums, markets, op shops, environment hubs, schools and cafe's across all of Aotearoa. Sarah has a wealth of knowledge for upcycling, sewing, embroidery, stamp carving, collage, painting, drawing etc. AND promoting partnerships to her social media following. Her workshops are always vibrant, uplifting, and inclusive as she ensures folks have a wonderful time meeting at the craft table and diving into the magic of ones own creativity and self expression - Upcycling textiles and upskilling communities is her life!

Sarah, otherwise known as Lady X, is a change-maker and enables us to recycle, up cycle, re-imagine and re-create using 'waste' as a 'raw material' to create.

This funding application is for a series of x 3 workshops that will inspire our community to approach the summer festivities with a Zero Waste kaupapa, valuing treasures which can be used year after year and creating heirlooms.

The festivities of Christmas, family gatherings, travelling with friends, camping and festivals are notable "HIGH WASTE" events. At Xtreme Zero Waste we know we can change this behaviour and replace 'throwaway' items. Tinsel can be replaced with homecrafted bunting, gift wrap can be traded for hand sewn and peronally designed gift bags, and why drive to your nana's house when you can send her a homemade postcard! (joke! Of course you should see your nana!) But, instead of buying plastic-coated cards, sold in plastic boxes, we can up-skill our community and recycle what we already have. When we make our own arty cards and whilst doing so we craft with vision and imagination.

Sarah is perfectly placed to facilitate these sessions with an environmental kaupapa and her artisan skills, treasured objects are bound to be created.

This series plays with colour, texture, pattern, skills, design, craft, engagement, modelling... there is something for everyone here, from novice to advanced.

The process / Te Whakatukuki: How will the project happen?

The process of this project unfolding is:

1. Hui with XZW, WEC and Sarah Sew Love. Subsequent 'checking-in' with our community – do people want to come to a workshop like this? (answer - yes they do!)

2. We know that there is a need for all three workshops. We have identified the Creative Communities fund as being in alignment with this series of artistic workshops. Our workshops are designed to celebrate the 'festive season' and 'summer holidays' Sarah Sew Love is mindful of hosting a creative space celebrating all cultures and religions.

3. The staff at XZWaste are already sourcing resources for these workshops, this helps bring down the cost of materials

4. Sarah Sew Love is an avid artist and aren't we lucky that she's a Raglan Gal!... Go check out her socials @sewlovenz on Facebook and @sewlovenz insta handle.

note* there are two potential options here for Creative Communties. We can run the x3 workshop series and will come in under $5k. Or, we can run the Festive Gift Bag workshop and be under $2k. We hope this give some flexibility to the process depending on what remains of the Creative Communities kete. Please call Katie if you wish to discuss: here is the plan for x 3 workshops:

Sunday 19th November – "Paper collage from afar!"

Postcard Collage workshop – paper crafts, collage, watercolors, pens, stamps, envelopes, carve your own stamp with erasers. Two hour session – tickets $5, humanitix, Target audience x12 people. All ages welcome and adults encouraged for creative play and expression.

Sunday 3rd December – Festive gift bags.

Sewing sack. Sewing machine skills, upcycling patchwork, playing colour (threads), Different types of fabric, textiles, colours, patterns, textures, represent identity whaanau, culture, celebrating the holiday season and gift-giving, Christmas and all other festive celebrations, Diwali, Hannukah, Chinese New Year, Dia De Los Muertos. Gift wrapping without waste – re-usable bags to be cherished indefinitely. Embroider names. Creating heirlooms.

Thursday 14th December: evening workshop: Summer party festive bunting – arty, creative expression, brighten up your campsite or whare with up-cycled textile waste minus the plastic and toxic tinsel.

Machine sewing, hand sewing, applique, patchwork, sewing with shapes, colours, textures, creating an hierloom piece that can be brought out year after year. Or for any festive event of the years.

Workshop Summer party festive bunting – arty enough, creative expression. 12+

Upcycled Holiday wrapping station. – magazines, cards

The people / Nga tangata: Tell us about the key people and/or groups involved.

XZW:

Xtreme Zero Waste is a relied upon by it's community for leading the way in the environmental approach to waste. Their mission is a world without waste. The crew who work there are artistic natural recyclers, go wander to the timber yard, the metal yard...there are hints of the artisan everywhere from the 'human' metal sculpture to the wood carvings of the wood-shop veranda. Even the shop Kahu's Nest is a work of art, a celebration of retro and vintage.

XZWaste are perfectly placed to host this event and the event will surely sell out fast.

SARAH SEW LOVE:

Sarah's passion for transforming textiles into useful, loved, reusable tools for a better world aligns strongly with Xtreme Zero Waste kaupapa of reducing and reusing and we are excited to offer her workshops from our site.

WHAINGAROA ENV CENTRE:

At the Environment centre we are well rehearsed at hosting events, managing volunteers and celebrating environmentalism. This workshop aligns with the work we do in the community and are thus in full support, we will share this workshop in our comms.

The community:

The Raglan Community championed Plastic Bag Free Raglan, we are renowned exemplars and we are sure that they will influence one another in a snowball of these events, doing art is meaningful, our community celebrates it's artists (RAWeekend), we are keen to maintain this artistic streak in our younger generations and workshops like this are crucial for inspiring our youth.

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

These workshops are highly accessible with a ticket price of $5. We have chosen this structure as sometimes $free events don't work, people say they will come and don't show. So we have chosen a highly accessible fee which also guarantees bums-on-seats.

We have also structured the workshops to entice different demographics, we have done this by choosing a mix of weekend and weeknights. Of course we will learn from this process! We look forward to sharing back the success of these different times and workshop styles post-event.

Our community are well-connected, if we are aware that some families need a free entry ticket we will be able to offer that. We will release 12 tickets at $5 enabling us to have some reserve space for those who will need a free entry.

The workshops are designed for age 12+ including adults and elderly. If young people experienced in crafts wish to attend they will be able to, however we feel 12+ is a good match to the technical aspects and health and safety (lino cutting for stamps in card-making, and sewing machine use for both of the other workshops).

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:

Festive & Fabulous Arts & Crafts hosted by Sarah Sew Love and Xtreme Zero Waste

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Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Artform or cultural arts practice:
Craft/object art

Activity best describes your project?
Workshop/wānanga

Brief description of project:

Reducing textile waste and paper waste through creative expression and sewing skill acquisition.

Start date:
19/11/2023

Finish date:
14/12/2023

Number of *active* participants:
36- 45

Number of viewer/audience members:
10-12

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Education room hire	3 days at 100	300.00
Craft materials	3 workshops	750.00
Kai kit	3 workshops tea and snacks SWOP shop	150.00
Staff prep and event	3 workshops	800.00
Artist host	3 workshops inc.all prep and admin and set up and pack downs	2400.00
Advertising	3 workshops	630.00
Total Costs		5030.00

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Venue	in kind	300.00
Tickets	36 at $5	180.00

Total Income		480.00
Costs less income	**This is the maximum amount you can request from CCS**	4550.00
ENTER amount you are requesting from Creative Communities Scheme		4550.00

$ Total Cost

Total cost being sought from Creative Community Scheme
4550

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed
Venue hire in kind XZW 20Aug 2023	XZW	300.00	confirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Sew Love Quote for XZW Sustainable Xmas series
Festive Summer Bunting
Reusable Gift Bags
Postcards from afar
XZW Finance Report - February 2023
XZW Financial Statements company 22 signed & stamped
XZW Ltd FY2021 Financial Statement - Audited
Tagged funds letter - SvW

Quote

8 Helen Place

RAGLAN
022 101 2007
www.sewlove.nz
hello@sewlove.nz
Contact: Sarah Lancaster

Quote No.	107
Quote Date:	23.8.23
For	XtremeZero Waste
Address:	168 Te Hutiewai Rd Raglan
Contact	Steve van Wonderen
E-mail:	steve@xtremezerowaste.org.nz

Workshop Series using creativity to reduce xmas waste.	Units	Cost Per Unit	Amount
Postcards Sent from afar (workshop, prep & promotions)	6	$ 100.00	$ 600.00
Reusable Gift Bags (workshop, prep & promotions)	6	$ 100.00	$ 600.00
Festive Summer Bunting (workshop, prep, & promotions)	6	$ 100.00	$ 600.00
Fabrics and consumables supplied from the sew love studio	3	$ 100.00	$ 300.00
(other materials to be purchased seperately by xtreme)			

Invoice Subtotal	$ 2,100.00
GST	ZERO RATED
Shipping	
TOTAL	**$ 2,100.00**

Festive Summer Bunting

(photos from Sarah Sew Love's workshops)

Alice
HO
HO
HO
E
R
M
C
L
J
Reusable Gift Bags
Photos from Pinterest boards)

Postcards from afar

(photos from Sarah Sew Love's workshops)

XTREME ZERO WASTE LTD

FINANCIAL REPORT FOR PERIOD ENDING 28 February 2023

Xtreme Zero Waste
Financial Narrative for February 2023

A $19,759 surplus after capital grants against a budget surplus of $2,432 was a pleasant result. YTD the surplus is $93,661 vs a budget deficit of $109,761. The majority of this variance is due to favourable staffing costs vs budget.

Revenue was $69,364 above budget. $83,626 was invoiced to WDC for the Te Uku and Te Mata recycle station development projects so our base revenue was $14,261 below budget.

Areas that were down on budget:
- Product dropped off to site - mainly in Landfill drop-off.
- Prepaid Bag Sales - Bounced back down again.
- Sales of Recyclable Product - we have been hampered by the road getting product to market.
- Product sold ex yard & shop - All yards were below budget.

Areas that were above budget
- Consultancy - invoicing for the SDG Summit visit.
- General Income - recovery of costs to CEW and XZW Trust.
- WDC - invoicing of the Te Uku and Te Mata projects.

Costs were over budget by $52,037. Costs associated with the Te Uku and Te Mata projects processed in February were $74,101 so the corrected costs were $22,064 below budget. Staff costs accounted for this variance.

Points of note for February

Wages were under budget by $19k, contractors/consultants by $3k and there was a $3k reduction in leave balances. Staff leave balances continue to decline as staff take leave. Contractors were under budget due to the predicted education work not yet commencing as this is still outstanding with WDC.

Site sales and drop-offs were impacted by some site closures in February, weather and drive repairs were the cause of the closures.

Product diversion was 73.4% in February. The three month average is 72.4% and the twelve month average 73.8%. The impact of the road and weather played havoc with getting product to market, and also landfill to Hampton Downs so an unusual mix of events for February.

Leave decreased in February by $3,072 due to a total of $98,936.48. Finally below the $100k! Employees with leave in excess of four weeks are:

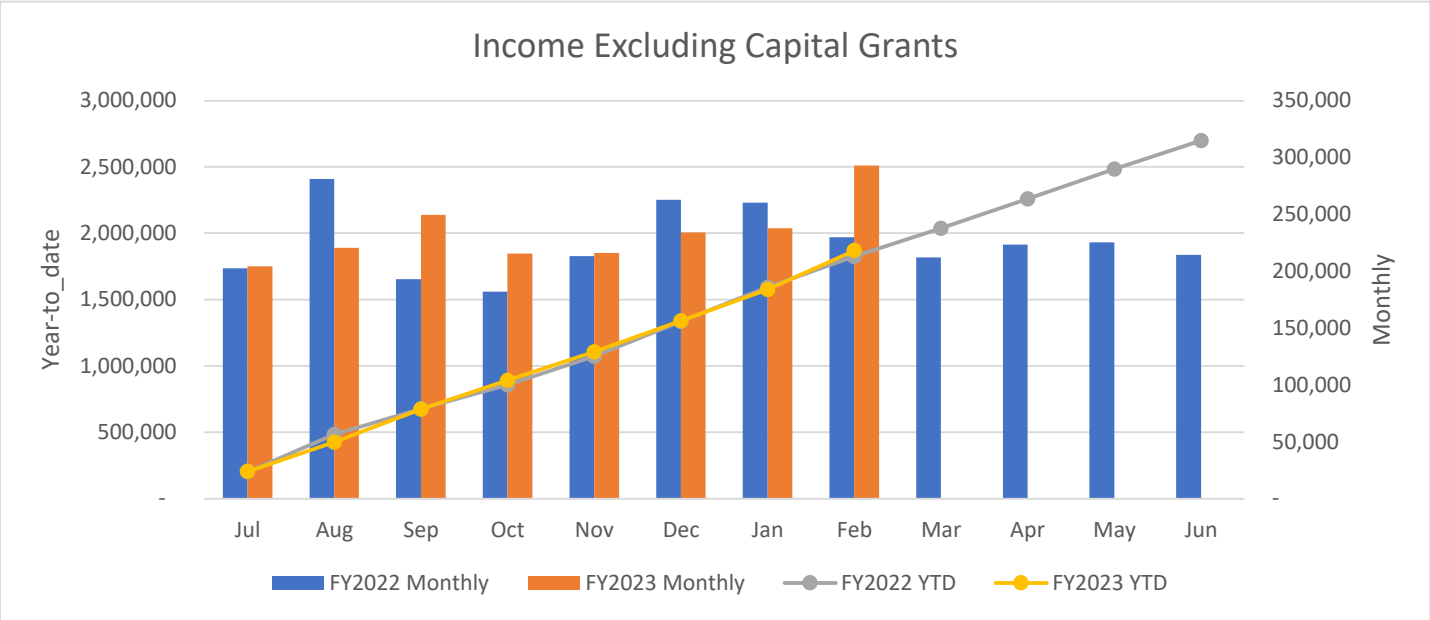
	Feb	Jan
Breckon, Karen	4.2	3.9
Dillon, Awatea	6.4	6.1
Worters, Dwight	4.5	4.2
Te Amohanga, Shane (leave approved for March)	4.5	4.2
Stanway, Elizabeth Ann (trip planned later this year o/seas)	5.0	5.0
Tye, Trevor Dion	5.1	7.0
King, Peggy	5.8	5.5
Lichtwark, Daryl Michael (2.7 weeks booked for April)	6.8	6.5
Barnard, Pete	6.5	7.4
Stockman, Josephine	4.4	4.1

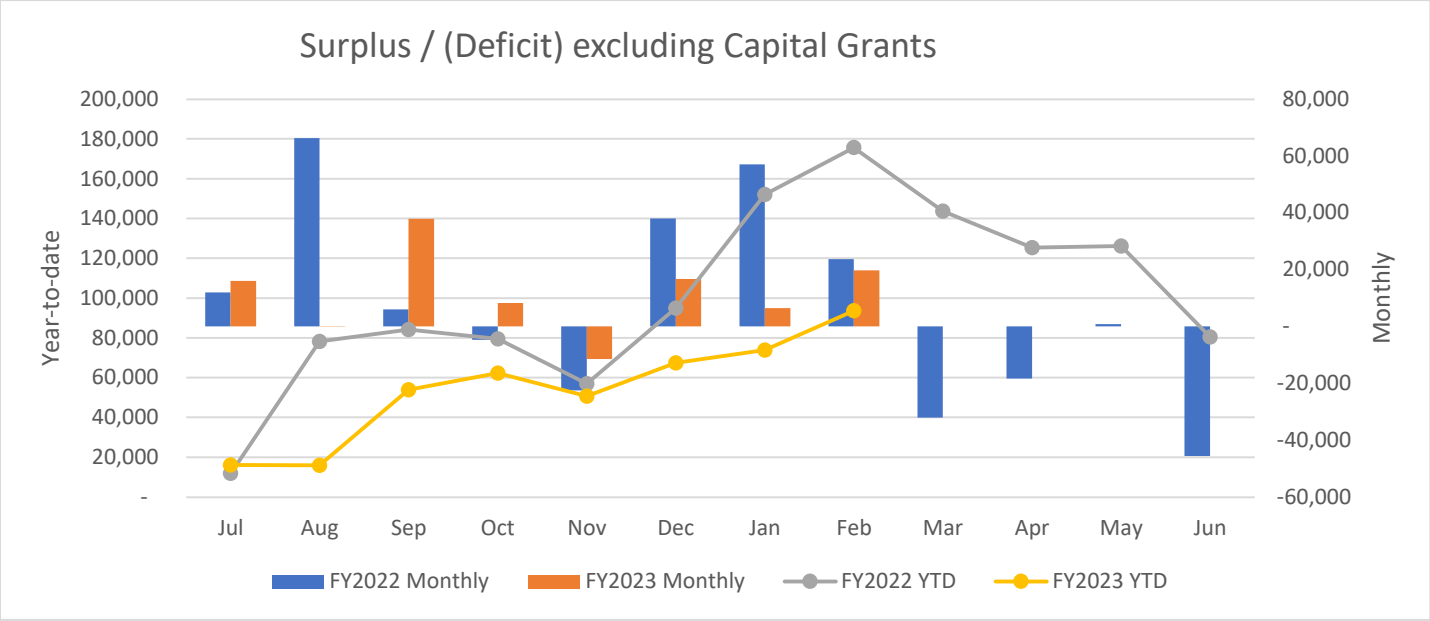
There are 20 employees with less than 4 weeks leave currently owing.

Xtreme Zero Waste Ltd
Financial Narrative for February 2023

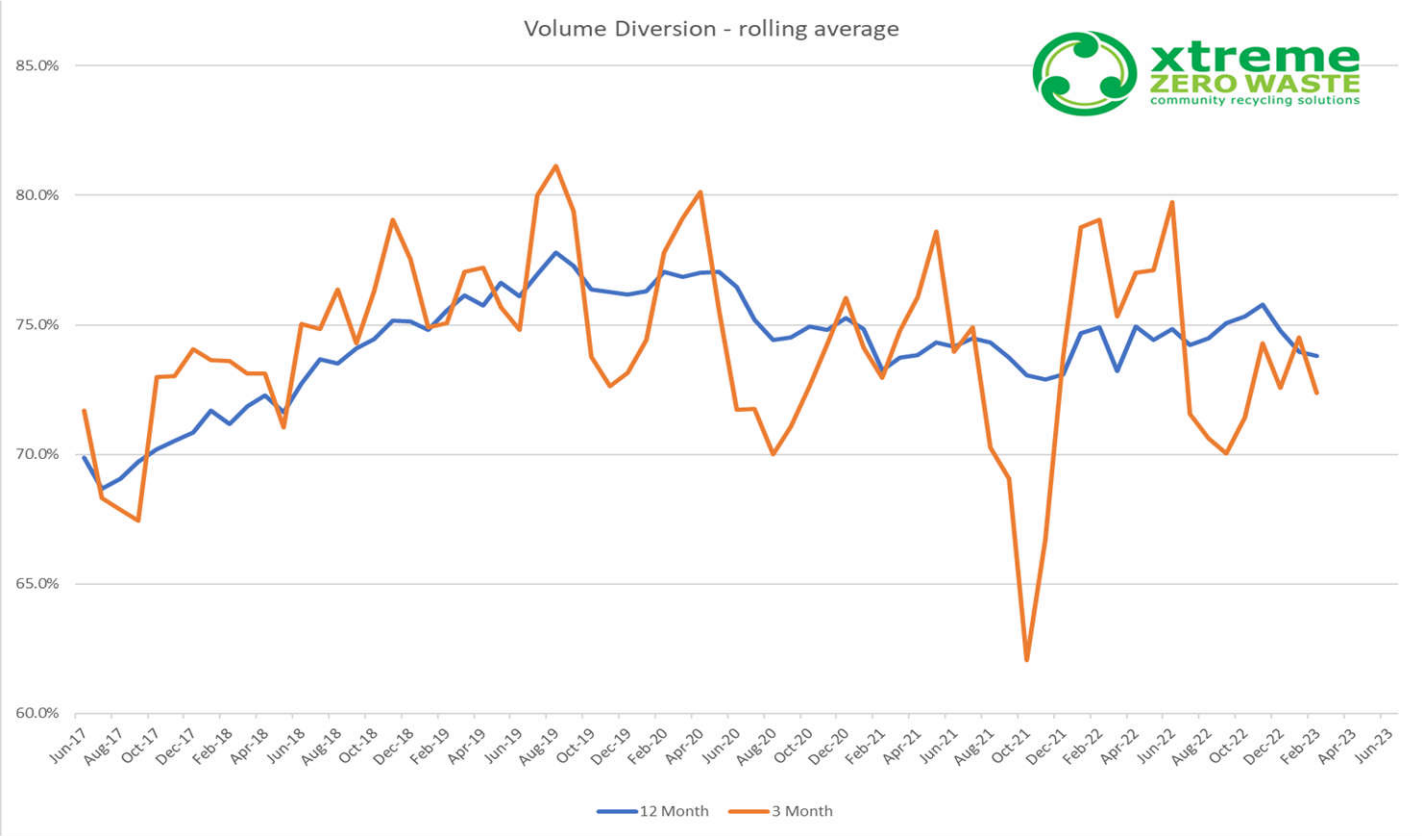
	Month				Year to Date				
	Actual	**Budget**	**Variance**	**Last Year**	**Actual YTD**	**Budget**	**Variance**	**Last YTD**	**Comment (Actual vs Budget unless stated)**
Income									
Commercial Sales	23,794	24,780	-986	23,612	201,880	194,370	7,510	164,338	
Consultancy	3,140	768	2,372	2,210	19,501	14,512	4,989	23,094	
Product Dropped-Off to Site	14,641	18,393	-3,752	18,337	121,891	145,173	-23,282	124,800	Down in landfill drop-off
General Income	6,662	113	6,549	1,225	41,096	904	40,192	182,314	Charges to fellow XZW organisations!
Grants	124,496	2,500	121,996	99,240	525,853	42,500	483,353	210,962	Last milestone of MfE grant
Interest Received	556	90	466	61	4,470	720	3,750	356	
Prepaid Bag Sales	24,971	29,054	-4,083	32,060	224,290	229,186	-4,896	216,392	
Sales of Recyclable Product	4,709	13,615	-8,906	10,138	61,713	78,873	-17,160	79,251	Issues getting product transported to market
Product Sold ex Yard & Shop	19,709	28,208	-8,499	21,214	186,706	225,142	-38,436	164,111	Down in all retail areas
Waikato District Council	191,979	105,849	86,130	104,692	990,455	840,792	149,663	831,616	Invoicing of Te Mata and Te Uku sites
Total Income	414,657	223,370	191,287	312,789	2,377,855	1,772,172	605,683	1,997,234	
Income excluding Capital Grants	292,734	223,370	69,364	229,783	1,870,004	1,732,172	137,832	1,824,038	
Less: Expenses									
Bags and Liners	275	1,500	-1,225	1,058	11,661	12,000	-339	9,277	
Bank Charges	96	81	15	83	782	648	134	581	
Compliance	4,940	3,517	1,423	4,712	31,711	28,136	3,575	32,394	Final Audit and Accounting fees for last year
Dep'n and Loss/Gain on sale	15,000	15,000	0	11,667	120,000	120,000	0	93,336	
Education	0	0	0	0	0	0	0	2,706	
Equipment Costs	12,668	12,064	604	12,178	108,673	96,472	12,201	72,393	
General	2,783	3,552	-769	1,730	40,176	35,314	4,862	25,620	
Health and Safety	2,081	2,137	-56	3,084	16,458	17,096	-638	19,835	
I.T. Expenses	632	425	207	226	5,843	3,400	2,443	2,563	
Insurance	3,333	3,000	333	1,968	23,286	22,896	390	15,744	
Interest	223	280	-57	288	2,061	2,240	-179	2,619	
Landfill	17,662	21,580	-3,918	18,650	166,820	185,350	-18,530	143,615	Budget 129.2, Actual 113.3 Tonnes
Marketing	699	750	-51	532	5,624	6,000	-376	4,171	
Prepaid Bags	2,382	3,013	-631	3,634	21,961	23,632	-1,671	25,699	
Product Disposal Charges	2,666	4,150	-1,484	2,837	29,098	33,200	-4,102	28,328	
Recharges	0	1	-1	0	0	6	-6	0	
Product for Resale	80,327	0	80,327	260	116,033	7,000	109,033	20,463	Items for Te Uku and Te Mata depots, invoiced to WDC
Site Costs	1,197	980	217	482	9,834	7,840	1,994	26,035	
Staffing Costs	120,762	144,467	-23,705	136,752	1,030,813	1,200,931	-170,118	1,090,788	
Staff Expenses	4,749	3,991	758	5,382	31,653	36,172	-4,519	29,099	
Utilities	500	450	50	594	3,856	3,600	256	3,089	
Total Expenses	272,975	220,938	52,037	206,117	1,776,343	1,841,933	-65,590	1,648,355	
Reported Surplus/(Deficit)	141,682	2,432	139,250	106,672	601,512	-69,761	671,273	348,879	
Grants - CAPEX	121,923	0	121,923	83,006	507,851	40,000	467,851	173,196	
Surplus/Deficit excluding Capital Grants	19,759	2,432	17,327	23,666	93,661	-109,761	203,422	175,683	

Xtreme Zero Waste
Graph Analysis February 2023





Xtreme Zero Waste
Graph Analysis February 2023



Xtreme Zero Waste Ltd
Balance Sheet as at February 2023

	This Year	Last Year End	Comment
CAPITAL			
Share Capital	100.00	100.00	
Net Assets from Xtreme Zero Waste Incorporated	869,289.00	869,289.00	
Profit and Loss	439,688.13	54,373.72	
	1,309,077.13	923,762.72	
Plus Current Year Operating Surplus/(Deficit)	601,512.46	385,314.41	
TOTAL CAPITAL FUNDS	1,910,589.59	1,309,077.13	
REPRESENTED BY			
CURRENT ASSETS			
Westpac Trust Account	44,245.79	200,798.74	
Westpac - Savings Account	45.60	581,555.32	
Kiwibank Main Account - 01	46,313.96	0.00	
Westpac Prepaid Business Card	12.60	1,022.58	
Kiwibank Debit Card	507.54	0.00	
Kiwibank - Savings Account 02	200,129.06	0.00	
Accounts Receivable - Sundry	0.00	29,983.84	
Till Float	300.00	300.00	
Stock on hand - Compostable Bags	7,286.09	4,078.80	
Stock on Hand - Carbon Compost Bags	243.60	569.85	
Stock on Hand - Prepaid Bags	27,216.03	19,519.87	
Stock on Hand - SuperFood Compost Bags	798.09	714.06	
Stock on Hand - Education Workbooks	1,630.68	1,630.68	
Stock on Hand - Diesel	2,822.69	5,372.94	
Work in Progress	1,137,366.92	321,967.61	
Prepayments	19,997.35	0.00	
Staff Loans	856.27	377.21	
GST Clearing	25,994.77	25,994.77	
Shop Wage Deductions	92.20	0.00	
Staff Breakfast Club Deductions	10.47	0.00	
Pass Through Account	0.00	0.26	
Accounts Receivable	457,515.19	196,591.70	
GST Paid	41,439.46	36,361.84	
Unbanked	1,516.03	453.40	
	2,016,340.39	1,427,293.47	
LESS CURRENT LIABILITIES			
Accounts Payable - Sundry	40,032.18	57,311.36	
Grants Received in Advance	40,000.00	56,265.09	
Deposits Held	7,047.59	1,208.57	
PAYE Accrual	24,093.57	35,629.51	
Provision for Alternative Leave	15,146.09	17,103.95	
Provision for Annual Leave	83,790.39	116,820.14	
Current Portion - WEL Energy Trust Loan	44,748.00	44,748.00	
Staff Breakfast Club Deductions	0.00	56.25	
Accounts Payable	107,077.85	160,587.91	
GST Holding	24,548.07	18,967.06	
GST Received	86,335.25	68,336.77	
	472,818.99	577,034.61	
NET WORKING CAPITAL	1,543,521.40	850,258.86	
FIXED ASSETS			
Fixed Assets (Cost)	1,243,924.38	1,243,924.38	
Accumulated Depreciation	-818,853.69	-698,853.69	
	425,070.69	545,070.69	
LESS TERM LIABILITIES			
WEL Energy Trust Term Loan	58,002.50	86,252.42	
	58,002.50	86,252.42	
NET ASSETS	1,910,589.59	1,309,077.13	

Xtreme Zero Waste Ltd
Aged Receivables as at February 2023

Name	3 months+	2 months	1 month	Current	Total	Notes
Aloha Sushi Raglan Ltd T/A Aroha Sushi Raglan	0.00	0.00	0.00	267.14	267.14	
Animal Health Centre T/A Anexa Raglan	0.00	0.00	0.00	333.26	333.26	
Baxter Build Ltd	0.00	0.00	0.00	232.56	232.56	
Bizworx Consultancy Ltd	0.00	26.45	0.00	26.45	52.90	
Book & Gift	0.00	0.00	0.00	13.22	13.22	
BP2Go Raglan	0.00	0.00	1,403.86	429.81	1,833.67	
Campstore - Te Kopua Domain	0.00	0.00	0.00	149.44	149.44	
Cash Sale - Customer	0.00	9.24	0.00	0.00	9.24	
Community Energy Whaingaroa Ltd	0.00	0.00	0.00	273.00	273.00	
Chops Contracting Ltd	0.00	0.00	0.00	319.32	319.32	
Christie Carpentry	0.00	0.00	0.00	50.16	50.16	
Raglan Coconut Yogurt Ltd T/A Raglan Food Co	0.00	0.00	0.00	695.86	695.86	
Direct Tech Ltd	0.00	0.00	0.00	155.20	155.20	
Whaingaroa-Raglan Destination Management Organisation	0.00	0.00	0.00	34.00	34.00	
Fitzgerald & Gillard	0.00	0.00	87.78	586.28	674.06	
R & P Food Market Ltd	0.00	0.00	14.55	29.10	43.65	
GAG Raglan Roast	0.00	0.00	0.00	28.80	28.80	
Garden Girls	0.00	68.38	0.00	231.82	300.20	
Georges Beach Club	0.00	0.00	0.00	495.93	495.93	
Harry	66.27	5.75	25.00	3.00	100.02	
Hartys Fishing and Hardware Ltd	0.00	0.00	0.00	197.79	197.79	
Hoult Construction	0.00	0.00	0.00	216.06	216.06	
HV Hospitaltiy Ltd T/A Harbour View Hotel	0.00	0.00	0.00	983.88	983.88	
Idea Services	0.00	0.00	0.00	105.80	105.80	
IRIP - Tahli Ryder-Mitchell	35.09	7.39	57.49	0.00	99.97	
Whaingaroa Te Kohanga Reo	0.00	0.00	0.00	40.90	40.90	
SNTCA Ltd T/A Koru Lodge	0.00	0.00	0.00	186.47	186.47	
La La Land	0.00	0.00	283.01	239.37	522.38	
Lazystayz	0.00	0.00	0.00	63.00	63.00	
Lets Grow (2019) Ltd	0.00	0.00	0.00	370.30	370.30	
Ministry of Environment	0.00	0.00	0.00	143,170.49	143,170.49	Claim four for Processing Building
OCS Ltd	0.00	0.00	79.35	26.45	105.80	
East to West Trading Ltd - Orca Restaurant	0.00	0.00	0.00	912.53	912.53	
Ozone ISObar	0.00	0.00	0.00	608.36	608.36	
Papahua (Raglan Kopua Holiday Park)	0.00	0.00	0.00	3,032.71	3,032.71	
Para Kore	0.00	0.00	0.00	130.00	130.00	
Pirate Pizzas	0.00	0.00	-14.55	0.00	-14.55	
Poihakena Marae	1,238.73	290.95	243.51	264.50	2,037.69	Sonya working on
Property Brokers Waikato Ltd	0.00	0.00	0.00	54.22	54.22	
Protech Plumbing & Gas Ltd	0.00	0.00	-0.01	92.57	92.56	
Rākaunui 1B Ahu Whenua Trust	-250.00	0.00	0.00	0.00	-250.00	
Raglan Herbal Dispensary Ltd	0.00	0.00	0.00	280.36	280.36	
Raglan Bakehouse Cafe & Roasts	0.00	0.00	191.76	125.64	317.40	
Raglan Artisan Bread	0.00	199.70	226.15	251.26	677.11	
Raglan Backpackers	0.00	0.00	0.00	837.13	837.13	
Raglan Bakery and Cafe (Cameron LU Ltd)	0.00	0.00	0.00	513.13	513.13	
Raglan Club Inc	0.00	0.00	258.97	343.27	602.24	
Raglan Community House	0.00	0.00	0.00	5.80	5.80	
Raglan Farmstay	0.00	0.00	161.34	120.35	281.69	
Raglan Four Square	0.00	0.00	0.00	15,886.04	15,886.04	
Raglan Fresh Fish Shop	555.90	365.00	366.32	272.43	1,559.65	
Raglan Golf Club Inc	0.00	0.00	0.00	208.88	208.88	
Raglan Hospital & Rest Home	0.00	0.00	0.00	1,474.58	1,474.58	
Raglan Lawns	0.00	0.00	0.00	4.29	4.29	
Raglan Medical Ltd	0.00	0.00	0.00	175.90	175.90	
Raglan Palm Beach Motel	0.00	0.00	0.00	425.16	425.16	
Raglan Pharmacy	0.00	0.00	0.00	173.25	173.25	
Raglan Roast & Food Department	0.00	0.00	0.00	591.15	591.15	
Raglan Roll-Up	0.00	0.00	0.00	269.78	269.78	
Hahei Beach Ltd - Raglan Sunset Motel	0.00	0.00	0.00	852.89	852.89	
Raglan Tattoo	0.00	0.00	92.57	52.90	145.47	
Raglan Wholefoods Ltd T/A Wyld Raglan	0.00	0.00	616.27	391.45	1,007.72	
Rangitahi Ltd	5,750.00	0.00	0.00	120.99	5,870.99	SvW and Nenya to follow up
Raglan Area School	0.00	0.00	411.17	482.96	894.13	
Ray White Real Estate	0.00	0.00	0.00	26.45	26.45	
Reclaim Ltd	0.00	0.00	0.00	1,459.05	1,459.05	
Rock It 2021 Ltd T/A Rock It Kitchen	0.00	0.00	0.00	601.73	601.73	
Tom Rudolph	0.00	0.00	0.00	12.60	12.60	
Savvy Construction	714.40	0.00	0.00	323.98	1,038.38	
The Shack	0.00	0.00	0.00	604.38	604.38	
Solscape Eco Retreat	0.00	0.00	547.51	584.55	1,132.06	
Stendy Electrical ltd	0.00	0.00	0.00	233.88	233.88	
Raglan Supervalue	270.25	270.25	8,958.50	10,792.75	20,291.75	
Raglan Surf Co Ltd	0.00	0.00	0.00	158.70	158.70	
Raglan Surf Lifesaving Club	0.00	145.48	164.45	198.37	508.30	
Shop Without Packaging	52.90	39.68	26.45	52.90	171.93	
Taupiri Holdings Ltd	0.00	0.00	0.00	30.35	30.35	
Te Kopua 3 & 4 Trust	0.00	0.00	937.04	538.51	1,475.55	
Te Mata School	0.00	0.00	0.00	79.35	79.35	
Te Mata Social Club Inc	0.00	0.00	0.00	25.30	25.30	
Te Uku School	211.60	0.00	0.00	105.80	317.40	
Frampton Ltd T/A Te Uku Store	0.00	0.00	0.00	2,104.50	2,104.50	
The Agrecovery Foundation	0.00	0.00	0.00	322.00	322.00	
The Institute of Awesome	0.00	0.00	191.24	155.42	346.66	

Xtreme Zero Waste Ltd
Aged Receivables as at February 2023

Name	3 months+	2 months	1 month	Current	Total	Notes
Dev Enterprise Ltd T/A The Wharf Kitchen & Bar	0.00	-0.01	0.00	575.29	575.28	
The Yard Raglan Ltd T/A The Yard Music Cafe	0.00	0.00	0.00	362.35	362.35	
Tony Sly Pottery	0.00	0.00	0.00	133.52	133.52	
Top Cut Butchery	0.00	0.00	228.79	355.16	583.95	
Whaingaroa Trade Aid	0.00	0.00	0.00	55.55	55.55	
Alaturka Ltd T/A Ali's Turkish Kebabs	198.37	0.00	0.00	190.44	388.81	
Ulos Kitchen	0.00	562.07	482.71	456.26	1,501.04	
Waitetuna School	0.00	0.00	9.18	0.00	9.18	
Waste Management NZ Ltd	0.00	0.00	119.03	145.48	264.51	
Raglan Apartments Ltd T/A Bow St Studios	80.68	317.40	477.41	330.62	1,206.11	
Waikato District Council	0.00	0.00	210.00	220,775.16	220,985.16	
West Coast Hire Ltd	0.00	0.00	0.00	203.14	203.14	
Snip Fernandos Ltd T/A Whaingaroa Childcare Centre	-132.25	132.25	0.00	198.37	198.37	
Waikato Regional Council	0.00	0.00	0.00	3,231.50	3,231.50	
Xtreme Zero Waste Charitable Trust	0.00	0.00	0.00	4,815.38	4,815.38	
Yot Club	0.00	0.00	144.72	119.02	263.74	
Zinnia	0.00	0.00	0.00	14.55	14.55	
Total	8,791.94	2,439.98	17,001.57	429,281.70	457,515.19	
Aging Percentage	1.9%	0.5%	3.7%	93.8%		
Excluding Waikato District Council	8,791.94	2,439.98	16,791.57	208,506.54	236,530.03	
	3.7%	1.0%	7.1%	88.2%		
Previous Month						
Total	6,876.53	2,817.66	5,065.78	206,180.86	220,940.83	
Aging Percentage	3.1%	1.3%	2.3%	93.3%		
Excluding Waikato District Council	6,876.53	2,817.66	5,065.78	80,376.48	95,136.45	
	7.2%	3.0%	5.3%	84.5%		

Xtreme Zero Waste Ltd
Aged Payables as at February 2023

Name	3 months+	2 months	1 month	Current	Total
Amare Safety NZ PTY Ltd	0.00	0.00	0.00	2,481.75	2,481.75
Anderson Accounting	0.00	0.00	0.00	966.00	966.00
Bizworx Business Solutions	0.00	0.00	0.00	143.75	143.75
Blindspot Consulting Ltd	0.00	0.00	0.00	7,531.36	7,531.36
Brake & Transmission NZ Ltd	0.00	0.00	0.00	644.32	644.32
BOC Ltd	0.00	0.00	0.00	97.27	97.27
Book & Gift	0.00	0.00	0.00	59.90	59.90
Brand Impact Ltd	0.00	0.00	0.00	678.50	678.50
Cyclery Raglan	0.00	0.00	0.00	30.00	30.00
Direct Tech Ltd	0.00	0.00	0.00	2,302.48	2,302.48
Dreamview Creamery	0.00	0.00	0.00	42.00	42.00
Emily Faulkner	0.00	0.00	0.00	1,730.40	1,730.40
Frankton Tyres & Alignment	0.00	0.00	0.00	485.00	485.00
Friendlypak NZ Ltd	0.00	0.00	0.00	2,000.43	2,000.43
Genesis Energy	0.00	0.00	0.00	449.84	449.84
Hirepool - Port-A-Loo hire	0.00	0.00	667.04	0.00	667.04
Integrate Environmental Ltd	0.00	0.00	0.00	962.60	962.60
Kea Trailers NZ Ltd	9,500.00	0.00	0.00	295.00	9,795.00
Sarah Lancaster	0.00	0.00	0.00	1,260.00	1,260.00
NKP Consulting	0.00	0.00	0.00	1,043.63	1,043.63
Office Max	0.00	0.00	0.00	329.87	329.87
Pickerill Auto Electrical Ltd	0.00	0.00	0.00	1,153.70	1,153.70
Pink Bin Company	0.00	0.00	0.00	20,310.81	20,310.81
Pioneer Group 2012 Limited	0.00	0.00	25,996.90	0.00	25,996.90
Raglan Community Radio	0.00	0.00	0.00	249.85	249.85
Raglan Computer Services	0.00	0.00	0.00	51.75	51.75
Raglan Engineering	0.00	0.00	0.00	200.10	200.10
Raglan Four Square	0.00	0.00	0.00	30.87	30.87
Raglan Ink Ltd (Raglan Chronicle)	0.00	0.00	0.00	235.43	235.43
Raglan Landscaping Supplies	-175.00	0.00	0.00	0.00	-175.00
Rockgas Hamilton T/A 3 Guys Gas Ltd	0.00	0.00	0.00	288.09	288.09
Fern Energy Ltd (formerly Southfuel Ltd (Northfuels)	0.00	0.00	0.00	2,140.15	2,140.15
Spark NZ	0.00	0.00	0.00	524.40	524.40
Stepnet Ltd	0.00	0.00	0.00	19,935.71	19,935.71
Raglan Supervalue	0.00	0.00	0.00	472.21	472.21
Rick Thorpe	0.00	0.00	0.00	782.00	782.00
Tiger Wire Ltd	0.00	0.00	0.00	658.09	658.09
TimeHub	0.00	0.00	0.00	174.40	174.40
Whaingaroa Environment Centre	0.00	0.00	0.00	272.50	272.50
West Coast Hire Ltd	0.00	0.00	0.00	74.75	74.75
Total	9,325.00	0.00	26,663.94	71,088.91	107,077.85
Aging Percentage	8.7%	0.0%	24.9%	66.4%	
Previous Month					
Total	9,325.00	0.00	106.54	240,916.59	250,348.13
Aging Percentage	3.7%	0.0%	0.0%	96.2%	

Xtreme Zero Waste Ltd
P&L by Department for February 2023

	Month				Year to Date			
	Actual	Budget	Variance	Last Year	Actual YTD	Budget	Variance	Last YTD
Income								
Administration	5,392	203	5,189	209	14,093	1,624	12,469	71,202
Business Collections	21,287	19,740	1,547	15,976	161,551	139,650	21,901	120,344
Consultancy	86,436	320	86,116	2,210	106,934	11,900	95,034	23,732
Education	11,572	11,690	-118	10,315	91,707	92,548	-841	83,386
E-Waste	773	0	773	136	4,676	0	4,676	1,846
Grant	124,496	0	124,496	97,104	525,659	40,000	485,659	195,429
Innovation	0	0	0	1,986	0	0	0	75,355
Kerbside Collection	24,593	21,791	2,802	20,354	187,062	174,328	12,734	166,229
Marketing	0	2,500	-2,500	0	195	2,500	-2,305	0
Metalyard	1,293	8,273	-6,980	5,866	32,722	55,568	-22,846	49,925
Minskips	1,954	5,040	-3,086	7,636	39,202	54,720	-15,518	47,659
Organics	16,269	16,384	-115	15,801	129,644	139,962	-10,318	127,818
Plastic Free Raglan	0	0	0	150	30	0	30	5,279
Prepaid Bags	24,971	29,054	-4,083	32,060	224,290	229,186	-4,896	216,392
Processing - Recyclables	11,407	11,407	0	10,467	91,852	91,256	596	85,206
Recycle Centre	32,552	38,684	-6,132	38,195	286,298	284,373	1,925	307,074
Rural Recycling	6,874	6,874	0	6,308	60,831	54,992	5,839	50,465
Shop	16,496	21,250	-4,754	17,822	151,446	160,000	-8,554	130,572
Street Bins and Open Spaces	26,708	26,975	-267	28,400	257,298	215,800	41,498	225,807
Woodyard	1,582	3,185	-1,603	1,790	12,364	23,765	-11,401	13,514
Total Income	414,655	223,370	191,285	312,785	2,377,854	1,772,172	605,682	1,997,234
Less: Expenses								
Administration	5,392	577	4,815	209	14,045	3,498	10,547	71,211
Business Collections	17,480	19,149	-1,669	18,431	140,683	148,474	-7,791	130,374
Consultancy	75,449	1,174	74,275	5,364	87,605	8,164	79,441	25,792
Education	1,545	5,701	-4,156	1,361	11,232	24,249	-13,017	29,641
E-Waste	0	750	-750	0	0	6,000	-6,000	1,811
Grant	110	0	110	4,960	8,407	18,900	-10,493	26,450
Innovation	0	370	-370	2,572	1,799	5,363	-3,564	14,468
Kerbside Collection	41,858	22,471	19,387	20,541	246,574	211,319	35,255	197,381
Marketing	1,832	2,750	-918	0	19,180	22,000	-2,820	1
Metalyard	-2,461	1,918	-4,379	3,959	25,129	24,006	1,123	36,321
Minskips	2,756	5,419	-2,663	7,909	52,819	51,327	1,492	56,272
Organics	20,722	20,639	83	18,933	170,468	180,693	-10,225	152,307
Plastic Free Raglan	52	0	52	150	52	0	52	5,279
Prepaid Bags	16,840	19,920	-3,080	18,068	139,847	159,582	-19,735	130,763
Processing - Recyclables	11,488	14,584	-3,096	12,542	84,940	107,229	-22,289	70,431
Recycle Centre	34,996	44,144	-9,148	34,107	329,975	371,561	-41,586	289,085
Rural Recycling	3,545	5,229	-1,684	3,217	33,384	39,094	-5,710	25,371
Site Development - unfunded	0	0	0	499	480	2,762	-2,282	2,216
Shop	23,250	25,479	-2,229	25,176	197,669	223,336	-25,667	177,364
Street Bins and Open Spaces	11,313	23,040	-11,727	20,194	156,895	162,711	-5,816	142,021
Truck and Mechanical Equipment	0	0	0	0	-7	3	-10	-13
Woodyard	6,808	7,624	-816	7,924	55,167	71,662	-16,495	63,812
Total Expenses	272,975	220,938	52,037	206,116	1,776,343	1,841,933	-65,590	1,648,358
Profit (Loss)								
Administration	0	-374	374	0	48	-1,874	1,922	-9
Business Collections	3,807	591	3,216	-2,455	20,868	-8,824	29,692	-10,030
Budget	0	0	0	0	0	0	0	0
Consultancy	10,987	-854	11,841	-3,154	19,329	3,736	15,593	-2,060
Education	10,027	5,989	4,038	8,954	80,475	68,299	12,176	53,745
Events	0	0	0	0	0	0	0	0
E-Waste	773	-750	1,523	136	4,676	-6,000	10,676	35
Grant	124,386	0	124,386	92,144	517,252	21,100	496,152	168,979
Innovation	0	-370	370	-586	-1,799	-5,363	3,564	60,887
Kerbside Collection	-17,265	-680	-16,585	-187	-59,512	-36,991	-22,521	-31,152
Marketing	-1,832	-250	-1,582	0	-18,985	-19,500	515	-1
Metalyard	3,754	6,355	-2,601	1,907	7,593	31,562	-23,969	13,604
Minskips	-802	-379	-423	-273	-13,617	3,393	-17,010	-8,613
Organics	-4,453	-4,255	-198	-3,132	-40,824	-40,731	-93	-24,489
Plastic Free Raglan	-52	0	-52	0	-22	0	-22	0
Prepaid Bags	8,131	9,134	-1,003	13,992	84,443	69,604	14,839	85,629
Processing - Recyclables	-81	-3,177	3,096	-2,075	6,912	-15,973	22,885	14,775
Recycle Centre	-2,444	-5,460	3,016	4,088	-43,677	-87,188	43,511	17,989
Rural Recycling	3,329	1,645	1,684	3,091	27,447	15,898	11,549	25,094
Site Development - unfunded	0	0	0	-499	-480	-2,762	2,282	-2,216
Shop	-6,754	-4,229	-2,525	-7,354	-46,223	-63,336	17,113	-46,792
Street Bins and Open Spaces	15,395	3,935	11,460	8,206	100,403	53,089	47,314	83,786
Truck and Mechanical Equipment	0	0	0	0	7	-3	10	13
Woodyard	-5,226	-4,439	-787	-6,134	-42,803	-47,897	5,094	-50,298
Surplus/(Deficit)	141,680	2,432	139,248	106,669	601,511	-69,761	671,272	348,876

Xtreme Zero Waste Ltd
Employment Costs for February 2023

	Month				Year to Date				
	Actual	Budget	Variance	Last Year	Actual YTD	Budget	Variance	Last YTD	Comment
Employment Costs									
Wages (Administration)	16,724	17,325	-601	23,285	142,864	140,579	2,285	197,017	
Wages (Business Collections)	6,161	7,204	-1,043	6,357	52,514	55,207	-2,693	49,699	
Wages (Consultancy)	0	412	-412	3,156	3,257	2,009	1,248	17,379	
Wages (Education)	349	309	40	6	991	2,649	-1,658	383	
Wages (E-Waste)	0	0	0	0	0	0	0	220	
Wages (Grant)	0	0	0	0	171	0	171	893	
Wages (Innovation)	0	0	0	1,826	0	1,593	-1,593	9,267	
Wages (Kerbside Collection)	17,840	10,618	7,222	14,977	140,935	113,945	26,990	114,451	
Wages (Metalyard)	805	0	805	2,640	13,625	8,012	5,613	22,796	
Wages (Minskips)	331	2,141	-1,810	2,242	19,102	21,760	-2,658	18,447	
Wages (Organics)	9,311	10,407	-1,096	9,791	83,317	89,924	-6,607	79,774	
Wages (Plastic Free Raglan)	0	0	0	0	0	0	0	42	
Wages (Prepaid Bags)	3,247	3,824	-577	3,637	23,068	30,891	-7,823	24,901	
Wages (Processing - Recyclables)	8,970	12,883	-3,913	9,806	61,883	91,001	-29,118	53,142	
Wages (Recycle Centre)	13,611	19,229	-5,618	13,168	131,576	155,162	-23,586	112,563	
Wages (Rural Recycling)	1,452	2,911	-1,459	1,157	10,602	20,285	-9,683	10,127	
Wages (Site Development - unfunded)	0	0	0	488	467	2,762	-2,295	2,165	
Wages (Shop)	14,466	15,720	-1,254	13,985	130,517	142,833	-12,316	102,358	
Wages (Street Bins and Open Spaces)	2,592	12,032	-9,440	8,064	43,595	75,754	-32,159	48,877	
Wages (Woodyard)	4,102	4,347	-245	3,974	33,500	44,848	-11,348	41,090	
Contractors (Administration)	18,397	18,485	-88	9,492	128,470	148,430	-19,960	59,688	
Contractors (Consultancy)	950	250	700	1,594	6,266	2,000	4,266	4,265	
Contractors (Education)	0	2,500	-2,500	200	49	8,150	-8,101	15,072	
Contractors (Grant)	110	0	110	4,960	7,310	18,900	-11,590	25,385	
Contractors (Innovation)	0	370	-370	160	0	3,737	-3,737	1,228	
Contractors (Kerbside Collection)	0	0	0	0	338	0	338	616	
Contractors (Marketing)	1,260	2,250	-990	900	15,539	18,000	-2,461	6,791	
Contractors (Organics)	0	0	0	0	1,017	0	1,017	0	
Contractors (Plastic Free Raglan)	0	0	0	150	0	0	0	4,476	
Contractors (Recycle Centre)	0	0	0	0	106	0	106	0	
Consultants (Administration)	1,355	0	1,355	0	8,442	0	8,442	618	
Consultants (Consultancy)	0	0	0	0	320	0	320	0	
Consultants (Education)	0	1,250	-1,250	0	560	2,500	-1,940	0	
Wage Subsidies Paid (Administration)	0	0	0	0	0	0	0	12,008	
Wage Subsidies Paid (Business Collections)	0	0	0	0	0	0	0	2,360	
Wage Subsidies Paid (Kerbside Collection)	1,800	0	1,800	359	3,000	0	3,000	6,266	
Wage Subsidies Paid (Metalyard)	0	0	0	0	0	0	0	1,306	
Wage Subsidies Paid (Minskips)	0	0	0	0	0	0	0	1,305	
Wage Subsidies Paid (Organics)	0	0	0	0	0	0	0	2,154	
Wage Subsidies Paid (Processing - Recyclables)	0	0	0	0	600	0	600	1,470	
Wage Subsidies Paid (Recycle Centre)	0	0	0	0	600	0	600	4,336	
Wage Subsidies Paid (Shop)	0	0	0	359	600	0	600	5,975	
Wage Subsidies Paid (Street Bins and Open Spaces)	0	0	0	0	600	0	600	450	
Wage Subsidies Paid (Woodyard)	0	0	0	359	0	0	0	2,791	
Holiday Pay Accrual (Administration)	-3,713	0	-3,713	-2,367	-7,437	0	-7,437	1,988	
Holiday Pay Accrual (Business Collections)	0	0	0	853	-3,677	0	-3,677	4,630	
Holiday Pay Accrual (Kerbside Collection)	8,611	0	8,611	-4,939	5,705	0	5,705	3,606	
Holiday Pay Accrual (Metalyard)	-5,072	0	-5,072	-450	-5,356	0	-5,356	-1,980	
Holiday Pay Accrual (Minskips)	0	0	0	294	-1,374	0	-1,374	724	
Holiday Pay Accrual (Organics)	-64	0	-64	611	-4,444	0	-4,444	2,297	
Holiday Pay Accrual (Processing - Recyclables)	311	0	311	1,859	850	0	850	4,562	
Holiday Pay Accrual (Recycle Centre)	-2,092	0	-2,092	1,484	-6,598	0	-6,598	178	
Holiday Pay Accrual (Shop)	-749	0	-749	1,649	-11,278	0	-11,278	5,218	
Holiday Pay Accrual (Street Bins and Open Spaces)	59	0	59	-584	175	0	175	1,737	
Holiday Pay Accrual (Woodyard)	-364	0	-364	1,247	-1,555	0	-1,555	3,676	
Total Employment Costs	120,760	144,467	-23,707	136,749	1,030,812	1,200,931	-170,119	1,090,787	

Xtreme Zero Waste Ltd
Grant Balances as at February 2023

Grants Balance held as Funds in Advance	Total Grants	WEL Innovation 2022	WRC - Org project	CAF America Grant - PFR	Glass Packaging Forum	Trust Waikato
Date funds received			16/01/2020	19/08/2020		23/11/2022
Use by or Fund duration		1 Year	30/06/2021	2-3 years		1 Year
Notes			Year 2			
		$40k new Truck, $10k last 20%	01/07/2021 - 30/06/2022			Organics
Previous months status						
Current Balance as at : 28 February 2023	40,000.00	10,000.00	-	-	-	30,000.00
Opening Balance - 1 July 2022	56,265.09	50,000.00	3,220.11	194.58	2,850.40	
Job Reports - used in July	- 1,543.82	-	1,349.24	- 194.58		
Job Reports - used in August	- 1,870.87	-	1,870.87			
Job Reports - used in October	- 2,850.40			-	2,850.40	
23 November - Trust Waikato Receipt	30,000.00					30,000.00
Purchase of Business Run Truck	- 40,000.00	- 40,000.00				

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XTREME ZERO WASTE LIMITED

FINANCIAL STATEMENTS
for the year ended 30 June 2022

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XTREME ZERO WASTE LIMITED

Approval of Financial Statements for the year ended 30 June 2022

The Directors are pleased to present the Financial Statements of Xtreme Zero Waste Limited, as at and for the year ended 30 June 2022.

Director

26 January 2023
Date

Kate McKegg

Kate McKegg (Jan 26, 2023 18:15 GMT+13)

Director

26 January 2023
Date

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XTREME ZERO WASTE LIMITED

Entity Information
for the year ended 30 June 2022

Legal Name of Entity:	Xtreme Zero Waste Limited
Other Name:	Xtreme Zero Waste
Entity Type and Legal Basis:	Company and Registered Charity
Company Number:	7984436
Registration Number:	CC57840

Entity's Purpose or Mission:

A world without waste – Whaingaroa achieving zero waste and inspiring communities to act

The objectives for which the company is established are to foster and encourage the knowledge, understanding and practice of community-based waste management schemes elsewhere not only in New Zealand, and:

- to develop a model community enterprise programme that integrates social, cultural, environmental, and economic visions.
- to educate our community, and other communities throughout New Zealand about sustainable resource use and community enterprise programmes.
- to manage activities such as community recycling to show the benefits of community-based management
- to work in partnership with territorial authorities and businesses to achieve the goal of sustainable community-based enterprise.
- to develop systems and manage facilities to redistribute for local benefit.
- to generate long-term community employment initiatives through better utilisation of the resource stream including working with long term unemployed and 'disadvantaged' families in the Raglan/ Whaingaroa community.
- to assist in the on-going development of zero-waste initiatives at local and national levels. Zero waste is a principle of Xtreme Zero Waste, which is strongly supported by Raglan community. Zero Waste is about people, resources and community not just the waste stream, and is one of the cornerstone concepts of community sustainability.

Entity Structure:

Governance
Xtreme Zero Waste is governed by a Board which currently has five Directors. The Board is representative of the community and sector.

Operational
Xtreme Zero Waste is managed by a Management Team comprising of the Managing Director, On-Site Manager and Collections Manager.

Xtreme Zero Waste currently employs and pays approximately 31 staff in various full-time and part-time positions.

Main sources of Entity's cash and resources:

Xtreme Zero Waste's main sources of cash and resources are contract income for service (Waikato District Council), business waste and recycling collection services, skip bin hire, prepaid landfill bags, small contracts with other Councils and Community groups, charges to users of the site for depositing of certain materials i.e. refuse and green waste, sales of recovered and repaired materials from site to general public, sale of commodity recyclable materials to markets, sale of compost products produced from community foodwaste, donations of materials for resale in the reuse shop, some monetary grants and donations.

Main methods used to raise funds:

Xtreme Zero Waste's primary method to raise funds is through funding applications to relevant funding bodies for assistance with researching, implementing, developing, providing and /or supporting Zero Waste services that our community is requesting.

Reliance on volunteers and donated goods and services:

Xtreme Zero Waste relies on donations of goods to provide stock for our on-site Reuse shop.

Xtreme Zero Waste is involved in community events such as the Maui dolphin day/recycled raft race and Arts to Wear, Raglan. These events take considerable voluntary time from our staff and community.

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XTREME ZERO WASTE LIMITED

Entity Information
for the year ended 30 June 2022

Additional Information:

Xtreme Zero Waste has been operating the Raglan Community Resource Recovery Centre for 20 years.

Physical Address:	186 Te Hutewai Road, Raglan, Waikato
Postal Address:	PO Box 153, Raglan, Waikato 3265
Phone/Fax:	(07) 825 6509
Email:	office@xtremezerowaste.org.nz
Website:	www.xtremezerowaste.org.nz

ANDERSON ACCOUNTING
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XTREME ZERO WASTE LIMITED

Statement of Service Performance for the year ended 30 June 2022

Description of Outcomes:

Whaingaroa achieving Zero Waste and inspiring communities to act.

	2022 Actual	2021 Actual
Description and Quantification of Outputs: Xtreme Zero Waste prides itself on the triple bottom line benefits of the Raglan zero waste programme.		
Percentage (volume) diverted from landfill	75%	74%
Material not sent to Landfill	15,665m3	15,380m3
Staff	31	40
Days Xtreme Zero Waste is open to the public	285	349
Xtreme Zero Waste Site Tour Visitors	100	570
*Delivery of Xero Waste Education Programme *:*		
Schools visited	-	35
Classrooms visited	-	229
School Children educated	-	5,839

***Other Information**
Due to the COVID-19 Pandemic Xtreme Zero Waste's education programme was unable to operate as schools were unable to carry out or accommodate visits during the year ended 30 June 2022.

ANDERSON ACCOUNTING
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XTREME ZERO WASTE LIMITED

Statement of Comprehensive Revenue & Expense for the year ended 30 June 2022

	Notes	2022 Actual $	2021 Actual $
Revenue			
Donations, fundraising and other similar Income		177,014	1,709
Revenue from providing goods and services		2,515,491	2,380,354
Other revenue		32,617	10,378
Capital grants		260,468	32,828
Interest revenue		1,075	387
Total Revenue	6	**2,986,665**	**2,425,655**
Expenses			
Employment related costs		1,788,627	1,634,276
Costs related to providing goods and services		686,687	633,487
Finance costs		3,793	4,407
Other expenses		122,244	99,111
Total Expenses	7	**2,601,351**	**2,371,282**
Operating Surplus for the Year		**385,314**	**54,373**
Other Comprehensive Revenue and Expense		0	0
Total Comprehensive Revenue and Expense for the Year		**385,314**	**54,373**

These financial statements have been audited. The attached accounting policies, notes, and audit report should be read in conjunction with these financial statements.

ANDERSON ACCOUNTING
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XTREME ZERO WASTE LIMITED

Statement of Changes in Net Assets / Equity for the year ended 30 June 2022

	Notes	Share Capital $	Accumulated comprehensive revenue & expense $	Reserves $	Total Equity $
Balance at 1 July 2021		**100**	**54,373**	**869,289**	**923,762**
Share Capital issued			-	-	-
Net surplus/(deficit) for the year		-	385,314	-	385,314
Other comprehensive income for the year		-	-	-	-
Movements and transfers in reserves		-	-	-	-
Balance at 30 June 2022		**100**	**439,688**	**869,289**	**1,309,077**

	Notes	Share Capital $	Accumulated comprehensive revenue & expense $	Reserves $	Total Equity $
Balance at 1 July 2020		**0**	**0**	**0**	**0**
Share Capital issued	16	100	-	-	100
Net assets transferred from Xtreme Zero Waste Incorporated		-	-	869,289	869,289
Net surplus/(deficit) for the year		-	54,373	-	54,373
Other comprehensive income for the year		-	-	-	-
Movements and transfers in reserves		-	-	-	-
Balance at 30 June 2021		**100**	**54,373**	**869,289**	**923,762**

These financial statements have been audited. The attached accounting policies, notes, and audit report should be read in conjunction with these financial statements.

ANDERSON ACCOUNTING
MARKED FOR IDENTIFICATION

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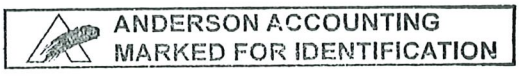
XTREME ZERO WASTE LIMITED

Statement of Financial Position
for the year ended 30 June 2022

	Notes	2022 Actual $	2021 Actual $
Assets			
Current Assets			
Cash and Cash Equivalents	8	784,130	838,506
Receivables	9	226,953	158,212
Inventory	10	31,886	12,273
Total Current Assets		**1,042,969**	**1,008,991**
Non-Current Assets			
Property, plant & equipment	11	867,038	463,002
Total Non-Current Assets		**867,038**	**463,002**
Total Assets		**1,910,007**	**1,471,993**
Liabilities			
Current Liabilities			
Creditors and accrued expenses	9	244,111	128,200
Employee costs payable	13	169,554	149,470
Unused grants with conditions	14	56,265	97,888
Loans Current Portion	15	44,748	44,748
Total Current Liabilities		**514,678**	**420,306**
Non-Current Liabilities			
Loans	15	86,252	127,926
Total Non-Current Liabilities		**86,252**	**127,926**
Total Liabilities		**600,930**	**548,231**
Net Assets & Liabilities		**1,309,077**	**923,762**
Accumulated Funds			
Accumulated comprehensive revenue and expenses		1,309,077	923,762
Total Accumulated Funds		**1,309,077**	**923,762**

These financial statements have been audited. The attached accounting policies, notes, and audit report should be read in conjunction with these financial statements.

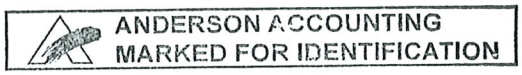


XTREME ZERO WASTE LIMITED

Statement of Cash Flows
for the year ended 30 June 2022

	Notes	2022 Actual $	2021 Actual $
Cash flow from operating activities			
Cash was provided from:			
Donations, fundraising and other similar Income		112,014	1,709
Receipts from providing goods or services		2,352,277	2,592,780
Interest, dividends and other investment receipts		1,075	387
Other Revenue		32,617	1,356
Capital Grants		313,318	23,966
Receipts of GST		13,252	-
		2,824,554	2,620,199
Cash was applied to:			
Payments to suppliers and employees		2,382,976	2,209,884
Payments of GST		-	41,763
		2,382,976	2,251,647
Net cash inflow (outflow) from operating activities		**441,578.**	**368,552.**
Cash flow from investing and financing activities			
Cash was provided from:			
Cash assets from Xtreme Zero Waste Incorporated		-	630,274
Loans obtained		-	110,000
Receipts from the sale of property, plant and equipment		-	14,348
		-	754,622
Cash was applied to:			
Payments to acquire property, plant & equipment		454,281	244,659
Repayment of loans borrowed from other parties		41,673	40,008
		495,954	284,668
Net cash inflow (outflow) from operating activities		**(495,954)**	**469,954**
Net increase (decrease) in cash		(54,376)	838,506
Plus Opening Balance		838,506	-
Cash at 30 June		**784,130**	**838,506**
Reconciliation of closing cash to Statement of Financial Position			
Westpac operating account		200,799	68,650
Westpac savings account		581,555	765,560
Westpac prepaid business card		1,023	1,459
Cash on hand		753	2,837
Cash at 30 June	8	**784,130**	**838,506**

These financial statements have been audited. The attached accounting policies, notes, and audit report should be read in conjunction with these financial statements.



XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2022

xtreme ZERO WASTE

1 **Reporting Entity**

The financial statements presented are those for Xtreme Zero Waste Limited. Xtreme Zero Waste is established and domiciled in New Zealand and is a registered charity under the Charities Act 2005.

These financial statements have been approved and were authorised for issue by the Board on 26 January 2023.

2 **Basis of Preparation**

2.1 **Statement of compliance**

The financial statements have been prepared in accordance with the Charities Act 2005, which requires compliance with generally accepted accounting practice in New Zealand ("NZ GAAP").

Xtreme Zero Waste Ltd is deemed a Public Benefit Entity for financial reporting purposes, as its primary objective is to provide services to the community for social benefit and has been established with a view to supporting that primary objective rather than a financial return.

Xtreme Zero Waste Ltd has elected (and qualifies) to report in accordance with the Tier 2 PBE accounting standards as for the two most recent reporting periods it has had between $2 million and $30 million operating expenditure. The financial statements of the Company comply with the Public Benefit Entity Standards Reduced Disclosure Regime (PBE Standards RDR) as appropriate for Tier 2 not-for-profit entities and disclosure concessions have been applied.

2.2 **Measurement basis**

The financial statements have been prepared on the historical cost basis except for the following material items in the statement of financial position, which are measured at fair value:

None.

The financial statements have been prepared on a going concern basis.

2.3 **Functional and presentation currency**

The financial are presented in New Zealand dollars ($), which is also the Company's functional currency, and have been rounded to the nearest dollar. There has been no change in the functional currency of the Company during the year.

3 **Summary of Accounting Policies**

The policies set out below have been applied consistently to all periods presented in these financial statements.

3.1 **Revenues**

Revenue is recognised to the extent that it is probable that the economic benefits or service potential will flow to the Company and it can be reliably measured, regardless of when the payment is being made. Revenue is measured at the fair value of the consideration received or receivable, taking into account contractually defined terms of payment and excluding taxes or duty.

Revenues are classified as to whether they arise from an exchange or non-exchange transactions. An exchange transaction is one in which the Company receives assets or services, or has liabilities extinguished, and directly gives approximately equal value to another entity in exchange and includes sale of goods, rendering of services and charges for the use of the Company's assets (e.g., interest and dividends). The Company recognises revenue from exchange transactions when the revenue recognition criteria mentioned above are satisfied.

A non-exchange transaction is any other transaction not classified as exchange.

Revenue from a non-exchange transaction is recognised as soon as the inflow of resources can be recognised as an asset in the financial statements but only to the extent that no present obligation is recognised with respect to the asset received/receivable. A present obligation exists when there is a condition attached to the asset received that requires the Company to use the resources as specified by the transferor or return the same if the condition is not satisfied.

An asset acquired through a non-exchange transaction (e.g., cash, goods, inventory, or property, plant and equipment) is initially measured at its fair value as at the date of acquisition consistent with the fair value basis applicable for each type of asset received. Revenue from non-exchange transaction is measured on the basis of the value of the asset received less any present obligation attached as of the date of transfer.

There are no outstanding liabilities recognised with respect to assets acquired through non-exchange transactions as at balance date.

The Company also received services in kind from external parties and although these are greatly valued, such types of revenues are usually difficult to measure. As such, these revenues are not included in the Company's financial statements.

3.2 **Cash and cash equivalents**

Cash and cash equivalents are short term, highly liquid investments that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

3.3 **Receivables**

Receivables are initially recognised at the fair value of the amount to be received and subsequently measured at amortised cost less any provision for impairment loss due to being uncollectible. Impairment is assessed if there is objective evidence that the customer cannot settle the amount due to the Company.

The Company also provides an estimate of potential uncollectible based on past experience and maintains a provision for impairment against receivables. Any bad debts are recognised in surplus or deficit and the amount of receivables adjusted to their net realisable value. If such bad debts are subsequently recovered, they are recognised as gains in surplus or deficit on the date they are collected by the Company.

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XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2022

xtreme ZERO WASTE

3.4 Finance Income and Costs

Finance revenue
Interest revenue primarily arises from investments in banks in the form of cash and term deposits.

Finance costs
The Company has outstanding borrowings from banks and other entities and has incurred interest thereon at the agreed rate of interest.

3.5 Financial Instruments

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions of the financial instrument.

The Company derecognises a financial asset or, where applicable, a part of a financial asset or part of a group of similar financial assets when the rights to receive cash flows from the asset or has assumed an obligation to pay the received cash flows in full without material delay to a third part; and either:
- the Company has transferred substantially all the risks and rewards of the asset; or
- the Company has neither transferred nor retained substantially all the risks and rewards of the asset, but has transferred control of the asset.

Financial assets
Financial assets are classified as financial assets at fair value through surplus or deficit, loans and receivables, held-to-maturity investments or available-for-sale financial assets. The classifications of financial assets are determined at initial recognition.

The categorisation determines the subsequent measurement and whether any resulting income and expense is recognised in surplus or deficit or in other comprehensive revenue and expenses. The Company's financial assets are classified as either financial assets at fair value through surplus or deficit, or loans and receivables. The Company's financial assets include: Cash and cash equivalents, receivables from non-exchange transactions and receivables from exchange transactions.

Impairment of financial assets
The Company assesses at the end of each reporting date whether there is objective evidence that a financial asset or a group of financial assets is impaired. A financial asset or a group of financial assets is impaired and impairment losses are incorrect if there is objective evidence of impairment as a result of one or more events that occurred after the initial recognition of the asset (a "loss event") and that loss event has an impact on the estimated future cash flows of the financial asset or the group of financial assets that can be reliably estimated.

If in a subsequent period, the amount of the impairment loss decreases and the decrease can be related objectively to an event occurring after the impairment was recognised, the previously recognised impairment loss is reversed by adjusting the allowance account. If the reversal results in the carrying amount exceeding its amortised cost, the amount of the reversal is recognised in surplus or deficit.

Financial liabilities
The Company's financial liabilities include trade and other creditors (excluding GST), employee entitlements, loans and borrowings and deferred income (in respect to contracts whose conditions are yet to be complied with).

All financial liabilities are initially recognised at fair value (plus transaction cost for financial liabilities not at fair value through surplus or deficit) and are measured subsequently at amortised cost using the effective interest method except for financial liabilities at fair value through surplus or deficit.

3.6 Property, plant & equipment

Property, plant and equipment is measured initially at cost which includes expenditure that is directly attributable to the acquisition of the asset. The cost of an item of property, plant and equipment is recognised only when it is probable that future economic benefit or service potential associated with the item will flow to the Company and if the cost or fair value can be measured reliably. Subsequent costs that meet the recognition criteria are recognised in the carrying value of the item of property, plant and equipment.

Subsequent to initial recognition, property, plant and equipment are measured using the cost model. Under the cost model, the item is carried at cost net of accumulated depreciation and any impairment losses. All Property, Plant and machinery and office equipment are measured using the cost model. These classes of assets include Land and Buildings, farm tractors, computers and furniture and fixtures.

An item of property, plant and equipment is derecognised upon disposal or when the Company assesses that it has no further economic benefits or service potential expected from its use. Gains and losses on disposals are determined by comparing the proceeds with the carrying amount and are included in surplus or deficit except to the extent of any revaluation reserve previously recognised for the particular asset which is transferred to accumulated comprehensive revenue.

3.7 Depreciation

Depreciation is charged on a straight-line basis over the useful life of the asset. Depreciation is charged at rates calculated to allocate the cost or valuation of the asset less any estimated residual value over its remaining useful life. The assets' residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each financial year end.

	Rates
	%
Plant & equipment	8 - 67%
Building & site development	0 - 20%
Vehicles	8 - 25%

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Notes to the Financial Statements for the year ended 30 June 2022

xtreme ZERO WASTE

3.8 Impairment of property, plant and equipment

The Company considers its property, plant and equipment as cash generating assets and performs annual impairment testing for those class of assets carried using the cost model to determine whether there is any indication that the asset may be impaired. If such indication exists, the Company estimates the recoverable amount which is the higher of the asset's fair value less costs of disposal and its value in use. When the carrying amount exceeds the recoverable amount of the asset, it is considered impaired and written down to its recoverable amount. Any impairment losses are included in surplus or deficit.

3.9 Inventories

Inventories are valued at the lower of cost and net realisable value except where they are acquired through a non-exchange transaction. Inventories acquired through non-exchange transactions are valued at fair value.

3.10 Employee Benefit Liability

during the period in which the employee rendered the related services and are generally expected to be settled within 12 months of the reporting date.

The liabilities for these short-term benefits are measured at the amounts expected to be paid when the liabilities are settled. Expenses for non-accumulating sick leave are recognised when the leave is taken and are measured at the rates paid or payable.

3.11 Income Taxes

The Company is exempt from New Zealand income tax pursuant to section CW 42 of the Income Tax Act 2007.

3.12 Goods and Services Tax

All amounts are recorded exclusive of GST, except for Debtors and Creditors which are stated inclusive of GST. The GST payable to the Inland Revenue Department at balance date is included in the Trade and Other Payables figure.

3.13 Managing Capital

The Company's capital is its equity and comprises, plant and equipment, and accumulated surpluses and deficits. The Company does not actively manage capital but attempts to ensure that income exceeds spending in most years. Although deficits can arise as planned in particular years, they are offset by planned surpluses in previous years or ensuing years.

3.14 Equity

Share capital

Share capital represents the nominal (par) value of shares that have been issued.

Accumulated comprehensive revenue and expense

Accumulated comprehensive revenue and expense is the Company's accumulated surplus or deficit since its formation, adjusted for transfers to/from specific reserves.

Reserves - Net assets transferred from Xtreme Zero Waste Incorporated

Reserves represent the net assets transferred from Xtreme Zero Waste Incorporated. Xtreme Zero Waste Incorporated was the previous entity that operated the business known as Xtreme Zero Waste. At 1 July 2020 the net assets and all activities of Xtreme Zero Waste Incorporated were transferred to Xtreme Zero Waste Limited.

4 Significant Accounting Judgements, estimates and assumptions

The preparation of the Company's financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts of revenues, expenses, assets and liabilities, and the accompanying disclosures. Uncertainty about these assumptions and estimates could result in outcomes that may require a material adjustment to the carrying amount of assets or liabilities affected in future periods. The judgements, estimates and assumptions are evaluated on a regular and continuing basis, including expectations of future events, to a reasonable extent to assess their implication on reported revenues, expenses, assets, liabilities and disclosures in the financial statements.

Judgements

In the process of applying the Company's accounting policies, management has made the following judgements, which have the most significant effects on the amounts recognised in the financial statements:

Useful lives and residual values

The useful lives and residual values of assets are assessed using the following indicators to inform potential future use and value from disposal:

- The condition of the asset based on the assessment of experts employed by the Company
- The nature of the asset, its susceptibility and adaptability to changes in technology and processes
- The nature of the processes in which the asset is deployed
- Availability of funding to replace the asset
- Changes in the market in relation to the asset

5 Changes in Accounting Policies

There have been no changes in accounting policies during the year. Policies have been applied on a basis consistent with the previous year.

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XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2022

	2022 Actual $	2021 Actual $
6 Revenue		
6.1 *Revenue from exchange transactions:*		
Revenue from providing goods or services		
Sale of products and services:		
Collections	1,348,781	1,110,988
Consultancy	186,702	178,220
Events	-	66,209
Products - Merchandise	14,237	2,244
Recyclables	372,330	452,536
Resource Recovery Centre	530,375	372,844
	2,452,425	2,183,042
Operating grants		
Charities Aid Foundation America	12,693	5,025
Ministry for the Environment	22,216	-
New Zealand Lottery Grants Board	-	29,700
Trust Waikato	-	74,036
Waikato Regional Council	8,280	28,435
WEL Energy Trust	19,878	60,116
	63,067	197,312
	2,515,491	**2,380,354**
Other revenue		
Depreciation Recovered	-	9,021
Other Income	32,617	1,356
	32,617	**10,378**
Capital grants		
Glass Packaging Forum - Glass Processing Upgrade (2021: N/A)	22,150	-
Ministry for the Environment - Resource Recovery Centre of Excellence (2021:N/A)	173,196	-
Wel Energy Trust - Innovation Hub (2021: Education Building & Innovation initiatives)	65,122	32,828
	260,468	**32,828**
6.2 *Revenue from non-exchange transactions*		
Interest received		
Interest Received	**1,075**	**387**
Donations		
Raglan Medical Centre	-	1,000
Various	68,052	709
	68,052	1,709
Fundraising and other similar Income		
MSD COVID-19 Wages Subsidies	55,657	-
Resurgence Support Payments	53,304	-
	108,961	-
	177,014	**1,709**
7 Expenses		
7.1 Employment related costs		
Accident compensation premiums	27,533	25,240
Contractors & wages	1,739,175	1,592,820
Professional development, & recruitment	14,435	10,501
Staff related expenses	7,485	5,715
	1,788,627	**1,634,276**
7.2 Costs related to providing goods and services		
Director fees	18,000	18,000
Equipment	123,687	102,423
Health & safety	29,444	26,782
Information technology	4,110	1,536
Insurance	24,168	20,826
Landfill	216,010	196,404
Marketing	7,941	10,579
Materials	18,171	29,423
Operating	51,411	58,414
Product disposal	46,719	49,228
Professional services	50,277	33,686
Purchases for resale	62,577	42,391
Site maintenance	34,172	17,406
Stock expense	-	26,390
	686,687	**633,487**

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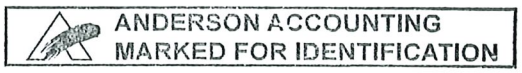
XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2022

	2022 Actual $	2021 Actual $
7.3 Finance costs		
Interest	3,793	4,407
	3,793	**4,407**
7.4 Other expenses		
Audit Fees	7,000	6,500
Depreciation	114,644	92,611
Loss on Disposal of Fixed Assets	600	-
	122,244	**99,111**
8 Cash and cash equivalents		
Cash and cash equivalents comprise cash at bank and in hand.		
Westpac cheque account	200,799	68,650
Westpac savings account	581,555	765,560
Westpac prepaid business card	1,023	1,459
Cash on hand	753	2,837
	784,130	**838,506**
9 Financial Instruments		
Categories of financial instruments		
The following table summarises the categories of the Company's financial instruments and their carrying value. Due to the nature of the financial instruments the carrying value in the table below is considered to be a reasonable approximation of their fair value.		
Loans and receivables		
Cash and cash equivalents	784,130	838,506
Trade and other receivables	226,953	158,212
	1,011,083	**996,718**
Total other financial assets	**1,011,083**	**996,718**
Financial liabilities at amortised cost		
Trade and other payables	244,111	128,200
Employee costs payable	169,554	149,470
	413,665	**277,670**
Total other financial assets	**413,665**	**277,670**
10 Inventories		
Compostable & compost bags	5,363	4,064
Diesel	5,373	1,432
Education Workbooks	1,631	1,184
Prepaid Bags	19,520	2,422
Merchandise	-	3,172
	31,886	**12,273**

11 Property, Plant & Equipment

2022	Plant & Equipment $	Building & Site Development $	Vehicles $	Total $
Cost				
Balance at 1 July 2021	286,974	233,435	528,381	1,048,790
Acquisitions	79,403	382,160	68,797	530,360
Revaluation Reversal	-	-	-	-
Disposals	13,261	-	-	13,261
Balance at 30 June 2022	**353,116**	**615,595**	**597,178**	**1,565,889**
Depreciation & Impairment				
Balance at 1 July 2021	183,285	96,743	305,760	585,789
Depreciation charge for the year	31,139	9,249	74,256	114,644
Accumulated depreciation reversed on sale	1,581	-	-	1,581
Balance at 30 June 2022	**212,842**	**105,992**	**380,016**	**698,851**
Carrying amounts				
Balance at 1 July 2021	**103,689**	**136,692**	**222,621**	**463,002**
Balance at 30 June 2022	**140,274**	**509,603**	**217,162**	**867,038**



XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2022

xtreme ZERO WASTE

11 Property, Plant & Equipment (continued)

	Plant & Equipment $	Building & Site Development $	Vehicles $	Total $
2022				
Reconciliation				
Opening Carrying Amount				463,002
Plus Additions				530,360
Less Disposals				13,261
Plus Depreciation Reversal on Sale				1,581
Less Depreciation				114,644
Closing Carrying Amount				**867,038**
2021				
Cost				
Balance at 1 July 2020	193,899	219,479	423,970	837,348
Acquisitions	93,075	13,956	137,629	244,659
Revaluation Reversal	-	-	-	-
Disposals	-	-	33,217	33,217
Balance at 30 June 2021	**286,974**	**233,435**	**528,381**	**1,048,790**
Depreciation & Impairment				
Balance at 1 July 2020	159,241	87,756	274,071	521,068
Depreciation charge for the year	24,044	8,987	59,580	92,611
Accumulated depreciation reversed on sale	-	-	27,890	27,890
Balance at 30 June 2021	**183,285**	**96,743**	**305,760**	**585,789**
Carrying amounts				
Balance at 1 July 2020	**34,659**	**131,723**	**149,898**	**316,280**
Balance at 30 June 2021	**103,689**	**136,692**	**222,621**	**463,002**
Reconciliation				
Opening Carrying Amount				316,280
Plus Additions				244,659
Less Disposals				33,217
Plus Depreciation Reversal on Sale				27,890
Less Depreciation				92,611
Closing Carrying Amount				**463,002**

12 Commitments and Contingencies

12.1 Non-Cancellable Operating Commitments

Xtreme Zero Waste Ltd is currently leasing a Forklift over a period of five years (non-cancellable) and which is renewable at the option of Xtreme Zero Waste Ltd. Xtreme Zero Waste Ltd has no significant commitments over the leased asset or over the lease agreement as a whole.

Operating lease payments are recognised as operating expenditure in surplus or deficit on a straight-line basis over the lease term (including rent-free periods, if any)

The minimum rental payments on the lease as is follows:

	2022 Actual $	2021 Actual $
Within one year	25,027	-
After one year but not more than five years	79,102	-
More than five years		-
Total lease commitments as lessee	**104,130**	**-**

12.2 Non-Cancellable Operating Lease Income

There was no non-cancellable operating lease income at balance date.

12.3 Capital commitments

At balance date Xtreme Zero Waste Ltd has committed to establishing a Resource Recovery Centre of Excellence at its Raglan site, which is estimated to cost $893,000. This will involve upgrading existing recycling facilities, purchasing new organic waste equipment and the development of a new processing building. The new Centre will enable Xtreme Zero Waste to increase its capacity and process larger volumes of materials and waste to meet the expected population growth in Raglan. The Centre will be partly funded by a grant from the Ministry for the Environment's Waste Minimisation Fund of up to $675,000, and the balance funded by Xtreme Zero Waste Limited.

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Notes to the Financial Statements for the year ended 30 June 2022

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12.4 Contingent liabilities

There were no contingent liabilities at balance date.

	2022 Actual $	2021 Actual $
13 Employee Benefit Liability		
Salaries and wages payable	35,630	29,192
Other employee entitlements - holiday pay	133,924	120,278
Total employee entitlements	**169,554**	**149,470**
14 Unused Grants with Conditions		
Charities Aid Foundation America	195	12,888
Glass Packaging Forum	2,850	-
Waikato Regional Council	3,220	-
WEL Energy Trust	50,000	85,000
	56,265	**97,888**
15 Loans		
WEL Energy Trust loan		
Loan - current portion	44,748	44,748
Loan - term portion	86,252	127,926
	131,000	**172,674**

Interest is to be paid monthly and the effective interest rate is 2%

16 Share Capital

The share capital of Xtreme Zero Waste consists only of fully paid ordinary shares with a nominal (par value) of CU 10 cents per share. All shares are equally eligible to receive dividends and the repayment of capital and represent one vote at shareholders meeting of Xtreme Zero Waste.

	2022 Actual $	2021 Actual $
1000 shares	100	100
	100	**100**

17 Related Party Transactions

Transactions and balances with key management personnel

exercise control or significant influence over the financial and operating decision-making of the company. For purposes of financial reporting disclosures, the Company also considers transactions with close members of the key management personnel's family as related party transactions.

Transactions

Certain Key management personnel also provides services to the Company through business relationships on terms and conditions no more or less favourable than those that it is reasonable to expect the Company would have adopted in dealing with the party at arm's length in the same circumstances.

The Company undertakes transactions with related entities, including inter entity advances and reimbursements of expenses between itself and Xtreme Zero Waste Charitable Trust.

there have been no other transactions between the Company and its key management personnel and close members of their family during the year.

Transactions

No related party debts have been written off or forgiven during the year

17 Remuneration

The amounts disclosed in the following table are recognised as an expense during the reporting period related to key management personnel. They did not receive any remuneration or compensation other than in their capacity as key management personnel.

	2022 Actual $	2021 Actual $
Board Members		
Remuneration	18,000	18,000
Other benefits	-	-
Full-time equivalent members	0.30	0.15
Executive Management Team		
Remuneration	198,678	173,667
Other benefits	-	-
Full-time equivalent members	1.60	1.60

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XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2022

17 Remuneration (continued)

	2022 Actual $	2021 Actual $
Close Family members of Key Management Personnel		
Remuneration	58,005	41,218
Other benefits	-	-
Full-time equivalent members	0.66	0.66
Total key management personnel remuneration	**274,683**	**232,886**
Total other benefits	-	-
Total full-time equivalent personnel	**2.56**	**2.41**

The Company did not provided any compensation at non-arm's length terms to key management personnel and close family members of key management personnel during the year.

17 Transactions and balances with related parties

The Company has various trade transactions with related party entities in the form of professional services and operating expenses. These transactions are done on an arms-length basis.

The Company's transactions with its related party entities are non-interest bearing and are made on regular terms. As of reporting date, the Company has no impaired receivables from related parties.

The following table summarises the amount of related party transactions during the year.

	2022 Actual $	2021 Actual $
Board Members		
Board Member Gareth Cartwright is an executive officer for Community Energy Network who provided services to the Company, and received payment for these services.	-	3,125
Board Member Gary Kelk is a director of GK Services Ltd who provided services to the Company, and received payment for these services.	6,234	1,583
Board Member Kate McKegg is a director of The Knowledge Institute Ltd who provided services to the Company, and received payment for these services.	-	13,500
Related Entities		
Board Member Stephen Van Wonderen is a director of Stepnet Ltd which provided services to the Company, and received payment for these services.	110,048	87,081
Shareholder Xtreme Zero Waste Charitable Trust provided services to the Company, and received payment for these services	20,000	20,000
Board Member Fiona McNabb received goods from the Company and paid for these goods.	78	209
Board Member Peter Boyle received services from the Company and paid for these services.	694	1,859

18 Ability to continue operating

The entity will continue to operate for the forseeable future.

19 Subsequent events

There were no significant events and transactions subsequent to the reporting date.

20 Extraordinary items

20.1 COVID-19 Pandemic

On March 11, 2020 the World Health Organisation declared the outbreak of COVID-19 (a novel Coronavirus) a pandemic. Part of the governments response was the introduction of an alert level system (levels 1 - 4) to manage the pandemic. At level 4 and 3 the site is not open to the public. During the year ended 30 June 2021 Xtreme Zero Waste Ltd were in level 1 & 2 so were able to operate. On 17 August 2021 they moved to level 4. The inability to operate fully during this time had a significant impact on the income during this period. There were also additional costs in the form of personal protective equipment. However Xtreme Zero Waste Ltd received the government provided Covid-19 financial assistance, and were able to continue to pay staff 100% During the lockdowns our council funded collections remained in place. We returned to level 2 from 7 September 2021, at which time we were able to open to the public.

20.2 Resurgence Payments (RSP)

Xtreme Zero Waste Ltd also received Resurgence Payments totalling $53,304 excluding GST, from Inland Revenue during the year ended 30 June 2022. These payments are subject to GST, are included as Operating Revenue, and have been applied to operating expenses, including any shortfall in employment costs, not covered by the wages subsidies. (2021: $0)

Subsidies received may be subject to review or audit by the relevant Government agency. Retention of the full subsidies or support payments received is dependent on Xtreme Zero Waste Ltd being able to prove entitlement.

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XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2022

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20.3 Wages Subsidies

The New Zealand government provided wages subsidies to businesses affected by the lockdown. Xtreme Zero Waste applied for COVID-19 wages subsidies during the year. COVID-19 wages subsidies are exempt from GST, and are included as Operating Revenue. When the subsidies are used to pay wages to employees, the corresponding subsidised portion of the wage payment is included in the related costs, and is treated as normal wages in the hands of the employees, meaning that these payments to the employee are subject to the usual withholding deductions such as PAYE and Kiwisaver.

	2022 Actual $	2021 Actual $
Wages Subsidies received during the year	55,657	-
Subsidies applied during the year	(55,657)	-
Closing Balance	-	-

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INDEPENDENT AUDITORS REPORT TO THE DIRECTORS OF XTREME ZERO WASTE LIMITED.

OPINION

We have audited the financial statements of Xtreme Zero Waste Limited (the Company). on pages 2 to 17 and stamped by Anderson Accounting, which comprise the Entity Statement, Statement of Service Performance, Statement of Financial Position as at 30 June 2022, and the Statement of Comprehensive Revenue and Expense, Statement of Movements in Net Assets/Equity and Statement of Cash Flows for the year ended 30 June 2022 and a summary of significant accounting policies and other explanatory information.

In our opinion:

(a) the reported outcomes and outputs, and quantification of the outputs to the extent practicable, in the statement of service performance are suitable;

(b) the accompanying financial statements, on pages 2 to 17 and stamped by Anderson Accounting, presents fairly, in all material respects,

- the entity information for the year then ended
- the service performance for the year then ended and
- the financial position of the Company as at 30 June 2022, and of its financial performance and its cash flows for the year then ended

in accordance with Public Benefit Entity Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board.

Basis for Opinion

We conducted our audit of the statement of financial performance, statement of financial position, statement of cash flows, statement of accounting policies and notes in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)) and the audit of the entity information and statement of service performance in accordance with the International Standard on Assurance Engagements (New Zealand) ISAE(NZ) 3000 (Revised). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report.

We are independent of the Company in accordance with Professional and Ethical Standard 1 (Revised) Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

The firm are also the auditors of the Xtreme Zero Waste Charitable Trust of which the Xtreme Zero Waste Limited is a 100% subsidiary of. Other than that relationship, the firm has no other interest in Xtreme Zero Waste Limited.

Directors' Responsibilities

The Directors are responsible for

(a) Identifying outcomes and outputs, and quantifying the outputs to the extent practicable, that are relevant, reliable, comparable and understandable, to report in the statement of service performance;

(b) the preparation and fair presentation of the financial statements which comprises:

- the entity information;
- the statement of service performance; and

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- the statement of financial position, statement of comprehensive revenue and expense statement of cash flows, statement of accounting policies and notes to the performance report

in accordance with Public Benefit Entity Standards Reduced Disclosure Regime issued in New Zealand by the New Zealand Accounting Standards Board and for such internal control as the Directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, those charged with governance are responsible on behalf of the Company for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless those charged with governance either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and ISAE (NZ) 3000 (Revised) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of users taken on the basis of these financial statements. A further description of the auditor's responsibilities for the audit of the financial statements is located at the XRB's website at:

https://www.xrb.govt.nz/standards-for-assurance-practitioners/auditors-responsibilities/audit-report-8/

Restriction on use
This report is made solely to the Board of Directors as a body. Our audit work has been undertaken so that we might state those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Board of Directors as a body, for our audit work, for this report or for the opinions we have formed.

Anderson Accounting

ANDERSON ACCOUNTING
CAMBRIDGE

31 January 2023

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XTREME ZERO WASTE LIMITED

FINANCIAL STATEMENTS
for the year ended 30 June 2021

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XTREME ZERO WASTE LIMITED

Approval of Financial Statements for the year ended 30 June 2021

The Directors are pleased to present the Financial Statements of Xtreme Zero Waste Limited, as at and for the year ended 30 June 2021.

17/12/2021

Director — Date

SignNow e-signature ID: 6edf84ecf2...
16/12/2021 03:31:53 UTC

SignNow e-signature ID: c5486f0e5c...
16/12/2021 20:31:04 UTC

17/12/2021

Director — Date

XTREME ZERO WASTE LIMITED

Entity Information
for the year ended 30 June 2021

Legal Name of Entity:	Xtreme Zero Waste Limited
Other Name:	Xtreme Zero Waste
Entity Type and Legal Basis:	Company and Registered Charity
Company Number:	7984436
Registration Number:	CC57840

Entity's Purpose or Mission:

A world without waste – Whaingaroa achieving zero waste and inspiring communities to act

The objectives for which the company is established are to foster and encourage the knowledge, understanding and practice of community-based waste management schemes elsewhere not only in New Zealand, and:

- to develop a model community enterprise programme that integrates social, cultural, environmental, and economic visions.
- to educate our community, and other communities throughout New Zealand about sustainable resource use and community enterprise programmes.
- to manage activities such as community recycling to show the benefits of community-based management
- to work in partnership with territorial authorities and businesses to achieve the goal of sustainable community-based enterprise.
- to develop systems and manage facilities to redistribute for local benefit.
- to generate long-term community employment initiatives through better utilisation of the resource stream including working with long term unemployed and 'disadvantaged' families in the Raglan/ Whaingaroa community.
- to assist in the on-going development of zero-waste initiatives at local and national levels. Zero waste is a principle of Xtreme Zero Waste, which is strongly supported by Raglan community. Zero Waste is about people, resources and community not just the waste stream, and is one of the cornerstone concepts of community sustainability.

Entity Structure:

Governance
Xtreme Zero Waste is governed by a Board which currently has six Directors. The Board is representative of the community and sector.

Operational
Xtreme Zero Waste is managed by a Management Team comprising of the General Manager, Innovation Manager, Finance Manager, On-Site Manager and Collections Manager.

Xtreme Zero Waste currently employs and pays 40 staff in various full-time and part-time positions.

Main sources of Entity's cash and resources:

Xtreme Zero Waste's main sources of cash and resources are contract income for service (Waikato District Council), business waste and recycling collection services, skip bin hire, prepaid landfill bags, small contracts with other Councils and Community groups, charges to users of the site for depositing of certain materials i.e. refuse and green waste, sales of recovered and repaired materials from site to general public, sale of commodity recyclable materials to markets, sale of compost products produced from community foodwaste, donations of materials for resale in the reuse shop, some monetary grants and donations.

Main methods used to raise funds:

Xtreme Zero Waste's primary method to raise funds is through funding applications to relevant funding bodies for assistance with researching, implementing, developing, providing and /or supporting Zero Waste services that our community is requesting.

Reliance on volunteers and donated goods and services:

Xtreme Zero Waste relies on donations of goods to provide stock for our on-site Reuse shop.

Xtreme Zero Waste is assisted by voluntary time donated by its governance Board which meets monthly and conducts research and support for the Management Team.

Xtreme Zero Waste is involved in community events such as the Maui dolphin day/recycled raft race and Arts to Wear, Raglan. These events take considerable voluntary time from our staff and community.

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XTREME ZERO WASTE LIMITED

Entity Information
for the year ended 30 June 2021

Additional Information:

Xtreme Zero Waste has been operating the Raglan Community Resource Recovery Centre for 20 years.

On 1 July 2020 the business operated by Xtreme Zero Waste Incorporated was transferred to Xtreme Zero Waste Ltd. Xtreme Zero Waste Ltd's shares are 100% owned by Xtreme Zero Waste Charitable Trust.

Physical Address:	186 Te Hutewai Road, Raglan, Waikato
Postal Address:	PO Box 153, Raglan, Waikato 3265
Phone/Fax:	(07) 825 6509
Email:	office@xtremezerowaste.org.nz
Website:	www.xtremezerowaste.org.nz

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XTREME ZERO WASTE LIMITED

Statement of Service Performance for the year ended 30 June 2021

Description of Outcomes:

Whaingaroa achieving Zero Waste and inspiring communities to act.

	2021 Actual
Description and Quantification of Outputs: Xtreme Zero Waste prides itself on the triple bottom line benefits of the Raglan zero waste programme.	
Percentage (volume) diverted from landfill	74%
Material not sent to Landfill	15,380m3
Staff	40
Days Xtreme Zero Waste is open to the public	349
Xtreme Zero Waste Site Tour Visitors	570
Delivery of Xero Waste Education Programme:	
Schools visited	35
Classrooms visited	229
School Children educated	5,839

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XTREME ZERO WASTE LIMITED

Statement of Comprehensive Revenue & Expense for the year ended 30 June 2021

	Notes	2021 Actual $
Revenue		
Revenue from providing goods and services		2,380,354
Other revenue		10,378
Capital grants		32,828
Interest revenue		387
Donations		1,709
Total Revenue	6	**2,425,655**
Expenses		
Employment related costs		1,634,276
Costs related to providing goods and services		633,487
Finance costs		4,407
Other expenses		99,111
Total Expenses	7	**2,371,282**
Operating Surplus for the Year		**54,373**
Other Comprehensive Revenue and Expense		0
Total Comprehensive Revenue and Expense for the Year		**54,373**

These financial statements have been audited. The attached accounting policies, notes, and audit report should be read in conjunction with these financial statements.

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XTREME ZERO WASTE LIMITED

Statement of Changes in Net Assets / Equity for the year ended 30 June 2021

	Notes	Share Capital $	Accumulated comprehensive revenue & expense $	Reserves $	Total Equity $
Balance at 1 July 2020		0	0	0	0
Share Capital issued	16	100	-	-	100
Net assets transferred from Xtreme Zero Waste Incorporated		-	-	869,289	869,289
Net surplus/(deficit) for the year		-	54,373	-	54,373
Other comprehensive income for the year		-	-	-	-
Movements and transfers in reserves		-	-	-	-
Balance at 30 June 2021		**-**	**54,373**	**869,289**	**923,762**

These financial statements have been audited. The attached accounting policies, notes, and audit report should be read in conjunction with these financial statements.

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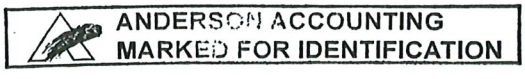
XTREME ZERO WASTE LIMITED

Statement of Financial Position
for the year ended 30 June 2021

	Notes	2021 Actual $
Assets		
Current Assets		
Cash and Cash Equivalents	8	838,506
Receivables	9	158,212
Inventory	10	12,273
Total Current Assets		**1,008,991**
Non-Current Assets		
Property, plant & equipment	11	463,002
Total Non-Current Assets		**463,002**
Total Assets		**1,471,993**
Liabilities		
Current Liabilities		
Creditors and accrued expenses	9	128,200
Employee costs payable	13	149,470
Unused grants with conditions	14	97,888
Loans Current Portion	15	44,748
Total Current Liabilities		**420,306**
Non-Current Liabilities		
Loans	15	127,926
Total Non-Current Liabilities		**127,926**
Total Liabilities		**548,231**
Net Assets & Liabilities		**923,762**
Accumulated Funds		
Accumulated comprehensive revenue and expenses		923,762
Total Accumulated Funds		**923,762**

These financial statements have been audited. The attached accounting policies, notes, and audit report should be read in conjunction with these financial statements.



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XTREME ZERO WASTE LIMITED

Statement of Cash Flows
for the year ended 30 June 2021

	Notes	2021 Actual $
Cash flow from operating activities		
Cash was provided from:		
Donations		1,709
Receipts from providing goods or services		2,592,780
Interest, dividends and other investment receipts		387
Other Revenue		1,356
Capital Grants		23,966
		2,620,199
Cash was applied to:		
Payments to suppliers and employees		2,209,884
Payments of GST		41,763
		2,251,647
Net cash inflow (outflow) from operating activities		**368,552.**
Cash flow from investing and financing activities		
Cash was provided from:		
Cash assets from Xtreme Zero Waste Incorporated		630,274
Loans obtained		110,000
Receipts from the sale of property, plant and equipment		14,348
		754,622
Cash was applied to:		
Payments to acquire property, plant & equipment	11	244,659
Repayment of loans borrowed from other parties		40,008
		284,668
Net cash inflow (outflow) from operating activities		**469,954**
Net increase (decrease) in cash		838,506
Plus Opening Balance		-
Cash at 30 June		**838,506**
Reconciliation of closing cash to Statement of Financial Position		
Westpac operating account		68,650
Westpac savings account		765,560
Westpac prepaid business card		1,459
Cash on hand		2,837
Cash at 30 June	**8**	**838,506**

These financial statements have been audited. The attached accounting policies, notes, and audit report should be read in conjunction with these financial statements.

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XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2021

xtreme ZERO WASTE

1 **Reporting Entity**

The financial statements presented are those for Xtreme Zero Waste Limited. Xtreme Zero Waste is established and domiciled in New Zealand and is a registered charity under the Charities Act 2005.

These financial statements have been approved and were authorised for issue by the Board on 17 December 2021.

2 **Basis of Preparation**

2.1 Statement of compliance

The financial statements have been prepared in accordance with the Charities Act 2005, which requires compliance with generally accepted accounting practice in New Zealand ("NZ GAAP").

Xtreme Zero Waste Ltd is deemed a Public Benefit Entity for financial reporting purposes, as its primary objective is to provide services to the community for social benefit and has been established with a view to supporting that primary objective rather than a financial return.

Xtreme Zero Waste Ltd has elected (and qualifies) to report in accordance with the Tier 2 PBE accounting standards as for the two most recent reporting periods it has had between $2 million and $30 million operating expenditure. The financial statements of the Company comply with the Public Benefit Entity Standards Reduced Disclosure Regime (PBE Standards RDR) as appropriate for Tier 2 not-for-profit entities and disclosure concessions have been applied.

2.2 Measurement basis

The financial statements have been prepared on the historical cost basis except for the following material items in the statement of financial position, which are measured at fair value:

None.

The financial statements have been prepared on a going concern basis.

2.3 Functional and presentation currency

The financial are presented in New Zealand dollars ($), which is also the Company's functional currency, and have been rounded to the nearest dollar. There has been no change in the functional currency of the Company during the year.

3 **Summary of Accounting Policies**

The policies set out below have been applied consistently to all periods presented in these financial statements.

3.1 Revenues

Revenue is recognised to the extent that it is probable that the economic benefits or service potential will flow to the Company and it can be reliably measured, regardless of when the payment is being made. Revenue is measured at the fair value of the consideration received or receivable, taking into account contractually defined terms of payment and excluding taxes or duty.

Revenues are classified as to whether they arise from an exchange or non-exchange transactions. An exchange transaction is one in which the Company receives assets or services, or has liabilities extinguished, and directly gives approximately equal value to another entity in exchange and includes sale of goods, rendering of services and charges for the use of the Company's assets (e.g., interest and dividends). The Company recognises revenue from exchange transactions when the revenue recognition criteria mentioned above are satisfied.

A non-exchange transaction is any other transaction not classified as exchange.

Revenue from a non-exchange transaction is recognised as soon as the inflow of resources can be recognised as an asset in the financial statements but only to the extent that no present obligation is recognised with respect to the asset received/receivable. A present obligation exists when there is a condition attached to the asset received that requires the Company to use the resources as specified by the transferor or return the same if the condition is not satisfied.

An asset acquired through a non-exchange transaction (e.g., cash, goods, inventory, or property, plant and equipment) is initially measured at its fair value as at the date of acquisition consistent with the fair value basis applicable for each type of asset received. Revenue from non-exchange transaction is measured on the basis of the value of the asset received less any present obligation attached as of the date of transfer.

There are no outstanding liabilities recognised with respect to assets acquired through non-exchange transactions as at balance date.

The Company also received services in kind from external parties and although these are greatly valued, such types of revenues are usually difficult to measure. As such, these revenues are not included in the Company's financial statements.

3.2 Cash and cash equivalents

Cash and cash equivalents are short term, highly liquid investments that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

3.3 Receivables

Receivables are initially recognised at the fair value of the amount to be received and subsequently measured at amortised cost less any provision for impairment loss due to being uncollectible. Impairment is assessed if there is objective evidence that the customer cannot settle the amount due to the Company.

The Company also provides an estimate of potential uncollectible based on past experience and maintains a provision for impairment against receivables. Any bad debts are recognised in surplus or deficit and the amount of receivables adjusted to their net realisable value. If such bad debts are subsequently recovered, they are recognised as gains in surplus or deficit on the date they are collected by the Company.

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3.4 Finance Income and Costs

Finance revenue
Interest revenue primarily arises from investments in banks in the form of cash and term deposits.

Finance costs
The Company has outstanding borrowings from banks and other entities and has incurred interest thereon at the agreed rate of interest.

3.5 Financial Instruments

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions of the financial instrument.

The Company derecognises a financial asset or, where applicable, a part of a financial asset or part of a group of similar financial assets when the rights to receive cash flows from the asset or has assumed an obligation to pay the received cash flows in full without material delay to a third part; and either:
- the Company has transferred substantially all the risks and rewards of the asset; or
- the Company has neither transferred nor retained substantially all the risks and rewards of the asset, but has transferred control of the asset.

Financial assets
Financial assets are classified as financial assets at fair value through surplus or deficit, loans and receivables, held-to-maturity investments or available-for-sale financial assets. The classifications of financial assets are determined at initial recognition.

The categorisation determines the subsequent measurement and whether any resulting income and expense is recognised in surplus or deficit or in other comprehensive revenue and expenses. The Company's financial assets are classified as either financial assets at fair value through surplus or deficit, or loans and receivables. The Company's financial assets include: Cash and cash equivalents, receivables from non-exchange transactions and receivables from exchange transactions.

Impairment of financial assets
The Company assesses at the end of each reporting date whether there is objective evidence that a financial asset or a group of financial assets is impaired. A financial asset or a group of financial assets is impaired and impairment losses are incorrect if there is objective evidence of impairment as a result of one or more events that occurred after the initial recognition of the asset (a "loss event") and that loss event has an impact on the estimated future cash flows of the financial asset or the group of financial assets that can be reliably estimated.

If in a subsequent period, the amount of the impairment loss decreases and the decrease can be related objectively to an event occurring after the impairment was recognised, the previously recognised impairment loss is reversed by adjusting the allowance account. If the reversal results in the carrying amount exceeding its amortised cost, the amount of the reversal is recognised in surplus or deficit.

Financial liabilities
The Company's financial liabilities include trade and other creditors (excluding GST), employee entitlements, loans and borrowings and deferred income (in respect to contracts whose conditions are yet to be complied with).

All financial liabilities are initially recognised at fair value (plus transaction cost for financial liabilities not at fair value through surplus or deficit) and are measured subsequently at amortised cost using the effective interest method except for financial liabilities at fair value through surplus or deficit.

3.6 Property, plant & equipment

Property, plant and equipment is measured initially at cost which includes expenditure that is directly attributable to the acquisition of the asset. The cost of an item of property, plant and equipment is recognised only when it is probable that future economic benefit or service potential associated with the item will flow to the Company and if the cost or fair value can be measured reliably. Subsequent costs that meet the recognition criteria are recognised in the carrying value of the item of property, plant and equipment.

Subsequent to initial recognition, property, plant and equipment are measured using the cost model. Under the cost model, the item is carried at cost net of accumulated depreciation and any impairment losses. All Property, Plant and machinery and office equipment are measured using the cost model. These classes of assets include Land and Buildings, farm tractors, computers and furniture and fixtures.

An item of property, plant and equipment is derecognised upon disposal or when the Company assesses that it has no further economic benefits or service potential expected from its use. Gains and losses on disposals are determined by comparing the proceeds with the carrying amount and are included in surplus or deficit except to the extent of any revaluation reserve previously recognised for the particular asset which is transferred to accumulated comprehensive revenue.

3.7 Depreciation

Depreciation is charged on a straight-line basis over the useful life of the asset. Depreciation is charged at rates calculated to allocate the cost or valuation of the asset less any estimated residual value over its remaining useful life. The assets' residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each financial year end.

	Rates
	%
Plant & equipment	8 - 67%
Building & site development	4 - 20%
Vehicles	20 - 25%

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3.8 Impairment of property, plant and equipment

The Company considers its property, plant and equipment as cash generating assets and performs annual impairment testing for those class of assets carried using the cost model to determine whether there is any indication that the asset may be impaired. If such indication exists, the Company estimates the recoverable amount which is the higher of the asset's fair value less costs of disposal and its value in use. When the carrying amount exceeds the recoverable amount of the asset, it is considered impaired and written down to its recoverable amount. Any impairment losses are included in surplus or deficit.

3.9 Employee Benefit Liability

Liabilities for wages and salaries (including non-monetary benefits), annual leave and accumulating sick leave are recognised in surplus or deficit during the period in which the employee rendered the related services and are generally expected to be settled within 12 months of the reporting date.

The liabilities for these short-term benefits are measured at the amounts expected to be paid when the liabilities are settled. Expenses for non-accumulating sick leave are recognised when the leave is taken and are measured at the rates paid or payable.

3.10 Income Taxes

The Company is exempt from New Zealand income tax pursuant to section CW 42 of the Income Tax Act 2007.

3.11 Goods and Services Tax

All amounts are recorded exclusive of GST, except for Debtors and Creditors which are stated inclusive of GST. The GST payable to the Inland Revenue Department at balance date is included in the Trade and Other Payables figure.

3.12 Managing Capital

The Company's capital is its equity and comprises, plant and equipment, and accumulated surpluses and deficits. The Company does not actively manage capital but attempts to ensure that income exceeds spending in most years. Although deficits can arise as planned in particular years, they are offset by planned surpluses in previous years or ensuing years.

3.13 Equity

Share capital

Share capital represents the nominal (par) value of shares that have been issued.

Accumulated comprehensive revenue and expense

Accumulated comprehensive revenue and expense is the Company's accumulated surplus or deficit since its formation, adjusted for transfers to/from specific reserves.

Reserves - Net assets transferred from Xtreme Zero Waste Incorporated

Reserves represent the net assets transferred from Xtreme Zero Waste Incorporated. Xtreme Zero Waste Incorporated was the previous entity that operated the business known as Xtreme Zero Waste. At 1 July 2020 the net assets and all activities of Xtreme Zero Waste Incorporated were transferred to Xtreme Zero Waste Limited.

4 Significant Accounting Judgements, estimates and assumptions

The preparation of the Company's financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts of revenues, expenses, assets and liabilities, and the accompanying disclosures. Uncertainty about these assumptions and estimates could result in outcomes that may require a material adjustment to the carrying amount of assets or liabilities affected in future periods. The judgements, estimates and assumptions are evaluated on a regular and continuing basis, including expectations of future events, to a reasonable extent to assess their implication on reported revenues, expenses, assets, liabilities and disclosures in the financial statements.

Judgements

In the process of applying the Company's accounting policies, management has made the following judgements, which have the most significant effects on the amounts recognised in the financial statements:

Useful lives and residual values

The useful lives and residual values of assets are assessed using the following indicators to inform potential future use and value from disposal:

- The condition of the asset based on the assessment of experts employed by the Company
- The nature of the asset, its susceptibility and adaptability to changes in technology and processes
- The nature of the processes in which the asset is deployed
- Availability of funding to replace the asset
- Changes in the market in relation to the asset

5 Changes in Accounting Policies

These financial statements represent the first period of activity. Throughout the year there have been no changes in accounting policies

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XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2021

		2021 Actual $
6	**Revenue**	
6.1	***Revenue from exchange transactions:***	
	Revenue from providing goods or services	
	Sale of products and services:	
	Collections	1,110,988
	Consultancy	178,220
	Events	66,209
	Products - Merchandise	2,244
	Recyclables	452,536
	Resource Recovery Centre	372,844
		2,183,042
	Operating grants	
	Charities Aid Foundation America	5,025
	New Zealand Lottery Grants Board	29,700
	Trust Waikato	74,036
	Waikato Regional Council	28,435
	WEL Energy Trust	60,116
		197,312
		2,380,354
	Other revenue	
	Depreciation Recovered	9,021
	Other Income	1,356
		10,378
	Capital grants	
	Wel Energy Trust - Education Building & Innovation initiatives	32,828
		32,828
6.2	***Revenue from non-exchange transactions***	
	Interest received	
	Interest Received	**387**
	Donations received	
	Raglan Medical Centre	1,000
	Various	709
		1,709
7	**Expenses**	
7.1	**Employment related costs**	
	Accident compensation premiums	25,240
	Contractors & wages	1,592,820
	Professional development, & recruitment	10,501
	Staff related expenses	5,715
		1,634,276
7.2	**Costs related to providing goods and services**	
	Director fees	18,000
	Equipment	102,423
	Health & safety	26,782
	Information technology	1,536
	Insurance	20,826
	Landfill	196,404
	Marketing	10,579
	Materials	29,423
	Operating	58,414
	Product disposal	49,228
	Professional services	33,686
	Purchases for resale	42,391
	Site maintenance	17,406
	Stock expense	26,390
		633,487
7.3	**Finance costs**	
	Interest	4,407
		4,407

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XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2021

		2021 Actual $
7.4	**Other expenses**	
	Audit Fees	6,500
	Depreciation	92,611
		99,111
8	**Cash and cash equivalents**	
	Cash and cash equivalents comprise cash at bank and in hand.	
	Westpac cheque account	68,650
	Westpac savings account	765,560
	Westpac prepaid business card	1,459
	Cash on hand	2,837
		838,506
9	**Financial Instruments**	
	Categories of financial instruments	
	The following table summarises the categories of the Company's financial instruments and their carrying value. Due to the nature of the financial instruments the carrying value in the table below is considered to be a reasonable approximation of their fair value.	
	Loans and receivables	
	Cash and cash equivalents	838,506
	Trade and other receivables	158,212
		996,718
	Total other financial assets	**996,718**
	Financial liabilities at amortised cost	
	Trade and other payables	128,200
	Employee costs payable	149,470
		277,670
	Total other financial assets	**277,670**
10	**Inventories**	
	Compostable & compost bags	4,064
	Diesel	1,432
	Education Workbooks	1,184
	Prepaid Bags	2,422
	Merchandise	3,172
		12,273

11 Property, Plant & Equipment

	Plant & Equipment $	Building & Site Development $	Vehicles $	Total $
Cost				
Balance at 1 July 2020	193,899	219,479	423,970	837,348
Acquisitions	93,075	13,956	137,629	244,659
Revaluation Reversal	-	-	-	-
Disposals	-	-	33,217	33,217
Balance at 30 June 2021	**286,974**	**233,435**	**528,381**	**1,048,790**
Depreciation & Impairment				
Balance at 1 July 2020	159,241	87,756	274,071	521,068
Depreciation charge for the year	24,044	8,987	59,580	92,611
Accumulated depreciation reversed on sale	-	-	27,890	27,890
Balance at 30 June 2021	**183,285**	**96,743**	**305,760**	**585,789**
Carrying amounts				
Balance at 1 July 2020	**34,659**	**131,723**	**149,898**	**316,280**
Balance at 30 June 2021	**103,689**	**136,692**	**222,621**	**463,002**

Reconciliation	
Opening Carrying Amount	316,280
Plus Additions	244,659
Less Disposals	33,217
Plus Depreciation Reversal on Sale	27,890
Less Depreciation	92,611
Closing Carrying Amount	**463,002**

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XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2021

xtreme ZERO WASTE

12 Commitments and Contingencies

Non-Cancellable Operating Commitments
There were no non-cancellable operating commitments at balance date.

Non-Cancellable Operating Lease Income
There was no non-cancellable operating lease income at balance date.

Capital commitments
At balance date Xtreme Zero Waste Ltd has committed to establishing a Resource Recovery Centre of Excellence at its Raglan site, which is estimated to cost $844,000. This will involve upgrading existing recycling facilities, purchasing new organic waste equipment and the development of a new processing building. The new Centre will enable Xtreme Zero Waste to increase its capacity and process larger volumes of materials and waste to meet the expected population growth in Raglan. The Centre will be partly funded by a grant from the Ministry for the Environment's Waste Minimisation Fund of up to $675,000, and the balance funded by Xtreme Zero Waste Limited.

Contingent liabilities
There were no contingent liabilities at balance date.

		2021 Actual $
13	**Employee Benefit Liability**	
	Salaries and wages payable	29,192
	Other employee entitlements - holiday pay	120,278
	Total employee entitlements	**149,470**
14	**Unused Grants with Conditions**	
	Charities Aid Foundation America	12,888
	WEL Energy Trust	85,000
		97,888
15	**Loans**	
	WEL Energy Trust loan	
	Loan - current portion	44,748
	Loan - term portion	127,926
		172,674

WEL Energy Trust advanced Xtreme Zero Waste Ltd an additional $110,000 during the year ended 30 June 2021 for the acquisition of a truck. Interest is to be paid monthly and the effective interest rate is 2%

16 Share Capital

The share capital of Xtreme Zero Waste consists only of fully paid ordinary shares with a nominal (par value) of CU 10 cents per share. All shares are equally eligible to receive dividends and the repayment of capital and represent one vote at shareholders meeting of Xtreme Zero Waste.

	2021 Actual $
1000 shares	100
	100

17 Related Party Transactions

Transactions and balances with key management personnel

Key management personnel of the Company include all the Directors of the Board, the Chief Executive and Executive Management Team who exercise control or significant influence over the financial and operating decision-making of the company. For purposes of financial reporting disclosures, the Company also considers transactions with close members of the key management personnel's family as related party transactions.

Transactions
Certain Key management personnel also provides services to the Company through business relationships on terms and conditions no more or less favourable than those that it is reasonable to expect the Company would have adopted in dealing with the party at arm's length in the same circumstances.

The Company undertakes transactions with related entities, including inter entity advances and reimbursements of expenses between itself and Xtreme Zero Waste Charitable Trust.
With the exception of the board fees, professional services and operating expenses under normal terms (discussed below) and compensation, there have been no other transactions between the Company and its key management personnel and close members of their family during the year.

Transactions
No related party debts have been written off or forgiven during the year

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XTREME ZERO WASTE LIMITED

Notes to the Financial Statements for the year ended 30 June 2021

xtreme ZERO WASTE

17.01 Remuneration

The amounts disclosed in the following table are recognised as an expense during the reporting period related to key management personnel. They did not receive any remuneration or compensation other than in their capacity as key management personnel.

	2021 Actual $
Board Members	
Remuneration	18,000
Other benefits	-
Full-time equivalent members	0.15
Executive Management Team	
Remuneration	173,667
Other benefits	-
Full-time equivalent members	1.60
Close Family members of Key Management Personnel	
Remuneration	41,218
Other benefits	-
Full-time equivalent members	0.66
Total key management personnel remuneration	**232,886**
Total other benefits	-
Total full-time equivalent personnel	**2.41**

The Company did not provided any compensation at non-arm's length terms to key management personnel and close family members of key management personnel during the year.

17.02 Transactions and balances with related parties

The Company has various trade transactions with related party entities in the form of professional services and operating expenses. These transactions are done on an arms-length basis.

The Company's transactions with its related party entities are non-interest bearing and are made on regular terms. As of reporting date, the Company has no impaired receivables from related parties.

The following table summarises the amount of related party transactions during the year.

	2021 Actual $
Board Members	
Board Member Gareth Cartwright is an executive officer for Community Energy Network who provided services to the Company, and received payment for these services.	3,125
Board Member Gary Kelk is a director of GK Services Ltd who provided services to the Company, and received payment for these services.	1,583
Board Member Kate McKegg is a director of The Knowledge Institute Ltd who provided services to the Company, and received payment for these services.	13,500
Related Entities	
Board Member Stephen Van Wonderen is a director of Stepnet Ltd which provided services to the Company, and received payment for these services.	87,081
Shareholder Xtreme Zero Waste Charitable Trust provided services to the Company, and received payment for these services	20,000
Board Member Fiona McNabb received goods from the Company and paid for these goods.	209
Board Member Peter Boyle received services from the Company and paid for these services.	1,859

18 Ability to continue operating

The entity witll continue to operate for the forseeable future.

19 Subsequent events

There were no significant events and transactions subsequent to the reporting date.

20 Covid-19 pandemic

On March 11, 2020 the World Health Organisation declared the outbreak of COVID-19 (a novel Coronavirus) a pandemic. Part of the governments response was the introduction of an alert level system (levels 1 - 4) to manage the pandemic. At level 4 and 3 the site is not open to the public. During the year ended 30 June 2021 Xtreme Zero Waste Ltd were in level 1 & 2 so were able to operate. On 17 August 2021 they moved to level 4. The inability to operate fully during this time had a significant impact on the income during this period. There were also additional costs in the form of personal protective equipment. However Xtreme Zero Waste Ltd received the government provided Covid-19 financial assistance, and were able to continue to pay staff 100% During the lockdowns our council funded collections remained in place. We returned to level 2 from 7 September 2021, at which time we were able to open to the public.

ANDERSON ACCOUNTING
MARKED FOR IDENTIFICATION

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Anderson Accounting
Chartered Accountants

INDEPENDENT AUDITORS REPORT
TO THE DIRECTORS OF XTREME ZERO WASTE LIMITED.

OPINION
We have audited the financial statements of Xtreme Zero Waste Limited (the Company). on pages 2 to 15 and stamped by Anderson Accounting, which comprise the Entity Statement, Statement of Service Performance, Statement of Financial Position as at 30 June 2021, and the Statement of Comprehensive Revenue and Expense, Statement of Movements in Net Assets/Equity and Statement of Cash Flows for the year ended 30 June 2021 and a summary of significant accounting policies and other explanatory information.

In our opinion:
(a) the reported outcomes and outputs, and quantification of the outputs to the extent practicable, in the statement of service performance are suitable;
(b) the accompanying financial statements, on pages 2 to 15 and stamped by Anderson Accounting, presents fairly, in all material respects,
- the entity information for the year then ended
- the service performance for the year then ended and
- the financial position of the Company as at 30 June 2021, and of its financial performance and its cash flows for the year then ended

in accordance with Public Benefit Entity Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board.

Basis for Opinion
We conducted our audit of the statement of financial performance, statement of financial position, statement of cash flows, statement of accounting policies and notes in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)) and the audit of the entity information and statement of service performance in accordance with the International Standard on Assurance Engagements (New Zealand) ISAE(NZ) 3000 (Revised). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report.

We are independent of the Company in accordance with Professional and Ethical Standard 1 (Revised) Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

The firm are also the auditors of the Xtreme Zero Waste Charitable Trust of which the Xtreme Zero Waste Limited is a 100% subsidiary of. Other than that relationship, the firm has no other interest in Xtreme Zero Waste Limited.

Directors' Responsibilities
The Directors are responsible for

(a) Identifying outcomes and outputs, and quantifying the outputs to the extent practicable, that are relevant, reliable, comparable and understandable, to report in the statement of service performance;
(b) the preparation and fair presentation of the financial statements which comprises:
- the entity information;
- the statement of service performance; and

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Anderson Accounting
Chartered Accountants

- the statement of financial position, statement of comprehensive revenue and expense statement of cash flows, statement of accounting policies and notes to the performance report

in accordance with Public Benefit Entity Standards Reduced Disclosure Regime issued in New Zealand by the New Zealand Accounting Standards Board and for such internal control as the Directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, those charged with governance are responsible on behalf of the Company for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless those charged with governance either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and ISAE (NZ) 3000 (Revised) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of users taken on the basis of these financial statements. A further description of the auditor's responsibilities for the audit of the financial statements is located at the XRB's website at:

https://www.xrb.govt.nz/standards-for-assurance-practitioners/auditors-responsibilities/audit-report-8/

Restriction on use
This report is made solely to the Board of Directors as a body. Our audit work has been undertaken so that we might state those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Board of Directors as a body, for our audit work, for this report or for the opinions we have formed.

Anderson Accounting

ANDERSON ACCOUNTING
CAMBRIDGE

18 December 2021

28th August 2024

RESERVES STATEMENT

Kia ora,

The letter is to confirm that Xtreme Zero Waste operates as a Charity CC57840 and a limited liability company. All surpluses are to be used for charitable purposes, however we also have a need to ensure we have reserves available for a number of purposes including:

- Operating reserves to enable continued operation during funding and income shortfalls .
- Capital replacement programmes for equipment such as trucks, processing equipment and buildings.
- Start-up of new environmental and community programmes.

If you wish to discuss finances please feel free to get in touch with our Managing Director Steve van Wonderen steve@xtremezerowaste.org.nz

Ngā mihi,

Katie Lowes

Funding and Programme Lead

+642021842018

Details of submitter No: 12 - Laura Millward

Submitter:	Laura Millward
Submitter Address:	18 Herschel Street, Ngaruawahia 3720, New Zealand
Organisation:	Te Whare Toi o Ngaaruawaahia

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Laura

Last name: * Millward

Organisation:
Te Whare Toi o Ngaaruawaahia

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (•) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
18 Herschel Street NGARUAWAHIA

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Te Whare Toi o Ngaaruawaahia

GST Number:
090 768 603

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Pacific Peoples
Other

Details:

How did you hear about the Creative Communities Scheme?

Other

Please provide how you heard about the Creative Communities Scheme

Current Recipient

The idea / Te Kaupapa: What do you want to do?

Tamariki Art Club:

Tamariki Art Club is a fun way for tamariki in our community to engage with other tamariki and find a love of Art and crafts. Each week we will provide 3 Art and Craft classes for up to 34 Tamariki aged between 6 and 12 years. One class for 6-8yr olds, and 2 for 9-12yr olds. In term 1 we will explore a range of tools and materials. Tamariki will take part in projects covering the following themes, puppet making, sculpture, collage work, drawing and colouring, and using natural material: driftwood, they will also learn simple wool felting techniques.

Whanau Date Nights:

We would love to offer two Whanau Date night activities in term 1. Whanau Date nights provide a great opportunity for up to 24 Whanau members in our community from 5 years to 70+ to work together on art and craft projects. Parents help their own children under the direction of an experienced tutor. It is a great opportunity for fostering Whanau relationships. We tend to get increased numbers of boys and their Dads attending these nights, which is a great positive for our community and centre. In Term two Whanau would participate in a neon painting activity with the use of black light, they would also create some cool egg carton animal pictures. These would develop drawing, painting and design skills.

The process / Te Whakatukuki: How will the project happen?

Participant's parents/caregivers will register online via our booking portal for the classes. We have a range of experienced tutors at our Art Centre that specialise in a range of art and crafts skills. They will assist to teach the various programs we propose to offer. Tamariki art club will run on a weekly basis. Children are dropped off and collected by an adult for each class. Whanau date nights are held during the term in the evenings

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The people / Nga tangata: Tell us about the key people and/or groups involved.

We are a not for profit organisation, funding is integral to these programs happening in our community and ensuring that art continues to be accessible to everyone in our community. This funding directly reduces a key barrier to participation by reducing the cost to participate.

We have a growing art and craft community in Ngāruawāhia and the outer lying areas we service. As Ngāruawāhia grows in numbers and our involvement in the community increases, people experience the vast benefits and enjoyment that comes from creating. Our term programs create outlets for Tamariki aged 5+ to adults. Activities are suitable for both males and females, participants have freedom to incorporate cultural ideas, patterns and forms. Suitable experienced tutors will work with Tamariki and Whanau members. As these programs will contribute to our end of year community exhibition, we know that many people from our community will get to experience the art created in these classes. Creative Communities funding is key to being able to provide these Term programs.

Our tamariki who attend our current programmes are of differentiated backgrounds and abilities. We foster

an environment where diversity is embraced and individuals can be their true selves.

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

The Tamariki Art Club aims to actively engage the families of Ngāruawāhia by prioritising accessibility, participation, and diversity in the arts. In total, this application means that 58 Tamariki and Whanau will get the opportunity to enrol and participate in a range of Art and Craft program. Each program is carefully planned to suit a large range of ages and stages. Our approach ensures that all young people, regardless of their background or ability, can actively participate and contribute their unique perspectives. We are committed to promoting diversity in both our program content and the participants we welcome, fostering a sense of unity and cultural richness within the community.

We advertise through various social media platforms, community groups and have an online registration platform.

The Creative Communities scheme is integral to our Term Classes. The funding received means we can provide accessible programs to those most in need in our community.

Target age for Tamariki Art Clubs: 6-12 year old children from Ngāruawāhia and the surrounding communities. For Whanau Date Nights, this is 5 – 13 year olds with an adult.

Currently 52% of the tamariki in our Tamariki Art programme are Māori, 40% are Pakeha, and 8% are Pacifica.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:
Tamariki and Whanau art programs Term 1 2024

Funding criteria:

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

Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts

---

Artform or cultural arts practice:
Craft/object art

Activity best describes your project?

Creation only

Brief description of project:

We would like to run three after school art class for 34 Tamariki aged between 6yrs and 12yrs. These classes will be run under the direction of an experienced art tutor. Tamariki would attend weekly classes over 8 weeks during term 1, they will learn a range of skills in, sculpture, drawing, painting, design, and colour.

Whanau Date nights would allow 24 whanau members in our community to come together and work on art/craft projects. We will run two of these.

Start date:
12/02/2024

Finish date:
08/04/2024

Number of *active* participants:
58

Number of viewer/audience members:
N/A

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Tutor Fees	Tamariki Art Club T1 2024 72hrs @ $30.00 per hour	2160.00
Materials Tamariki Art Club	Sand paper, cartridge paper,wire,pantyhose,wool, socks,pom poms, pipe cleaners, buttons, gesso	300.00
Tutor Fees	Whanau Date Nights - 8 hrs @ $30.00 per hour	240.00
Materials Date nights	Paint , Hot glue, Sharpies	65.21
Total Costs		2765.21
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Class fees Tamariki Art Club	34 @ $43.48 per child	1478.32
Date night fees	24 @ 4.35	104.40
Total Income		1582.72
Costs less income	**This is the maximum amount you can request from CCS**	1182.49
ENTER amount you are requesting from Creative Communities Scheme		1182.49

$ Total Cost

Total cost being sought from Creative Community Scheme

1182.49

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed
N/A	We apply to other funders for other classes		

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
March 2023	Tamariki & Whanau Art Programs Term 2 2023	2098.31	Yes
October 2022	Glow Art Exhibition	2000.00	Yes
October 2022	Holiday Program Term 1 2023	610.51	Yes
May 2022	Tamariki Art Club Term 2 & 3 2022	851.00	Yes
November 2021	Teen Time	613.00	Yes

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Signed stamped 2022 Annual Accounts
Tamariki art club term pics
whanau date night pics term 4 and 1

Te Whare Toi O Ngaaruawaahia Incorporated

Financial Statements

For the Year Ended 31st March 2022

Te Whare Toi O Ngaaruawaahia Incorporated

Directory

As at 31st March 2022

Executive Committee	Chairperson	June Rowland
	Secretary	To be appointed
	Treasurer	Wendy Katipo
	Committee	Irene Brady
		Carli Pearse-Klink
		Sarah Morrow
Bankers	First Credit Union	

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Trading Accounts

For the 12 Months Ended 31 March 2022

	2022 $	2021 $
REVENUE		
Sales & Commissions	1,354	1,919
Covid 19 Wage Subsidy	8,144	15,430
MSD Participation Incl Grant	-	18,500
MSD Capability and Resillience Fund	20,000	-
COGS	7,000	8,000
Facility Hire	283	452
Fund Raising	1,274	1,409
Membership Fees	574	339
Classes	12,076	5,190
DV Bryant	2,500	3,500
Norah Howell Trust	-	2,000
Lotteries	35,000	28,750
Lion Foundation	35,000	15,000
North Waikato Arts Collective	-	2,000
Creative Communities	7,284	5,787
Creative Waikato	-	1,000
Creative Spaces - Ministry of Culture & Heritage Grant	98,400	-
Donations	476	1,137
Trust Waikato	20,000	20,000
Matariki	261	-
WDC Funding	5,000	5,000
WEL Energy	37,500	45,000
WEL Energy Matariki Grant	5,898	-
Other Income	1,377	2,000
Interest	95	97
Add Grants Received Last Year for This Year	17,500	3,015
Less Grants Received for Next Year	(186,523)	(17,500)
Total Revenue	130,473	168,025

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Statement of Financial Performance

For the 12 Months Ended 31 March 2022

	2022 $	2021 $
LESS EXPENSES		
Accident Compensation Levy	336	166
Audit Fees	525	485
Art Sales Reimbursements	1,112	1,578
Bank Charges	51	71
Capital Purchases under $500	1,052	553
Class Materials / Tutor Fees	11,491	6,812
Computer Expenses	393	1,214
Cleaning & Pest Control	1,833	425
Covid 19 Grant Expenses	-	9,509
MCH Creative Spaces Expenses	3,982	-
MCH Wages	6,685	-
Fundraising Expenses	-	378
Donations	200	200
Equipment Lease	251	-
General Expenses	319	1,414
Insurance	1,212	2,105
Lawns & Grounds	1,500	1,292
Legal/HR	4,140	-
Matariki Expenses	2,575	-
Matariki School Project	328	72
Power	3,195	2,037
Printing, Stamps & Stationery	370	795
Prizes	-	1,110
Program Expenses	2,247	3,821
Rongoa O Me Te kainga Exp	-	-
Rents	9,989	9,216
Repairs & Maintenance	522	765
Staff Expenses	619	300
Telephone, Tolls & Internet	1,717	1,993
Volunteer Expenses	391	109
Wages & Salaries	85,975	86,810
Xero Accounting Fees	1,158	358
Total Expenses	144,168	133,588
Net (Deficit)/Surplus Before Depreciation	(13,695)	34,437
LESS DEPRECIATION		
Depreciation as per Schedule	1,652	1,246
NET SURPLUS/(DEFICIT)	**($15,347)**	**$33,191**

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Statement of Financial Position

As at 31 March 2022

	2022 $	2021 $
CURRENT ASSETS		
First Credit 00	220,028	71,371
First Credit 02	6,452	7,631
First Credit 03	12,666	2,209
First Credit 04	4,367	3,666
First Credit 05	189	81
Prepayments	1,000	-
Accounts Receivable	-	100
Total Current Assets	244,702	85,058
NON-CURRENT ASSETS		
Property, Pant & Equipment	13,513	14,239
Total Assets	258,215	99,297
CURRENT LIABILITIES		
Accounts Payable	3,414	12,832
GST	16,784	1,731
Voices of Suicide Bereaved Whanau	-	393
Grants in Advance	186,523	17,500
Total Current Liabilities	206,721	32,456
Total Liabilities	206,721	32,456
NET ASSETS	**$51,494**	**$66,841**
Represented by:		
Accumulated Funds	51,494	65,563
TOTAL EQUITY	**$51,494**	**$65,563**

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Detailed Equity Accounts

As at 31 March 2022

	2022 $	2021 $
Centre Equity		
Opening Balance	66,841	32,372
Add Net Profit (Loss)	(15,347)	33,191
Closing Balance	51,494	65,563
Total Equity Accounts	**$51,494**	**$65,563**

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Depreciation Schedule

For the Year Ended 31st March 2022

Asset	Cost Price	Book Value 1/04/2021	Additions	---------- Depreciation---------- Month	Rate			$	Accum Depn 31/03/2022	Book Value 31/03/2022
Leadlight	1,291	308		12	10	Yr	SL	31	1,014	277
8x Plinths	200	30		12	10	Yr	SL	3	173	27
6x Sewing Machines	1,800	449		12	13	Yr	SL	35	1,386	414
Overlocker	200	50		12	13	Yr	SL	4	154	46
2 Blue Tables	200	30		12	10	Yr	SL	3	173	27
Kiln	3,500	200		12	6	Yr	SL	33	3,333	167
Sewing Machine	300	100		12	13	Yr	SL	8	208	92
10x Moulds	300	44		12	10	Yr	SL	4	260	40
Flags	514	195		12	10	Yr	SL	20	338	176
Gazebos & Bags	1,083	432		12	10	Yr	SL	43	694	389
Roll Sign	590	249		12	10	Yr	SL	25	366	224
Furniture	498	459		12	15	Yr	SL	31	69	429
Computer Upgrades	978	691		12	5	Yr	SL	138	425	553
Heat Pumps	10,460	9,676		12	10	Yr	SL	968	1,752	8,708
Laptop	1,350	1,328		12	5	Yr	SL	266	288	1,062
Dehumidifier			926	11	20	Yr	SL	42	42	884
	23,264	14,239	926					1,652	10,677	13,513

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated
Notes to the Financial Statements
For the 12 Months Ended 31st March 2022

1 **STATEMENT OF ACCOUNTING POLICIES**

These financial statements are for Te Whare Toi O Ngaaruawaahia Incorporated (The Entity). The Entity is an incorporated club engaged in the business of providing Artistic opportunities for people in the community. The Entity is a registered charitable organisation.

The Entity qualifies for differential reporting exemptions based on the following criteria;
- It is not publicly accountable and
- It is not large as defined by the New Zealand Institute of Chartered Accountants.

The Entity has adopted all available differential reporting exemptions.

The accounting principles recognised as appropriate for the measurement and reporting of earnings and financial position on a historical cost basis have been used with the exception of certain items for which specific accounting policies have been identified.

Specific Accounting Policies.
In the preparation of theses financial statements, the specific accounting policies are as follows:

(a) **Property, Plant & Equipment**
The Entity has the following classes of Property, Plant & Equipment:
Plant & Equipment 0-60% DV, CP or SL

All property, plant & equipment are stated at cost less depreciation.

Depreciation has been calculated in accordance with rates permitted under the Income Tax Act 2007

(b) **Goods and Services Tax**
The financial statements have been prepared on a GST exclusive basis with the exception of accounts receivable and accounts payable which are shown inclusive of GST.

© **Revenue**
Sales of goods are recognised when they have been delivered and accepted by the customer. Interest income is recognised using the effective interest method.

(d) **Receivables**
Receivables are stated at their estimated realisable value. Bad debts are written off in the year in which they are identified.

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated
Notes to the Financial Statements
For the 12 Months Ended 31st March 2022

2 **AUDIT**
These financial statements have been audited.

3 **CONTINGENT LIABILITIES**
At balance date there are no known contingent liabilities (Last Year: $0). The entity has not granted any securities in respect of liabilities payable by any other party whatsoever.

4 **RELATED PARTIES**
There were no related party transactions during the year under review.

5 **SUBSEQUENT EVENTS**
As at balance date there were no known subsequent events.

6 **CHANGE OF NAME**
On 17 August 2021, the name of the organisation was changed from Te Whare Toi Ngaruawahia - Twin Rivers Community Art Centre Incorporated to Te Whare Toi O Ngaaruawaahia Incorporated.

Haines and Associates

AUDITORS REPORT

FOR TE WHARE TOI O NGAARUAWAAHIA INCORPORATED
FOR THE YEAR ENDED 31 MARCH 2022

I have audited the attached financial statements for Te Whare Toi O Ngaaruawaahia Incorporated. The financial statements provide information about the past financial performance of the Organisation and its financial position as at 31 March 2022. This information is stated in accordance with the accounting policies set out with these statements.

Auditor's responsibilities
It is my responsibility to express an independent opinion for the financial statements presented by the Organisation and report my opinion.

Basis of Opinion
An audit includes examining, on a test basis, evidence relevant to the amounts and disclosures in the financial statements. It also includes assessing:

- The significant estimates and judgement made by the Organisation in the preparation of the financial statements; and

- Whether the accounting policies are appropriate to the circumstances, consistently applied and adequately disclosed.

I conducted an audit in accordance with generally accepted auditing standards in New Zealand, except that my work was limited as explained below. I planned and performed my audit so as to obtain all the information and explanations which I considered necessary. I obtained sufficient evidence to give a reasonable assurance that the financial statements are free from material mis-statements, whether caused by fraud or error. In forming my opinion, I also evaluated the overall adequacy of the presentation of information in the financial statements.

Other than in my capacity as Auditor, I have no relationship with or interest in the Organisation.

In my opinion, the financial statements fairly reflect the results of the activities and the financial position of the Organisation as at 31 March 2022.

My audit report was completed on 1 September 2022 and my unqualified opinion is expressed as at that date.

Graham Haines ACCM, DipMgtSt

Haines and Associates

Tamariki art club term 4

Details of submitter No: 13 - Laura Millward

Submitter:	Laura Millward
Submitter Address:	18 Herschel Street, Ngaruawahia 3720, New Zealand
Organisation:	Te Whare Toi o Ngaaruawaahia

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name:
Laura

Last name: *
Millward

Organisation:
Te Whare Toi o Ngaaruawaahia

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (●) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
18 Herschel Street NGARUAWAHIA

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Te Whare Toi o Ngaaruawaahia

GST Number:
090 768 603

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Pacific Peoples
Other

Details:
Asian Peoples

How did you hear about the Creative Communities Scheme?

Other

Please provide how you heard about the Creative Communities Scheme
Current Recipient

The idea / Te Kaupapa: What do you want to do?

We offer art classes in the school holidays. We have received a lot of feedback from the community about how wonderful out holiday offerings are, however, we have also had a lot of feedback that the community would like more for our 6 year old age group and we would like to offer more to our teenage group. So we will increase our offering to cater to these age groups.

The workshops we will run will be fun, social and creative. We would like to run 4 workshops during term one and 5 in term two school holidays 2024; each workshop would have 12 Tamariki in them. Our Rangatahi workshop would have spaces for 10, we would like to run the following classes:

Term 1:

- Peg Doll People
- Cupcake Creations
- Driftwood mirrors
- Crocodile Plush Sewing - teens

Term 2

- Colourful Clouds
- Animal heads
- Mini tin creations
- Fantastic Flowers
- Graphic art - teens

Tamariki will enjoy the benefits of creating. They will develop and learn the following… hand sewing skills, collage drawing, construction, design colour and painting skills, graphic design skill using lino prints and stencils.

Class times range from 1 ½ hours to 2 hours each. There will be one tutor taking each class.

The process / Te Whakatukuki: How will the project happen?

We are a not for profit charitable art centre, with the help of funding we will be able to help up to 104 Tamariki and Rangatahi access at least one of our Holiday workshops. These will occur in the first week of term one and term 2 School Holidays. Our art Centre has a large workroom that is an awesome creative space and learning environment. We will run all of these classes at the art centre.

The people / Nga tangata: Tell us about the key people and/or groups involved.

Tamariki with work with artists' Monique Heward and Ahsin Ahsin, both are experienced and run several Classes at our Art centre. Holiday workshops are advertised through our own database, Facebook page,

community pages such as the Ngaruawahia Noticeboard. The low cost makes these accessible in our community which means that more tamariki and rangatahi are experiencing the joy of learning and creating art.

The criteria / Nga paearu: Tell us how this project will deliver to your selected

criterion: access and participation, diversity of young people.

Our school holiday programs will allow up to 104 Tamariki and Rangatahi between the ages of 6 -15yrs to engage with and participate in the arts, Our activities offer a variety of skills and techniques easily adapted to the various ages and abilities. By running lots of different workshops participants have the freedom to pick an area of interest.

Target age for our holiday programmes are: 6-15 year old children from Ngāruawāhia and the surrounding communities.
In our most recent holiday programmes 36% of the tamariki were Māori, 58% were Pakeha, and 6% were Pacifica

---

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:
School Holiday Program Terms 1 and 2 2024

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

---

Artform or cultural arts practice:
Craft/object art

Activity best describes your project?
Creation only

Brief description of project:

We would like to run a number of Art/Craft workshops in the term 1 and 2 school holidays of 2024. We would offer 9 workshops during the first week of both School holidays. These classes will cater to Tamariki and Rangatahi between 6 and 15yrs of age from Ngāruawāhia and the surrounding communities.

Start date:
13/04/2024

Finish date:
21/07/2024

Number of *active* participants:
104

Number of viewer/audience members:
N/A

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Tutoring Fees	36 hours @ $30 per hour	1080.00
Materials Term 1	Embellishments, paint, flowers, cartridge paper, ribbon, hot glue	365.27
Materials Term 2	Pom poms, paint, glitter, pegs, fabric, mirrors, hot glue, washi tape, felt, needles, gems/embellishments	412.56
Total Costs		1857.83
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Class fees	104 @ $8.69 per child	903.76
Total Income		903.76
Costs less income	**This is the maximum amount you can request from CCS**	954.07
ENTER amount you are requesting from Creative Communities Scheme		954.07

$ Total Cost
Total cost being sought from Creative Community Scheme
954.07

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed
N/A	We apply to other funders for other classes		

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
March 2023	Tamariki & Whanau Art Programs Term 2 2023	2098.31	Yes
October 2022	Glow Art Exhibition	2000.00	Yes
October 2022	Holiday Program Term 1 2023	610.51	Yes
May 2022	Tamariki Art Club Term 2 & 3 2022	851.00	Yes
November 2021	Teen Time	613.00	Yes

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

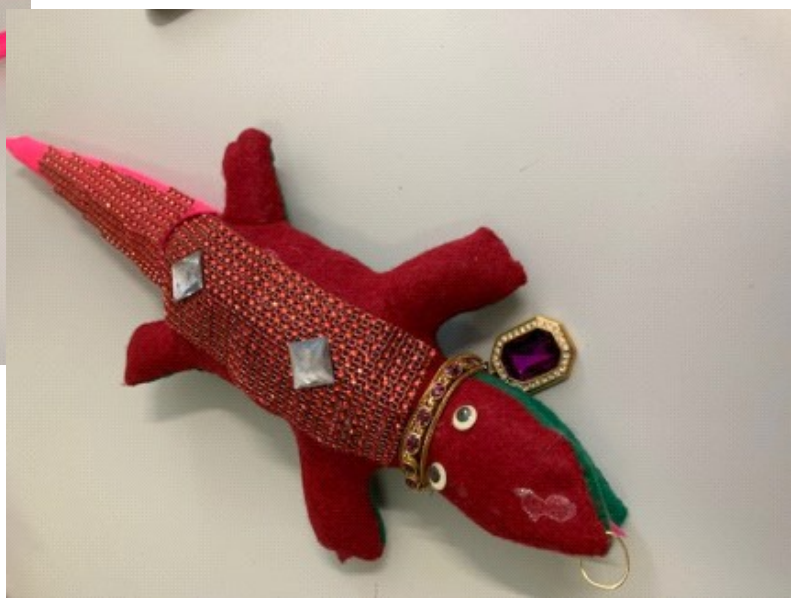
Do you agree:

I/We agree

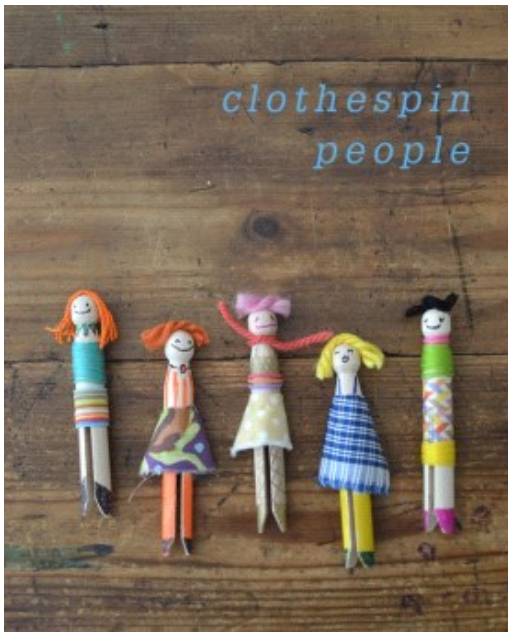
13

Attached Documents

File
holiday pics 2
more holiday pics ahsin
school holiday pics
Signed stamped 2022 Annual Accounts



MADE IN JAPAN
MADE IN JAPAN
EXPOSITIONS PRÉSENTÉES DANS LE CADRE DU MOIS DU GRAPHISME D'ECHIROLLES 2016


clothespin
people

GIANT cardboard
cupcakes

Te Whare Toi O Ngaaruawaahia Incorporated

Financial Statements

For the Year Ended 31st March 2022

Te Whare Toi O Ngaaruawaahia Incorporated

Directory

As at 31st March 2022

Executive Committee	Chairperson	June Rowland
	Secretary	To be appointed
	Treasurer	Wendy Katipo
	Committee	Irene Brady
		Carli Pearse-Klink
		Sarah Morrow
Bankers	First Credit Union	

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Trading Accounts

For the 12 Months Ended 31 March 2022

	2022 $	2021 $
REVENUE		
Sales & Commissions	1,354	1,919
Covid 19 Wage Subsidy	8,144	15,430
MSD Participation Incl Grant	-	18,500
MSD Capability and Resillience Fund	20,000	-
COGS	7,000	8,000
Facility Hire	283	452
Fund Raising	1,274	1,409
Membership Fees	574	339
Classes	12,076	5,190
DV Bryant	2,500	3,500
Norah Howell Trust	-	2,000
Lotteries	35,000	28,750
Lion Foundation	35,000	15,000
North Waikato Arts Collective	-	2,000
Creative Communities	7,284	5,787
Creative Waikato	-	1,000
Creative Spaces - Ministry of Culture & Heritage Grant	98,400	-
Donations	476	1,137
Trust Waikato	20,000	20,000
Matariki	261	-
WDC Funding	5,000	5,000
WEL Energy	37,500	45,000
WEL Energy Matariki Grant	5,898	-
Other Income	1,377	2,000
Interest	95	97
Add Grants Received Last Year for This Year	17,500	3,015
Less Grants Received for Next Year	(186,523)	(17,500)
Total Revenue	130,473	168,025

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Statement of Financial Performance

For the 12 Months Ended 31 March 2022

	2022 $	2021 $
LESS EXPENSES		
Accident Compensation Levy	336	166
Audit Fees	525	485
Art Sales Reimbursements	1,112	1,578
Bank Charges	51	71
Capital Purchases under $500	1,052	553
Class Materials / Tutor Fees	11,491	6,812
Computer Expenses	393	1,214
Cleaning & Pest Control	1,833	425
Covid 19 Grant Expenses	-	9,509
MCH Creative Spaces Expenses	3,982	-
MCH Wages	6,685	-
Fundraising Expenses	-	378
Donations	200	200
Equipment Lease	251	-
General Expenses	319	1,414
Insurance	1,212	2,105
Lawns & Grounds	1,500	1,292
Legal/HR	4,140	-
Matariki Expenses	2,575	-
Matariki School Project	328	72
Power	3,195	2,037
Printing, Stamps & Stationery	370	795
Prizes	-	1,110
Program Expenses	2,247	3,821
Rongoa O Me Te kainga Exp	-	-
Rents	9,989	9,216
Repairs & Maintenance	522	765
Staff Expenses	619	300
Telephone, Tolls & Internet	1,717	1,993
Volunteer Expenses	391	109
Wages & Salaries	85,975	86,810
Xero Accounting Fees	1,158	358
Total Expenses	144,168	133,588
Net (Deficit)/Surplus Before Depreciation	(13,695)	34,437
LESS DEPRECIATION		
Depreciation as per Schedule	1,652	1,246
NET SURPLUS/(DEFICIT)	**($15,347)**	**$33,191**

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Statement of Financial Position

As at 31 March 2022

	2022 $	2021 $
CURRENT ASSETS		
First Credit 00	220,028	71,371
First Credit 02	6,452	7,631
First Credit 03	12,666	2,209
First Credit 04	4,367	3,666
First Credit 05	189	81
Prepayments	1,000	-
Accounts Receivable	-	100
Total Current Assets	244,702	85,058
NON-CURRENT ASSETS		
Property, Pant & Equipment	13,513	14,239
Total Assets	258,215	99,297
CURRENT LIABILITIES		
Accounts Payable	3,414	12,832
GST	16,784	1,731
Voices of Suicide Bereaved Whanau	-	393
Grants in Advance	186,523	17,500
Total Current Liabilities	206,721	32,456
Total Liabilities	206,721	32,456
NET ASSETS	**$51,494**	**$66,841**
Represented by:		
Accumulated Funds	51,494	65,563
TOTAL EQUITY	**$51,494**	**$65,563**

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Detailed Equity Accounts

As at 31 March 2022

	2022 $	2021 $
Centre Equity		
Opening Balance	66,841	32,372
Add Net Profit (Loss)	(15,347)	33,191
Closing Balance	51,494	65,563
Total Equity Accounts	**$51,494**	**$65,563**

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated

Depreciation Schedule

For the Year Ended 31st March 2022

Asset	Cost Price	Book Value 1/04/2021	Additions	---------- Depreciation---------- Month	Rate			$	Accum Depn 31/03/2022	Book Value 31/03/2022
Leadlight	1,291	308		12	10	Yr	SL	31	1,014	277
8x Plinths	200	30		12	10	Yr	SL	3	173	27
6x Sewing Machines	1,800	449		12	13	Yr	SL	35	1,386	414
Overlocker	200	50		12	13	Yr	SL	4	154	46
2 Blue Tables	200	30		12	10	Yr	SL	3	173	27
Kiln	3,500	200		12	6	Yr	SL	33	3,333	167
Sewing Machine	300	100		12	13	Yr	SL	8	208	92
10x Moulds	300	44		12	10	Yr	SL	4	260	40
Flags	514	195		12	10	Yr	SL	20	338	176
Gazebos & Bags	1,083	432		12	10	Yr	SL	43	694	389
Roll Sign	590	249		12	10	Yr	SL	25	366	224
Furniture	498	459		12	15	Yr	SL	31	69	429
Computer Upgrades	978	691		12	5	Yr	SL	138	425	553
Heat Pumps	10,460	9,676		12	10	Yr	SL	968	1,752	8,708
Laptop	1,350	1,328		12	5	Yr	SL	266	288	1,062
Dehumidifier			926	11	20	Yr	SL	42	42	884
	23,264	14,239	926					1,652	10,677	13,513

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated
Notes to the Financial Statements
For the 12 Months Ended 31st March 2022

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1 **STATEMENT OF ACCOUNTING POLICIES**

These financial statements are for Te Whare Toi O Ngaaruawaahia Incorporated (The Entity). The Entity is an incorporated club engaged in the business of providing Artistic opportunities for people in the community. The Entity is a registered charitable organisation.

The Entity qualifies for differential reporting exemptions based on the following criteria;
- It is not publicly accountable and
- It is not large as defined by the New Zealand Institute of Chartered Accountants.

The Entity has adopted all available differential reporting exemptions.

The accounting principles recognised as appropriate for the measurement and reporting of earnings and financial position on a historical cost basis have been used with the exception of certain items for which specific accounting policies have been identified.

Specific Accounting Policies.
In the preparation of theses financial statements, the specific accounting policies are as follows:

(a) **Property, Plant & Equipment**
The Entity has the following classes of Property, Plant & Equipment:
Plant & Equipment 0-60% DV, CP or SL

All property, plant & equipment are stated at cost less depreciation.

Depreciation has been calculated in accordance with rates permitted under the Income Tax Act 2007

(b) **Goods and Services Tax**
The financial statements have been prepared on a GST exclusive basis with the exception of accounts receivable and accounts payable which are shown inclusive of GST.

© **Revenue**
Sales of goods are recognised when they have been delivered and accepted by the customer. Interest income is recognised using the effective interest method.

(d) **Receivables**
Receivables are stated at their estimated realisable value. Bad debts are written off in the year in which they are identified.

Haines and Associates

Te Whare Toi O Ngaaruawaahia Incorporated
Notes to the Financial Statements
For the 12 Months Ended 31st March 2022

2 **AUDIT**
These financial statements have been audited.

3 **CONTINGENT LIABILITIES**
At balance date there are no known contingent liabilities (Last Year: $0). The entity has not granted any securities in respect of liabilities payable by any other party whatsoever.

4 **RELATED PARTIES**
There were no related party transactions during the year under review.

5 **SUBSEQUENT EVENTS**
As at balance date there were no known subsequent events.

6 **CHANGE OF NAME**
On 17 August 2021, the name of the organisation was changed from Te Whare Toi Ngaruawahia - Twin Rivers Community Art Centre Incorporated to Te Whare Toi O Ngaaruawaahia Incorporated.

Haines and Associates

AUDITORS REPORT

FOR TE WHARE TOI O NGAARUAWAAHIA INCORPORATED
FOR THE YEAR ENDED 31 MARCH 2022

I have audited the attached financial statements for Te Whare Toi O Ngaaruawaahia Incorporated. The financial statements provide information about the past financial performance of the Organisation and its financial position as at 31 March 2022. This information is stated in accordance with the accounting policies set out with these statements.

Auditor's responsibilities
It is my responsibility to express an independent opinion for the financial statements presented by the Organisation and report my opinion.

Basis of Opinion
An audit includes examining, on a test basis, evidence relevant to the amounts and disclosures in the financial statements. It also includes assessing:

- The significant estimates and judgement made by the Organisation in the preparation of the financial statements; and

- Whether the accounting policies are appropriate to the circumstances, consistently applied and adequately disclosed.

I conducted an audit in accordance with generally accepted auditing standards in New Zealand, except that my work was limited as explained below. I planned and performed my audit so as to obtain all the information and explanations which I considered necessary. I obtained sufficient evidence to give a reasonable assurance that the financial statements are free from material mis-statements, whether caused by fraud or error. In forming my opinion, I also evaluated the overall adequacy of the presentation of information in the financial statements.

Other than in my capacity as Auditor, I have no relationship with or interest in the Organisation.

In my opinion, the financial statements fairly reflect the results of the activities and the financial position of the Organisation as at 31 March 2022.

My audit report was completed on 1 September 2022 and my unqualified opinion is expressed as at that date.

Graham Haines ACCM, DipMgtSt

Haines and Associates

Details of submitter No: 14 - Stefania Luz Bratin

Submitter:	Stefania Luz Bratin
Submitter Address:	3204, New Zealand
Organisation:	Waikato Hispano Latino Cultural Trust

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Stefania Luz

Last name: * Bratin

Organisation:
Waikato Hispano Latino Cultural Trust

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- ○ Yes
- ◉ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Street Address of Venue:
(Events must take place within the Waikato District.)
11 Arapatiki Street RAGLAN

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
CUENTA WHL

GST Number:
119-701-686

Bank account number:
[redacted]

Ethnicity of applicant/group

Other

Details:
Latin America

How did you hear about the Creative Communities Scheme?

Creative NZ website

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

The purpose of this project is to work with the community of the Waikato Kindergarten Association, with the invitation to participate in the path of movement arts for early childhood children. With the objective of accompanying the stimulation of the Spanish language through the main axis which is creativity, dance therapy and yoga through children's stories. They will be playful, meaningful encounters, generating a space for self-knowledge through various proposals during October and December 2023.

One of the main axes of the project is to provide techniques that accompany the awareness of emotional education in childhood. Accompanied by storytelling and corporal expression.

I consider the need for funds, to be able to develop my work as a therapist and the possibility to move around different kindergartens and let them know my method of work through art. This is important to me and I am grateful that this possibility exists.

The process / Te Whakatukuki: How will the project happen?

The project will be conducted quarterly from late October to early December 2023.

Taking into account the 7 kindergartens of the localities of : Raglan, Cambridge, Kowhai and Ngaruawahia. The project will consist of 3 meetings of 1 hour, in total there will be 21 meetings.

I consider it important to develop this project, since there are currently no funded projects in early childhood and the objective is really important because we will work on emotional education through the classes of "Danzandocuentos": Dance therapy, Yoga and Art through a new language, Spanish.

It is very interesting to develop it in the first years of life, since children are in the phase of what Dr. Maria Montessori called: "absorbent mind" and have the ability to learn through the senses, and spontaneously. Being able to accompany them in a playful way, I think it is a great opportunity for them and for me in my role as a therapist.

The people / Nga tangata: Tell us about the key people and/or groups involved.

The project is aimed at all communities attending kindergartens in Waikato, specifically in the towns of Raglan, Cambridge, Ngaruawahia and Te Kowhai. Children from 2 to 5 years old.

Kia ora, it's a 🌺 pleasure to introduce myself!

My name is Stefania Luz Bratin, and I currently live in Hamilton, New Zealand.

I am a writer, psychomotor therapist, children's yoga guide and teaching assistant and I am trained as a dance movement therapist.

I am 33 years old and I am from Argentina. I have been working for several years in projects for socially vulnerable children in Buenos Aires, Argentina. In 2020 and 2021 I worked as a teacher giving art and movement classes in Spanish for bilingual children (German and Spanish) in Vienna, Austria, and for a multicultural youth group in Göttingen, Germany. During 2022 I worked as a yoga, dance therapy and art therapist in two kindergartens in Buenos Aires, Argentina.

So far in 2023, I worked as a body expression teacher in Spanish at a preschool in Hamilton, New Zealand.

I am currently developing my personal project for children called: Danzandocuentos "Dance therapy, Yoga and Art in Spanish for everyone".

Thank you very much 🍃

Steff Luz ❤

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

>The project will be aimed at children from 2 to 5 years of age from Waikato's daycare centers.
>The project will be taught in Spanish, with the intention of generating a space for movement arts and cultural diversity.
To generate a space for movement arts, cultural diversity and integration.
>It will have an educational/therapeutic approach that will have an impact on the staff/group.
>They will learn to express themselves bodily through the diversity of playful and creative stimuli.
>The work will focus on the integrity of the person, since we will work on emotional education from an early age.
> The central points of the meetings are: listening, rhythm, dance therapy, theater and yoga.
> The meetings will be held twice a week, for one hour, during a quarterly project. The intention is to visit most of the kindergartens in Cambridge, Te Kowhai, Raglan and Ngaruawahia.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:
Danzando Cuentos : Dance Therapy, Yoga and Art in Spanish for Children

Funding criteria:

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

Diversity: Support the diverse artistic cultural traditions of local communities

Artform or cultural arts practice:
Inter-arts

Activity best describes your project?
Creation and presentation

Brief description of project:
Dance therapy, yoga and art sessions in Spanish for children from 2 to 5 years old.

Start date:
23/10/2023

Finish date:
15/12/2023

Project Costs

Costos del proyecto	Anote todos los costos de su proyecto e incluya los detalles, por ejemplo, materiales, alquiler del lugar, promoción, alquiler de equipos, honorarios de los artistas y costos de personal.	
Artículo, *por ejemplo, alquiler de salas*	Detalle *p.e. Alquiler de 3 días a $100 por día.*	Cantidad *, p.e. $300*
Artist Leader	21 hours for $75	$1575

Printing materials, flyers, brochures, cards, etc.		$200
Costos totales		
Ingresos del proyecto	Anota todos los ingresos que obtendrás para tu proyecto por la venta de entradas, venta de obras de arte, otras subvenciones, donaciones, fondos propios y otras recaudaciones de fondos. No incluya el monto que solicitará a CCS.	
Ingresos, *p.e. venta de boletos*	Detalle *p.e. 250 boletos a $15 por boleto*	Cantidad , *p.e. $3,750*
Ticket sales	50 tickets at $5 per ticket	$250
Ingresos totales		
Cuesta menos ingresos	Este es el monto máximo que puedes solicitar al CCS	
INGRESE el monto que solicita al Programa de Comunidades Creativas		

$ Total Cost

Total cost being sought from Creative Community Scheme

1500

Cuéntenos sobre cualquier otro financiamiento que haya solicitado o recibido para este proyecto (recuerde que no puede recibir fondos para su proyecto tanto de CCS como de otros programas de financiamiento de Creative New Zealand).

Fecha aplicada	A quien	Cuánto	Confirmado/ no confirmado

Cuéntenos sobre otras subvenciones que haya recibido a través del Programa de Comunidades Creativas en los últimos tres años.

Fecha	Título del Proyecto	Cantidad recibida	Informe de finalización del proyecto presentado (sí/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need

include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Children_Flyer
CV Steff Luz B
Bank statement - 1 May to 22 of August 2023 (WHL) (1) (1)
Deposit slip (2) (1)
Financial Performance Report - 1 July 2022 to 31 May 2023 (2)

Welcome artists

What are our resources for creating?

Listening
We will work from stories that will invite us to play with the imagination and the senses. Through activities where we can detect external and internal sounds.

The Rhythm
The importance of connecting with our own rhythm, through proprioceptivity, awareness about our body.

Dance Therapy
Promote the deployment of our authentic movements, encouraged by creative proposals in relation to music.

Theatre
Emphasis will be placed on expression through the stimulation of our skills and the incorporation of techniques. From voice, gestures, communication, among other tools.

Yoga and Meditation
We will develop physical and mental exercises, performing "asanas" postures. Moments related to breathing and connection with oneself and others will be facilitated.

About me...

I am Stefanía Luz Bratin, born in Argentina, Buenos Aires. I am a Psychomotorist, Dance Therapist, Yoga Guide for children.
Art is my passion in all its forms, especially dance, writing, photography, theatre and yoga. I am interested in human relations, I believe in social work, in the creation and creativity of the human group.
I value education, culture, psychology, communication, anything that creates empathy with another and weaves networks of action.

To attend a trial class, make an appointment via:
Cel: +64 272844443
Email: luzbratin@gmail.com

Danzandocuentos presents:

Dance therapy, Yoga and Art for children in Spanish

The personal process

Children are creators of infinite worlds, and it is a good opportunity to express themselves through playful proposals, each one will find their own language of expression.

The starting point of each individual or group work in this case is to promote the encounter between the children and me, in my role as facilitator. We know that this is the basis of all joint work.

Daniel Calmels, renowned psychomotor therapist, points out how important it is to accompany the process of the subject/group, not only from the knowledge of the other's body but also from the role of the therapist in being his/her body the mediator in the work with the other/group.

In this sense, I take the role of "putting the body", through my therapeutic role, to embody knowledge and impart it from experience and play resources.

Goals

- Promote the ability to observe and record stimulation.
- Create new forms and ways of linking with oneself and with the other.
- Generate spaces for exploration and psycho-corporal work through playfulness.
- Recognize and represent the various effects that work together in the unity of mind and body, in movement and as well as their motivations.

The meetings

For these meetings, an integrating vision of the different artistic languages was conceived to approach the being in its totality, taking into account spontaneity and freedom of expression in the work meetings.

What will our meetings be like?

- A beginning consists of an opening ritual and a warm-up thought with a short game format depending on the topic to be worked on.
- Then an experiential activity is developed to link music, movement and group encounter situations to deepen self-knowledge. Promoting expression and its link with emotions.
- Finally, we return to the "moment of calm" and close with a reflection.

Specifications

Hourly/duration/frequency charge

Dance, yoga and art sessions take place during the agreed sessions. Distributed in weekly meetings of 45 to 60 minutes, depending on the possibilities of the group or the child.

Stefania Luz Bratin

Psychomotor therapist

Dance therapist

Yoga guide for children

Montessori Assistant

Pedagogical Assistant

Fountain City Montessori | January 2023 - August 2023 | Hamilton, New Zeland.

I started working in the Montessori educational space in Fountain City. My role has been to accompany, assist and provide adequate tools to meet the needs of the children. I have lived a great work and cultural experience, as it has been my first educational challenge in New Zealand, discovering new ways of learning, language, customs and traditions.

From my personal and professional work method I have proposed to develop a project of movement and art in space. During the last time I have been planning and teaching dance movement, yoga and art classes in Spanish for children from 3 to 6 years old, both in the center where I have been working daily and in the other Montessori educational center of Fountain city located in tawa street, in Hamilton.

Dance therapist

Vuelta al Sol | June 2022 - November 2022 | Villa Ballester- Buenos Aires, Argentina

During the second semester of the year 2022, in the month of June I presented my personal project: "Danzandocuentos". It consisted of comprehensive classes, from storytelling, through the combination of body and rhythmic exercises, theater, yoga, dance therapy, art, among others. Classes taught for children from 2 to 7 years old in a Montessori Kindergarten.

CONTACT

E-mail address:

movimiento.somos.pmt@gmail.com

stefanialuzbratin@gmail.com

Dance therapist

Suricatas | August 2022 - November 2022 | Villa Urquiza - Buenos Aires, Argentina

I started in August 2022 to work on my personal project "Danzandocuentos" with four groups of children aged 2, 3 and 4 years old.

I give personalized and adjusted classes according to the characteristics of each group and their needs. The central axis of these classes is storytelling which invites us to the recognition of emotions, thoughts, words through body exploration, sensory perception, creative dance, music, yoga, among other disciplines. With the intention of accompanying the spiritual and creative awakening for personal benefit.

Dance therapist

Freie Theater boat people projekt e.V.| March 2022 - May 2022 | Göttingen, Germany.

I gave classes of movement therapy, sensoperception in Spanish. Directed to a group of young and adult immigrants of various nationalities, being part of the project: "Die Sprache der Vögel" directed by Luise Reis. The project was developed weekly, financed by Erasmus +, organized by colleagues from France, Italy, Spain and Senegal.

Integral Therapist

Körperpoesie | February 2021 - September 2021 | Vienna, Austria.

My role as a psychocorporal therapist has been to facilitate movement and play sessions through the Spanish language. Proposing dynamic and interactive encounters in which the Spanish language has been one of the axes to learn playfully. Carrying out activities for bilingual children, German and Spanish speaking, from 2 to 7 years old inclusive.

Integral Therapist

Vindobona Montessori Privatschule | May 2021- September 2021 | Vienna, Austria.

I worked as a recreational therapist at the German and Spanish speaking bilingual school "Vindobona Montessori" in Vienna, Austria. I assisted and accompanied the Guide and the children during the morning work day.

During the recreational day, I taught body expression classes combining different disciplines, such as dance therapy, art therapy and yoga. The classes were given in Spanish to children from 7 to 12 years old inclusive.

Pedagogical Assistant

Kindergruppe "Sonnenkinder" | July 2021- September 2021 | Vienna, Austria

I developed a bimonthly pedagogical support in the educational space Kindergruppe "Sonnenkinder". My job consisted in accompanying children between 2 and 6 years old. I was in charge of the first stage of the morning, preparing breakfast and lunch. I also did play activities, meditation and Yoga.

Territorial technique

Ministerio de Salud y Desarrollo Social de la Nación Argentina | Senaf | Juni 2016- Juni 2022 | Buenos Aires, Argentina.

Verification, survey and supervision of projects intended to adhere to the National Early Childhood Plan.

Accompaniment and articulation of Early Childhood Spaces together with the National Secretariat for Children, Adolescents and Family of the National Ministry of Social Development of Argentina. Supervision of spaces located throughout Argentina.

Articulation and development of public policies, with the purpose of assisting and accompanying early childhood spaces to be strengthened in order to adapt in the best conditions to meet the needs of children from 45 to 5 years old.

Creation and promotion of training for popular educators of early childhood spaces: "Psychomotor Development" and "Children's Rights".

Training

HIGHER EDUCATION

SUPERIOR TECHNIQUE IN PSYCHOMOTRICITY WITH ORIENTATION IN ART. C.E.I.A.C
Centro de Estudios Interdisciplinarios para el Aprendizaje y la Comunicación Country: Argentina

Province: Buenos Aires
Training: March 2018- December 2020
Level: Tertiary - Area of Study: Psychomotricity.

DANZATERAPIA VICEVERSA

DANCE THERAPHIST
Country: Argentina Province: Buenos Aires
CENTRO CULTURAL SAN MARTIN – UNA
Training: Present

FAMM- Fundación Argentina María Montessori -AMI Association Montessori Internacionale

MONTESSORI ASSISTANT (6-12)

Country: Argentina Province: Buenos Aires
Training: October - November 2022

The AMI Montessori Assistant Course 6 -12 years seeks to help interested adults to be informed, capable, and supportive of the work of the Workshop Guide (primary). The Assistant's task is to support and help the Guide maintain balance within the classroom. Some of their tasks have to do with knowing the Montessori philosophy regarding child development, observing the primary child in their second plane of development, and developing skills to be able to interact and accompany the Guide within the environment.

FAMM- Fundación Argentina María Montessori -AMI Association Montessori Internacionale

MONTESSORI ASSISTANT (0-3)

Country: Argentina Province: Buenos Aires
Training: February 2022

The AMI Montessori Assistant 0-3 training aims to acquire knowledge about human development during the first 3 years of life, and to acquire theoretical and practical tools for parenting or working as an Assistant in a Montessori Nest and/or Children's Community environment.

FAMM- Fundación Argentina María Montessori -AMI Association Montessori Internacionale

MONTESSORI ASSISTANT (3-6)

Country: Argentina Province: Buenos Aires
Training: September 2021

I have obtained the Montessori Assistant certification from 3 to 6 years old, allowing me to work in a Montessori children's home. Supporting and helping to maintain the balance in the classroom, supervising the work with the children, accompanying the integral development of the children and organizing the environment.

YOGUIDEAS

Updating seminars
Field of study: Yoga, Pedagogy.

April 2021 Workshop: How to set up a yoga class for children.
May 2021 Workshop: Creative techniques to work with yoga for children.

Desplegar Psicomotricidad

Body Formation Seminar

Part I: August 2020
Part II: October 2020

ESFEROKINESIS®

ESFEROKINESIS® ONLINE: Spine and Pelvic Girdle.
ESFEROKINESIS® ONLINE: Spine and Scapular Waist

YOGUIDEAS
Yoga guide for boys and girls.

Training:: February 2020
Level: Seminar - Field of study: Yoga, Pedagogy.

EARLY EDUCATION
High School- Intermediate Level - Baccalaureate with orientation: Fiscal Accounting.

Country: Argentina Province: Buenos Aires
High School: Luján de los Patriotas.
Education: 03.2004 - 12.2008 (5 years).
Level: High School - Area of study: Accounting.

My Projects:

Editorial Tramuntana "Abel y el Viento" - Mai 2023
Written by Stefania Luz Bratin - Illustrated by Esteban Bratin.

It is the story of a boy who has behavioral problems because he has different interests from the traditional ones instilled at school. different interests from the traditional ones inculcated at school, the story subtly invites us to understand certain traits of hyperactivity. Attention Deficit Hyperactivity Disorder (TDAH), through the parallelism with nature. It is a story that leads us to whether educating homogeneously, labeling and without delving into the needs of each child, is a quicker way to is a quicker but at the same time dishonest way to the true sense of being ourselves.

Danzandocuentos - Year 2022- Storytelling sessions using techniques and / or tools supported through movement therapy, yoga and playful perspective focused on different age groups of children, in Buenos Aires, Argentina.

Körperpoesie - Year 2021 - Meetings of psychomotor, dance and art for children, in Spanish, Project created as part of the sessions on professional use in Vienna, Austria and in the integrative body work with young adults in Göttingen, Germany.

La Globalidad del Ser - Year 2020 - Project presented as part of the professional training as a higher technician in psychomotor skills, in Buenos Aires, Argentina.

Job training

MINISTERIO DE DESARROLLO SOCIAL DE LA NACIÓN -SENAF
Training Day for Senaf Territorial Agents on the approach and supervision of the National Plan for Early Childhood.

MINISTERIO DE DESARROLLO SOCIAL DE LA NACIÓN -SENAF
Training Workshop on CONIN-Nutrition Methodology.

FLACSO - UNICEF - MINISTERIO DE DESARROLLO SOCIAL DE LA NACIÓN - SENAF
Training on the National Early Childhood Plan.

Languages:

English: Level A2

Spanish: Native

Other work experience...

RECEPCIONISTA · TEXBRAT · Argentina

September 2014 - April 2016 (1 year 8 months)

Area: ADMINISTRATION
- Assistant.
- Banking procedures.
- Payment of General Taxes.

AUXILIAR CONTABLE · LE MAXIM SRL · Argentina

September 2012 - July 2014 (1 year 11 months)

Area: ADMINISTRATION
- Attention of calls.
- Control of the company's system.
- Elaboration of invoices, receipts.

Transaction List

WHL Account - 03-0318-0824819-000

Default view for selected accounts shows transactions processed in last 7 days. Change view by selecting different account or entering new data range.

View Account: WHL Account - 03-0318-0824819-000 View Transactions : From: 01/05/2023 to: 22/08/2023

Current Balance as at 22/08/2023: $18,687.98 CR

Payment Date	Description	Other Party Name	Particulars	Analysis Code	Reference	Debit	Credit	
19/08/2023	DEBIT	Z Dinsdale 17	**********	8532		$100.00		
						Closing Balance:		$18,687.98 CR
17/08/2023	DEBIT	The Warehouse 160 15	**********	8532		$26.47		
17/08/2023	DEBIT	Pak N Save Claren 15	**********	8532		$66.44		
						Closing Balance:		$18,787.98 CR
16/08/2023	DEBIT	LA ROSA LATIN PAS 14	**********	8532		$170.00		
						Closing Balance:		$18,880.89 CR
15/08/2023	DEBIT	Pak N Save Claren 13	**********	8532		$19.99		
						Closing Balance:		$19,050.89 CR
14/08/2023	DEBIT	GAMES CENTRE 12	**********	8532		$44.88		
14/08/2023	DEBIT	Google Storage 13	**********	8532		$149.99		
						Closing Balance:		$19,070.88 CR
10/08/2023	DEBIT	NATIONAL STORAGE 07	**********	8532		$74.00		
						Closing Balance:		$19,265.75 CR
08/08/2023	DEBIT	Briscoes Te Rapa 06	**********	8532		$70.73		
						Closing Balance:		$19,339.75 CR
07/08/2023	DEBIT	Pak N Save Claren 05	**********	8532		$79.99		
07/08/2023	DEBIT	Briscoes Hamilton 05	**********	8532		$115.96		
						Closing Balance:		$19,410.48 CR
03/08/2023	DEBIT	SKINNY 01	**********	8532		$27.00		
						Closing Balance:		$19,606.43 CR
31/07/2023	Credit Interest	CREDIT INTEREST	$34.38	Less W/Tax	$15.47		$18.91	
						Closing Balance:		$19,633.43 CR
24/07/2023	Payment	Grupo Alebrijes	Alebrijes	Koha	48261935	$145.00		
24/07/2023	Payment	Alex Cullen	Alex	Secretary	48303197	$175.00		
						Closing Balance:		$19,614.52 CR
20/07/2023	DEBIT	FIFA 18	**********	8532		$120.00		
						Closing Balance:		$19,934.52 CR
19/07/2023	DEBIT	KNIGHTON ROAD DAI 17	**********	8532		$8.24		
19/07/2023	DEBIT	KISSO SUSHI CAFE 17	**********	8532		$20.00		
19/07/2023	DEBIT	HELL PIZZA BEERES 17	**********	8532		$27.50		
19/07/2023	DEBIT	BP CONNECT FRANKT 17	**********	8532		$30.00		
19/07/2023	DEBIT	BP CONNECT FRANKT 17	**********	8532		$100.00		
						Closing Balance:		$20,054.52 CR
10/07/2023	DEBIT	NATIONAL STORAGE 07	**********	8532		$74.00		
						Closing Balance:		$20,240.26 CR
08/07/2023	DEBIT	Davids Emporium 06	**********	8532		$19.08		
08/07/2023	Payment	Clarence Street Thea	Dance studio	Payment	48095715	$402.50		
08/07/2023	Payment	Alex Cullen	Secretarial	Payment	48095716	$175.00		
08/07/2023	Payment	Alejandro Cifuentes	Reimburse	Payment	48095719	$190.00		
						Closing Balance:		$20,314.26 CR
06/07/2023	DEBIT	SKINNY 04	**********	8532		$27.00		
						Closing Balance:		$21,100.84 CR
30/06/2023	Credit Interest	CREDIT INTEREST	$36.32	Less W/Tax	$16.34		$19.98	
						Closing Balance:		$21,127.84 CR
27/06/2023	Payment	Alex Cullen	#0000005	Payment	47830128	$175.00		
27/06/2023	Payment	Alex Cullen	#0000006	Payment	47830129	$175.00		
27/06/2023	Payment	Grupo Alebrijes	Jun-Jul	Payment	47830131	$125.00		
27/06/2023	Payment	Yecenia Atencio	Swing Latino	Payment	47871237	$72.00		
						Closing Balance:		$21,107.86 CR
18/06/2023	DEBIT	Z Dinsdale 16	**********	8532		$100.00		
						Closing Balance:		$21,654.86 CR
14/06/2023	DEBIT	BP CONNECT WHITIO 12	**********	8532		$49.40		
						Closing Balance:		$21,754.86 CR
12/06/2023	Payment	Grupo Alebrijes	HCC	Payment	47364861	$250.00		
12/06/2023	Payment	The Re-Creators Ltd	Internet	HCC	47364862	$828.00		
						Closing Balance:		$21,804.26 CR
08/06/2023	DEBIT	SKINNY 06	**********	8532		$27.00		
08/06/2023	DEBIT	NATIONAL STORAGE 06	**********	8532		$98.00		
						Closing Balance:		$22,882.26 CR

357

06/06/2023	DEBIT	Mitre 10 Mega Ter 04	**********	8532		$78.31	
						Closing Balance:	**$23,007.26 CR**
31/05/2023	Credit Interest	CREDIT INTEREST	$35.09	Less W/Tax	$15.79	$19.30	
31/05/2023	DIRECT CREDIT	Hamilton City Counci			0	$2,300.00	
						Closing Balance:	**$23,085.57 CR**
26/05/2023	AUTOMATIC PAYMENT	Storage King	Storage	HCC		$130.00	
						Closing Balance:	**$20,766.27 CR**
17/05/2023	DEBIT	KNIGHTON ROAD DAI 15	**********	8532		$8.24	
17/05/2023	DEBIT	KISSO SUSHI CAFE 15	**********	8532		$45.00	
						Closing Balance:	**$20,896.27 CR**
11/05/2023	DEBIT	SKINNY 09	**********	8532		$27.00	
						Closing Balance:	**$20,949.51 CR**
						Opening Balance:	**$20,976.51 CR**

Looking for a specific transaction? Click column headings to re-sort list or use Transaction Search function.

Business Online Helpdesk 0800 337 522

Westpac New Zealand Limited

Hamilton
426 Victoria Street, Hamilton, NZ

Deposit

DATE

NOTES $

COINS $

TOTAL CASH $

CHEQUES AS REVERSE $

TRANSFER FROM ACCOUNT No. $

PAID IN BY: (PLEASE PRINT NAME)

FOR THE CREDIT OF

WAIKATO HISPANO-LATINO CULTURAL GROUP
WAIKATO HISPANO-LATINO CULTURAL GROUP
INCORPORATED

TOTAL $

⑈030318⑆ 0824819⑈00 ⑈ 50

Performance Report

Entity Name	*Waikato Hispano Latino Cultural Charitable Trust*
For the Period	*1 July 2022 to 31 May 2023*

Entity information

Entity Identifier	*CC 53202 (Charities) & NZBN: 9429050773787*
Type of entity	*Charitable trust*
Entity's purpose or mission	*The purpose of the organisation is to encourage unity between people who speak Spanish in the Waikato (New Zealand) area, as well as other individuals interested in Hispanic culture. Also, to advance community education focused on the preservation of the special culture of Hispanics, especially amongst Hispanic Latino youth, families and communities.*
Entity structure and governance arrangements	*The decisions are made by the Governance Board. The Governance Board can comprise of no less than three (3) Trustees and no more than nine (9) Trustees. Currently, 4 Trustees make up this Board. Decisions are made by consensus. If no consensus, then by simple majority.*
Entity's main sources of funds and other resources	*The main funding sources are grants, provided by way of grant application by Hamilton City Council, Well Energy Trust, Trust Waikato, NZ Lottery and other entities. The Trust does not receive private cash donations. Services that raise money (when provided) are Stall fees for the Spring Festival, Spanish classes, dance performances, Hispano/Latino parties and drama classes.*
Entity's reliance on volunteers and donated goods or services	*The entity relies heavily on volunteers. The whole Board works in a pro-bono basis due to the charitable trust status of the organization and to give back to the community. Well over 400 hours are provided in kind by volunteers.*

Statement of Service Performance

What key activities has the charity done to May 2023?

Description of outputs (key activities)	**Quantity of outputs**	
	Current year to May 2023	**Last year**
Children's Spanish Classes (average # of students per term)	11	16
Drama Classes (average number of students per session)	15	0 - N/A
Manitas (Children's Playground - number of sessions delivered)	TBC (still running)	22
Spring Festival (# of attendees)	2k - 3k	0 - N/A
Women's Wellbeing Workshop - Full Day	10	0 - N/A
Dance classes - two groups	25	0 - N/A

FINANCIAL INFORMATION
Statement of receipts and payments

	Current year to May 2023
Operating receipts (money deposited into the bank account)	
Donations, fundraising and grants	$10,900
Fees and other receipts from members	$150
Receipts from selling goods or providing services	$948
Bank account interest and other investment income	$206
Other receipts	$4,252
Total receipts	$16,455
Less operating payments (money withdrawn from you bank account)	
Fundraising costs	$0
Payments to employees and volunteers	$1,372
Payments related to providing goods or services	$16,721
Grants and donations paid	$0
Other payments	$6,178
Total payments	$24,272
Operating surplus/(deficit) for the year to date	-$7,816
Plus opening total of all bank accounts and cash on hand	$31,179
Closing total of all bank account balances and cash on hand	$23,363

Date	11/06/2023
Signature	Jose Gonzalez
Name	Jose Gonzalez
Position	Acting Treasurer

Details of submitter No: 15 - Carin Nicola

Submitter:	Carin Nicola
Submitter Address:	24 Westside Road, RD5, Tuakau , New Zealand, 2695

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name:
Carin

Last name: *
Nicola

Organisation:
Sunset Collective

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- ○ Yes
- ◉ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Street Address of Venue:
(Events must take place within the Waikato District.)
24 Westside Road TUAKAU

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
black batch ceramic studio ltd

GST Number:
not g.s.t. registered

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā

Details:

How did you hear about the Creative Communities Scheme?
Council staff member

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

Te Kaupapa is to facilitate the creation of a community sculpture to be installed at Port Waikato. Made by the community for the community, with the objective of reinforcing pride of place and belonging. A sculptural benefaction from who we are now for whom comes next. A statement of our unity as a community.

Inviting, encouraging and including the community at large to work together making individual components that become stronger together as a whole, with the knowledge that it will be testament to their actuality and participation for generations to come.

The current concept is to recreate round stonelike forms ranging in size from 10 – 50 cm in diameter, with the idea to embellish these forms with organic, spiritual, animal, cultural & human imprints, much like the petroglyphs and pictographs found in all parts of the pre historic world. Please refer to the supporting documentation for examples.

Working with 3 materials; clay, locally sourced pumice and a paper fibre, vermiculite and concrete mix medium. These particular 3 materials being easily accessible; quick to learn, requiring no particular skill set or expensive equipment, and are inexpensive and attainable.

The integration and assembly of these stonelike forms will be dependant as to how many are made and the consequent sizes of each piece. Some ideas for this are presented in the supporting documentation.

These envisaged stonelike forms would be made over a series of weekend workshop events held during the school holidays of the 2024/2025 summer season.

I see this project as having 2 stages;

1. Development of concept, community and iwi consultation plus consent.
2. Construction, installation and presentation.

I am applying for funding for stage 1; A development grant to lay the solid groundwork in order to facilitate the establishment of a successful and stunning community icon.

The process / Te Whakatukuki: How will the project happen?

In the development stage I intend to initiate the following;

- Establish sound community and local iwi consultation and communication.
- Run test workshops on all 3 materials to pre-empt any issues and provide samples.
- Finalise concept and design.
- Approach potential suppliers for in-kind sponsorship for materials and installation.
- Set up social media platforms to establish and maintain connection with participants and sponsors.
- Research 3 potentially available and appropriate sites for installation.
- Instigate Council approval and any permits or applications required.
- Investigate construction of frame work options and installation costs.
- Explore and apply for community grants and other fundraising options.
- Review potential venues and/or locations for the workshops.
- Research and collate guiding imagery and inspiration for these workshops.

Please see the supporting documentation for Composition Thoughts, Embellishment Ideas, Supporting Letters and a Brief Bio.

The people / Nga tangata: Tell us about the key people and/or groups involved.

For me the key people in this project are the participants; my community.
Port Waikato is a small coastal village of approximately 800 people (Stats NZ data 2018) and comprises a flourishing amalgamation of cultures and age groups, with an enthusiastic creative streak blossoming especially amongst our younger members. Their participation in this project is a key component.

I myself have a background in multi-media craft; that being a sound knowledge in most materials used in the construction of creative pursuits. My training in this area attained me accreditation with Distinction in Craft Design from Unitec. Whilst my current medium is predominantly clay, I have also worked extensively with cement compounds and have explored working with pumice.
I have exhibited in both group and solo shows, and have work in several prominent collections, including the compilation at Pah Homestead, Auckland.
I returned to my creative practise after a successful 25+ years in the film, television and advertising industry, being a stalwart of the art department. This encompassed running large crews, tight budgets and impossible deadlines, research and reconnaissance, much consultation and communication with producers, directors, and other departments not to mention occasionally difficult clients, ‘very important people’, actors, animals and children.

I am a past committee member of Art@the Port and a current member of Sunset Collective, both locally creative driven organisations here in Port Waikato.

Whilst capable of running all 3 mediums workshop events personally, there is the potential to invite other local artists to participate.

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

By establishing a strong social media presence for the project and satelliting off existing community forums and communication platforms, we will be able to easily attract the attention of potential participants, and being a small community word of mouth travels very efficiently.

Via our local creative community events; the Open Art Studio Weekends and Art@the Port Festival days, we have aroused the interest of our local tamariki, who are yearning to engage in creative practise, as evidenced in the supporting documentation.
Whilst these younger members of our community would be the first to be invited, participation by all age groups will be strongly encouraged, as the project is for the whole community.

By bringing the community together to create this sculpture, we create opportunities for creative expression and wider connections within and between each-other.

As this will be a local event facilitated and attended by local residents, the possibility of holding additional workshops is a real possibility, subject to demand and available material resources.

The workshops will be held at local venues, of which most are free to access for community events, or requiring only a small koha, with the mind to these locations being accessible by walking, biking or a short car trip, and the spaces themselves accessible to all (wheel chair access etc)

Grants and sponsorship sought will support community access; all workshops would be free to attend, to as little or as much involvement as desired by the participants.
I believe financial restriction should have no presence in a community-based initiative.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:
Port Waikato Community Sculpture - Stage 1. (development & concept, community & iwi consultation)

Funding criteria:

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

Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts

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Artform or cultural arts practice:
Craft/object art

Activity best describes your project?
Creation only

Brief description of project:
A community made sculpture of hand-made decorative stones incorporating elements of time and place, our collective presence and common values, flora and fauna, our diversity and willingness to connect, with an eye to the future and an acknowledgement of our pasts, and the profound and ancient history that proceeds us.

Start date:
01/11/2023

Finish date:
30/05/2024

Number of *active* participants:

To be confirmed. For this 1st stage I envisage being the sole 'participant', other than the test workshop attendees, but in the 2nd stage; the construction, installation and presentation, I see potentially a great number of our community being involved, especially our tamariki, but would hazard a guess at this time of specific numbers. However, this potential number of active participants would be determined by the end of stage 1.

Number of viewer/audience members:

Our existing community of some 800+ people plus future members, guests and visitors to Port Waikato.

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
artist/research & development fee	50 hours at $40 per hour	2000.00
workshop materials, kiln firings, printing & presentation materials and travel	to be absorbed by black batch ceramics	-
Total Costs		2000.00

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*

Total Income		0.00
Costs less income	**This is the maximum amount you can request from CCS**	
ENTER amount you are requesting from Creative Communities Scheme		2000.00

$ Total Cost

Total cost being sought from Creative Community Scheme
2000

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed
No other funding applied for.			

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
No previous grants applied for.			

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

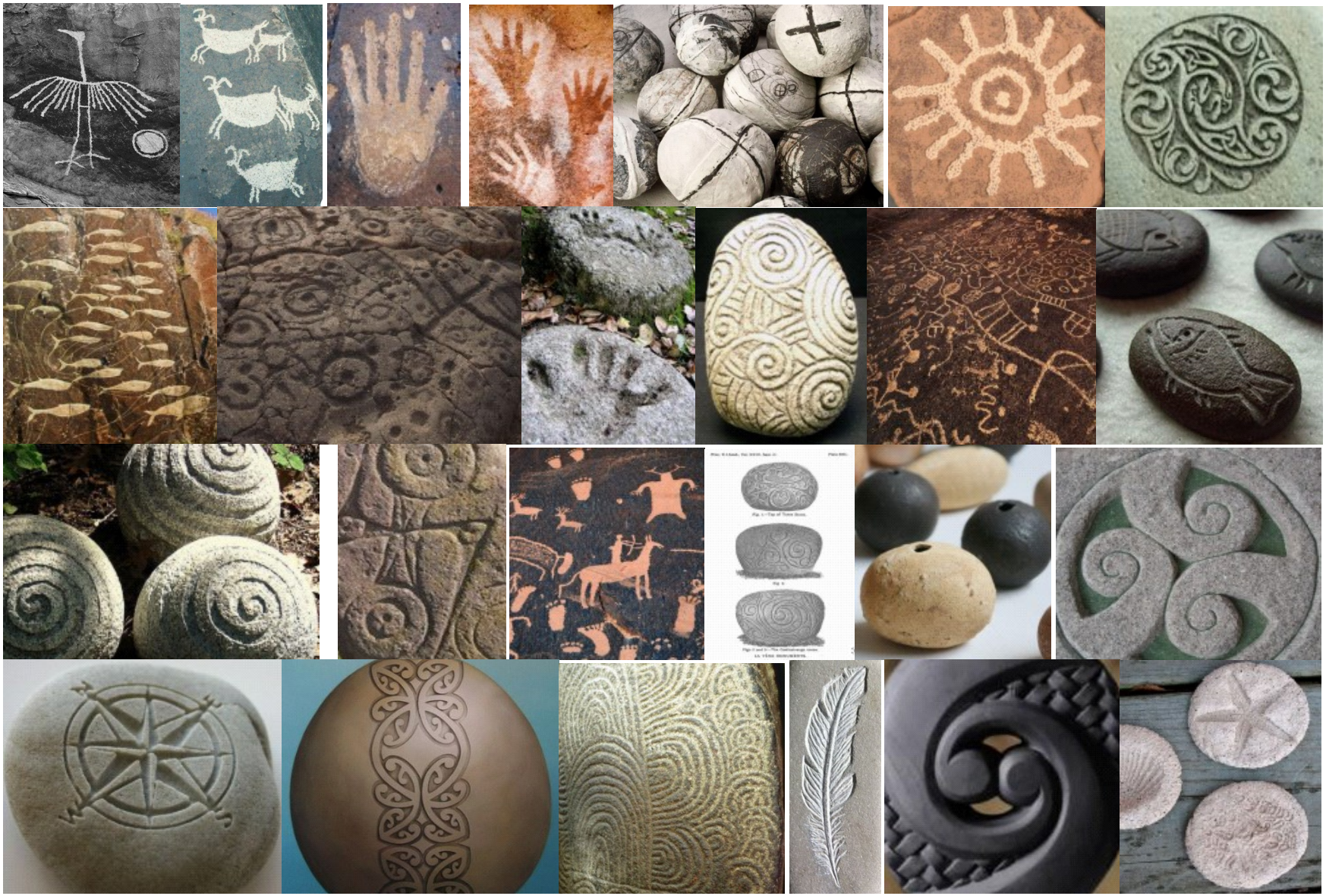
I/We agree

Attached Documents

File
PW Community Sculpture, Composition thoughts.
PW Community Sculpture, Embellishment ideas
PW Community Sculpture. Letters of Support
PW Community Sculpture. Brief Bio Carin Nicola

L to R: Aotearoa NZ Sculptors: Chris Booth; Silent Columns, Gateway. Chris Charteris; Whanau o te puia. Martin Hill; Stone circle.

L to R: Carl Peverall; Powhiri. Carl & Evan Peverall; Welcome Home. Si Uwins; Guiropods. Tom Stogdon; Overlap V.



I had fun and it felt watery. You can make cool stuff with your hands. It was a treat to go there and have a turn. I felt grateful. I enjoyed it so much and Carin was kind and helpful. I would like to make another one.

Indiana owen 8yrs

Date: /

I had an opportunity to Visit Carins Creative pottery studio, I had a turn on her pottery wheel. I really enjoyed being on the wheel and hope to be able to do it again :)

-Camryn

29 August 2023

Kia ora

This is a letter of support for the mahi that Carin Nicola is proposing for the benefit of Te Puaha o Waikato (Port Waikato) and those that may visit this whenua.

Last year, Carin opened her studio up to the public via the "Open Art Studios" event. Her space is beautiful and welcoming, with my daughter keenly participating in taking a turn at the wheel. Carin was excellent with our tamariki carefully explaining and sharing her expertise with them, being patient, kind and fun. My daughter was so excited about this experience that she plead desperately to head back to Carin's the next day. One of the children who had this one on one, hands on experience was inspired to create her own pieces of art at home.

Carin is an experienced, successful artist and a passionate community leader involving herself in many local events and activities for the benefit of our small coastal community. Her application to further involve tamariki and whānau through art is an exciting proposal. She has the perseverance and dedication to deliver a successful art project for everyone to enjoy. I am confident that she will engage with the community to strengthen connections and deliver a piece of work that is modern, relevant, loved and shows the manaakitanga of this place and our people.

Tohaina ō painga ki tea o / share your gifts with the world.

Ngā mihi, Tamara Fa'anana / Mum and Port Waikato local

FROM THE DESK OF

Eve Moon

27 August 2023

Kia ora Carin,

Thanks Carin for the awesome workshop at your studio last month. I learnt loads about a new medium. It was really fun to try something new and get new skills. It was good have help from someone really experienced as I wouldn't have known what to do otherwise.

I'd definitely be keen to come to another workshop that you run.

Eve Moon

(14y)

1 Cobourne Place
Port Waikato
RD5 Tuakau
2695

To whom it may concern

We have known Carin Nicola for many years, both as a local Port Waikato resident, and working with her in the film production business prior.

Her recent return to ceramics and creative endeavours have given further expression to her artistic talent and ability.

Her idea to create a community produced work of art that can be located within the Port Waikato village is a fantastic one. The ability to draw individuals together for a common purpose will be an additional benefit to teaching people new skills.

As long-term residents both of us have been involved in community activities over the years. We would support Carin in any way possible to see this project funded through the Creative Communities initiative.

Yours faithfully,

Jennifer Anne Storey

Allon John Carr

373

Details of submitter No: 16 - Pamela Kaval

Submitter:	Pamela Kaval
Submitter Address:	16 Platina Place, Hamilton, New Zealand

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Pamela

Last name: * Kaval

Organisation:

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- ○ Yes
- ◉ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Street Address of Venue:
(Events must take place within the Waikato District.)
18 Herschel Street NGARUAWAHIA

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Pamela Kaval

GST Number:

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā

Details:

How did you hear about the Creative Communities Scheme?

Word of mouth

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

To organize, shoot and deliver a short whimsical 5 minute comedy film called 'The Interview.' This film artfully weaves the tale of a nervous professor and an eager interviewee vying for a soil scientist position. As the plot unfolds, a delightful comical misunderstanding ensues. This film will feature high production design and be filmed in the amazing Waikato by our highly skilled award winning crew.

It is important to note that "The Interview" is more than just a cinematic experience; it's a celebration of artistry. Our primary objective is to spotlight the talents of diverse artists spanning various fields, fostering collaboration that results in a cinematic work of art. Nestled in the often-overlooked landscape of the Waikato, this project aims to carve a niche for the region that stands on par with the film production powerhouses of Auckland and Wellington.

Building upon the resounding success of our previous venture, "Mothering Sunday," a short film that garnered an astounding 19 awards and graced the screens of 53 prestigious film festivals, our trajectory is set sky-high. The recognition we received led to invitations from esteemed festivals, offering complimentary entry to many festivals due to the undeniable impact of our work. Notably, Gonella Productions, a reputable short film distributor, recognized the potential of "Mothering Sunday" and has committed to marketing the film for a span of two years.

Our cast and crew, motivated by their passion for this project, have already dedicated a generous amount of in-kind value and resources towards this project, a testament to their belief in the magic we aim to create. Te Whare Toi o Ngaaruawaahia, trading as NGĀ ART, is keen to have us film this at their venue. The funding we humbly request here will be judiciously allocated – ensuring the hiring (rental) of cutting-edge camera and lighting equipment, alongside a modest remuneration for our dedicated team. It's worth noting that our producer/writer recently completed Creative Waikato's Elevate Programme, an indicator of her commitment to excellence and continuous growth.

This project, at its core, is a pledge to nurture filmmaking creativity within the Waikato, offering a platform for aspiring talents to flourish. As the curtains rise on "The Interview," we invite you to join hands with us in elevating artistry, fostering regional representation, and leaving an indelible mark on the world of cinema. Your support will not only bring laughter to countless hearts but will also contribute to the legacy of cinematic excellence in Waikato.

The process / Te Whakatukuki: How will the project happen?

Pre-production on the film has started – the script is written and the shot lists are being prepared. There have been several Table Reads of the script and it has garnered a significant amount of laughter from the audience.

The key location has been scouted and acquired: Te Whare Toi o Ngaaruawaahia, trading as NGĀ ART, is allowing us to film in their large office at their venue. Production will take place over one shooting day, provisionally in January 2024. Prior to filming, there will be two rehearsals with the director and the actors in December 2023 and January 2024. Post-production will take place over the following 3 months – this will be comprised of editing, scoring, sound mixing and colour correction, with final delivery expected in mid 2024. Upon completion of the film, there will be a screening at a local cinema, followed by submissions to national and international film festivals, with the film being released online on the completion of its festival run. Funds are not being sought for film festival submissions (or catering).

The people / Nga tangata: Tell us about the key people and/or groups involved.

Pamela Kaval – Writer and Producer

Dawn Glover – Director

Robert Pendergrast – Sound Recordist

Jared Jones – Director of Photography

Renee Diment - Make Up Artist and Actor

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

Making a film is like fitting puzzle pieces of creativity together, with each person bringing their unique skills. This project provides an opportunity for many people within the Waikato's filmmaking community to come together and create something special. Our primary aim is to showcase our local talent to the Waikato community through a local screening, as well as on a world stage at various regional and international festivals. Once the festival circuit is completed, the film will be available online for all to see. The majority of the key roles will be filled by professionals who live in the Waikato region.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:
The Interview

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

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Artform or cultural arts practice:
Multi-artform (including film)

Activity best describes your project?
Creation and presentation

Brief description of project:

A short comedy to be filmed in Ngāruawāhia with local cast and crew.

Start date:
01/12/2023

Finish date:
30/09/2024

Number of *active* participants:
22

Number of viewer/audience members:
5000

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Cast and crew fees	Fees using NZ Screen Guild Rate cards for short films, 1 day shoot, includes cinematographer, director, sound recordist, gaffer, grip, actors, producer, writer and assistants	$15,300
Post production fees	Fees using NZ Screen Guild Rate cards fro short films, Editor, Colourist, Composer, Sound Editor	$13,500
Unit/catering costs	22 people, $15/person for meals and $6/person for snacks	$462
Production/Equipment hire costs	Camera, lighting, and support equipment	$1,430
Art department costs	Props, costumes, makeup	$250
Administration and marketing costs	Insurance, festival submissions	$485
Total Costs		$31,427
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Personal funds	From the producer	$1,500
In kind contributions	Not charging for some equipment, crew and cast taking lower or no fees	$23,997
Private donations/Boosted	Unconfirmed	$3,000
Total Income		$28,497
Costs less income	**This is the maximum amount you can request from CCS**	$2,930
ENTER amount you are requesting from Creative Communities Scheme		$2,930

$ Total Cost
Total cost being sought from Creative Community Scheme
2930

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

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

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- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
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- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
The Interview - CVs
The Interview - Visual References
The Interview - Letter of Support from Paige August 2023
The Interview - Links to our IMDb pages and websites
The Interview - Project Support Ngaruawahia
NZ Screen Guild Rate Cards December 2022
The Interview - Budget

PAMELA KAVAL

SCREENWRITER – AUTHOR - PRODUCER

BIO

Pamela Kaval, a former environmental academic and park ranger, is now an accomplished screenwriter, author, producer, and actor. She especially enjoys crafting compelling children's stories, young adult stories, comedies, dramas, thrillers, and documentaries. Her multi-award-winning short film, Mothering Sunday, is proof of her exceptional skills. Pamela is currently focused on writing novels and producing TV series and feature films, while still providing her 15 year editing expertise to writers. Nature is a common theme in her work; this is influenced by her sustainability and biodiversity research.

SCREENWRITER, PRODUCER AND FOUNDER

Wildaval Productions (2021 – current)
(wildaval.com)(website in development)

PROFESSIONAL NOVEL AND ARTICLE EDITOR

Servicescape (2008 – Current)
servicescape.com/editors/drpam
4.9/5 Review Rating (edited over 39,000)

Mobile Phone: (+64) 22 043 6987
Email: pam98k@yahoo.com
Twitter Handle: @KavalAuthorActs
63,000+ followers
IMDB: imdb.com/name/nm13227301/

Memberships:

- Weekly Writing Critique Group (since 2018)
- NZ Society of Authors
- WIFT NZ
- NZ Writers Guild
- Equity NZ
- SCBWI

PERSONAL AWARDS

*2022. Best Script/Writer, Mothering Sunday, IndieFest
*2022. Best Producer, Mothering Sunday, OTB – Only the Best International Film Awards

FILMOGRAPHY – IN DEVELOPMENT

*Getting to the Galapagos/ Animated Feature Film/ *Writer*/ 1st Draft Complete
*Living in Kikino/ TV Series/ *Writer*/ In Development

FILMOGRAPHY – PRE PRODUCTION

*The Shoebox/ Short Film/ *Writer/ Producer /* Seeking Production Funding

FILMOGRAPHY – SUBMITTED TO FILM FESTIVALS

*2023. Under Cover/ Short Film/ *Producer/ Writer*

FILMOGRAPHY – POST PRODUCTION

*Illuminati Castrati/ Short Film/ *Producer*

FILMOGRAPHY – COMPLETED AND SCREENED

*Proud Hooligan/ Short Film/ *Producer*/ 2022 / (00:10:56)

- 5 Awards and 21 Nominations/Screenings

*No Woman No Child No Cry/ Short Film/ *Producer*/ 2022 / (00:04:51)

- 1 Award and 3 Nominations (New Zealand 48 Hour Film Festival)

*Mothering Sunday/ Short Film/ *Writer/ Producer*/ 2021/ (00:07:24)

- 19 Awards and 53 Nominations/Screenings

FICTION BOOKS

• Getting to the Galapagos. Middle Grade Adventure Novel. In review.
• Rolling Tortoises. Picture Book. In review.
*Speed Dancing to Speed Dating – The Courage to Love in Different Centuries. Novel. In development.

ACADEMIC PUBLICATIONS (OVER 100 PUBLICATIONS) – SELECTED LIST

• Kaval, P. 2019. Integrated Catchment Management and Ecosystem Services: A 25 Year Overview. *Ecosystem Services*. 37:100912.
• Freire, P.D., Stimson, J.R., Schuiteman, M. Kaval, P. Garcia, J. Unda, D., Diaz, L. and Buglass, S. 2017. Charles Darwin Foundation for the Galapagos Islands: Annual Report: 2016-2017. Charles Darwin Research Center. Galapagos, Ecuador.
• Kaval, Pamela, Livia Madureira, et al. 2016. "Stated Preference Guidelines" in Riera and Signorello (eds.) Valuation of forest ecosystem services. A practical guide. Oklahoma, USA: Books2Read. Chapter 1. Second edition. ISBN: 9781533779045
• Kaval, P. and Baskaran, R. 2013. Chapter 3 - Key ideas and concepts from economics for understanding the roles and value of ecosystem services. In the book: Ecosystem Services in Agricultural and Urban Landscapes. 218p. ISBN: 978-1-4051-7008-6
• Riera, P., Signorello, G., Thiene, M., Mahieu, P-A., Navrud, S., Kaval, P., et al.. 2012. Non-Market Valuation of Forest Goods and Services: Good Practice Guidelines. *Journal of Forest Economics*. 18:259-270.
• Kaval, P., Stithou, M., and Scarpa, R. 2009. Social Values of Biodiversity Conservation for the Endangered Monk Seal and Loggerhead Turtle. *International Journal of Ecological Economics and Statistics*. 14(9):67-76.
• Kaval, P., Loomis, J., and Seidl, A. 2007. Willingness-to-pay for prescribed fire in the Colorado (USA) wildland urban interface. *Forest Policy and Economics Journal*. 9.
• Kaval, P. June 2005. Creating a mainland island and what it's worth. *Regional Economic Bulletin.* Waikato Management School. New Zealand.1:5-9.
• Kaval, P. 2004. Public Values for Restoring Natural Ecosystems. Colorado State University, Fort Collins, Colorado (USA). 129p.

Dawn Glover - Director

Location: Tuakau, Waikato, NEW ZEALAND *D.O.B: 07.01.1983*

Mobile Phone: +640221940796 ***'Equity New Zealand Member'***

Email: sunsetmarie7@gmail.com

Agent: Trio Arts

2014-Present	Artistic Director	Navi Collaborative

FILM

2022	Aria	Navi Collaborative
2021	Water's Fall	Navi Collaborative

THEATRE

2021 &2022	The Cheshire Cat's Smile	Whoa! Studios	
2021	The Cheshire Cat's Smile	Whoa! Studios	
2021	The Mad Hatters Funk	Whoa! Studios	
2020	The Mad Hatters Christmas Funk	Whoa! Studios	
2019	How Do You Like Your Eggs	Wooden Rabbit Theatre Co	
2018	Something Magical	Chocolate Lantern Theatre Co.	
2018	A Midsummer Night's Dream	Chocolate Lantern Theatre Co.	
2017	A Very Kiwi Christmas	Chocolate Lantern Theatre Co.	
2017	Dear Shel Silverstein….	Chocolate Lantern Theatre Co.	
2017	Interoception	Apricity Productions	Te Pou Theatre
2016	Alice In Onehunga	Chocolate Lantern Theatre Co	
2016	Balls	Navi Collaborative	Te Pou Theatre
2015	The Dummy	Navi Collaborative	The Basement Theatre

THEATRE - Assistant Director

2019	(on) WHATIPU	Navi Collaborative	2019 Fringe Festival
2018	The Snot Gobbler	Chocolate Lantern Theatre Co.	Te Pou Theatre
2018	The Snot Gobbler	Chocolate Lantern Theatre Co.	Uxbridge Arts & Cultural Centre
2017	Balls	Navi Collaborative	Papakura Theatre Co.
2017	The Snot Gobbler	Chocolate Lantern Theatre Co.	Te Pou Theatre

TRAINING

2007-2010	Purdue University (USA)	Master of Fine Arts
2004-2007	University of North Texas (USA)	Bachelor of Fine Arts
2001 - 2004	Midland College (USA)	Associate of Arts

Robert Pendergrast

Sound department

PO Box 9214
Waikato Mail Centre
Hamilton 3240

rpendy@gmail.com
027 276-2025

I'm a Screen & Media Studies graduate who has been working in the sound department for film and TV ever since. I am based in Hamilton & I have worked on a range of projects across the North Island, including features and short films, corporate videos and advertisements. I have experience recording sound on small projects and boom op on bigger films

I have been a part of teams competing in the 48Hours film making challenge. The teams have made it to the city finals most years. Most recently, we received a best sound nomination to the national finals.

Education

Waikato Institute of Technology - *Bachelor's Degree in Information Technology (2006)*

Waikato University - *Graduate Diploma in Screen and Media Studies (2012)*

CREDITS (partial list)

Title	Producer
From Shadow (short film)	Paper Doll Productions
What Now - Hobby Hub (TV)	Whitebait Media
Liberty 16 (advertisement)	Anthony Neazor
GnD Films (corporate video)	Contact Energy/Reload and Smoke
Raukatauri Music Therapy Centre	Liminal Pictures
Minimally Invasive (short film)	Mary Rinaldi
Blink (short film)	Space Invader Films NZ
Attitude	Angela Barlie
Waiata Anthems	Notable Pictures
In post production:	
The Tavern (feature film)	Matt Hick Media Productions
Plumley Walker Trials (Indie Feature)	Media Network TV
Last Round (short film)	Ben Corcoran
AU3 (Indie Feature)	AU3 Project Ltd

Jared Jones CV

Nationality: New Zealand
Date of Birth:14/02/1993

Email Address: omatoic@gmail.com
Phone: 0220724502
Online: www.nomadfilms.nz

Awards

Al Guilford Emerging Cinematographer award NZCS awards 2023
Gold Award NZCS awards 2023 (Short film - Worthy of Thee)
Best Cinematography **Paris International Film Festival 2022** (Worthy of Thee)
Honourable Mention Cinematography **London International Monthly Film Festival** (Mothering Sunday)
Best Cinematography at **Taupo Halloween Film Festival** 2021 (Be quiet)
Nominated Best Cinematography at **Clapperboard Golden Festival**
3rd place Best Cinematography at ISHS Film Festival 2021 for **Be Quiet**
Nominated Best Cinematography Voodoo Curse Awards for **Mothering Sunday**
Nominated Best Cinematographer at 48 Hour Film Fest 2018 for **Dear Anthony**

Recent Work History

May 2023	**To Te Wai (Short Film)** Director of Photography
May 2023	**Miles From Nowhere** Additional B cam Op/ Pickups DOP
March 2023	**Our Changing Earth - PBS Documentary (Greenland)** Additional Camera
January 2023	**Our Changing Earth - PBS Documentary (Senegal)** Additional Camera
June 2022	**Comedy Central series "Bouncers"** Director of Photography
May 2022	**Murder in the Pacific - BBC Documentary** additional Director of Photography
March 2022	Youth Horizons Documentary B camera operator
March 2022	SOS Survival commercial Director of Photography

Jared Jones CV

January 2022	Short film 'Cherry' Director of Photography
July 2021	Short Film 'Mothering Sunday' Director of Photography
June 2021	**"The Volcano" Netflix Documentary** Additional Camera
May 2021	**Jellyfish Commercial with KIMBRA** Cinematographer
May 2021	**Air New Zealand Commercial (Pick ups)** Cinematographer
May 2021	Be Quiet - Short film Cinematographer
March 2021	MeetMeats (Web commercial) Director of Photography
January 2021	Handee Hacks (web commercial) Director of Photography
January 2021	Straw Warehouse Web Commercial Director of Photography
January 2021	Shipwrecked Cam Op
January 2021	Proud Hooligan (Short Film) Director of Photography
October 2020	Loop Track (feature film) Steadicam operator
September 2020	Weed with Patrick Gower 2nd Camera Operator
August 2020	Who's in there? (Short film) Director of Photography
May 2020	Liberty 16 Commercial Director of Photography
January 2020	**Worthy of Thee (short film)** Director of Photography
August 2019	**The Tavern (Feature Film)** Director of Photography

Jared Jones CV

June 2019	Dear Anthony (Short Film) Director of Photography
June 2019	Channa Ve – Music Videos Aakhiyan Laapata Queen Director of Photography
May 2019	Beat Cop (Short film) Director of Photography
April 2019	Silence MV (Older) Director of Photography
April 2019	Point to the Sky MV (Descendants of Dinosaurs) Director of Photography
March 2019	Cravings Web Series Director of Photography (Episode 2)
January 2019	In the Rainbow Web Series 1st AC/ A Camera Op
January 2019	The Rocky Road Feature Film 1st AC/Gaffer
January 2019	Naughty Bits Web Series Gaffer
December 2018	Caged Short Film Director of Photography
November 2018	Alone short film Director of Photography
September 2018	Culpa Short Film Director of Photography
August 2018	Beneath Insula Feature Film Gaffer/1st AC
May 2018	This is Not the End of the World (Short Film) Director of Photography
April/May 2018	**Brown Boys Feature Film** Director of Photography
November 2017	Sydney Tropfest short film – “Always Spring” Director of Photography

Jared Jones CV

Technical Skills:

- Photoshop, Premiere Pro, After Effects, DaVince Resolve
- 3ds Max, Blender
- Blackmagic Cameras, Arri Alexa/Amira, Sony F5/FS7, Red Epic
- Steadicam/Gimbal/ Car mounted camerawork
- FPV drone experience/owner
- Experience with international travel
- Experience working in Arctic environments

Referees

Alex Campbell
DOP/1st ac

Tel: 021 813 304
E-mail:allegoryfilms@gmail.com

Ami Coster
Director

Tel: 027 721 1158
email: amileetaylor@yahoo.com

Hans Masoe
Director

Tel : 027 458 0405

Gal Hochman
Director

Tel : 021 025 29924
Email: galhochman@gmail.com

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Renee Diment

SCREEN ACTOR & PUBLIC SPEAKING

I am an aspiring actor with a passion for being on set and camera. I aim to work professionally within New Zealand and worldwide. I am also passionate about health and fitness and have my own fitness studio.

EXPERIENCE

SHORTLAND STREET	2022	KERRY PARKER
A2 MILK	2022	ONLINE AD
WAKAKOTAHI	2022	"TRIP HACK" AD

EDUCATION

Kacie Stetson Studios
Weekly acting course
2019-present

Actors Lab
Screen, Stunt and Voice Workshops
2020-2021

Silvia Rands – Elements of Voice
Voice Workshops
2020-2021

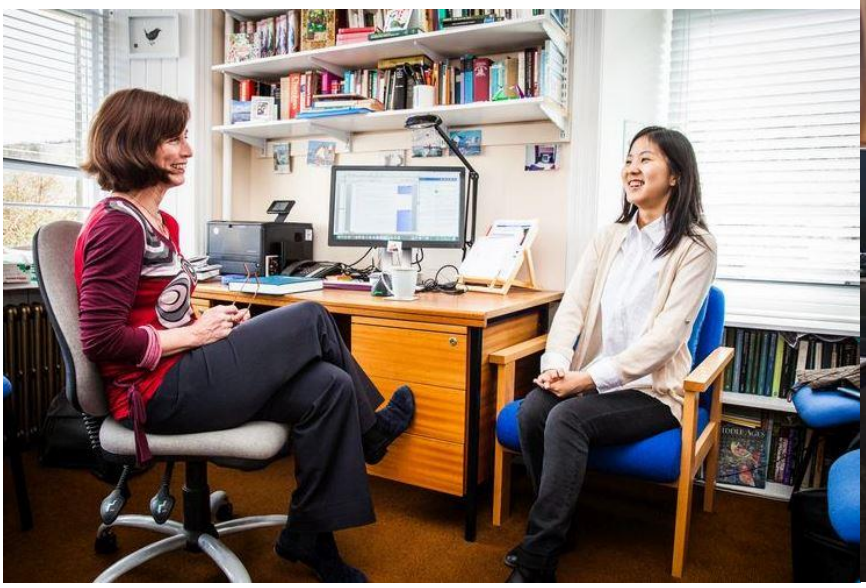
SKILLS

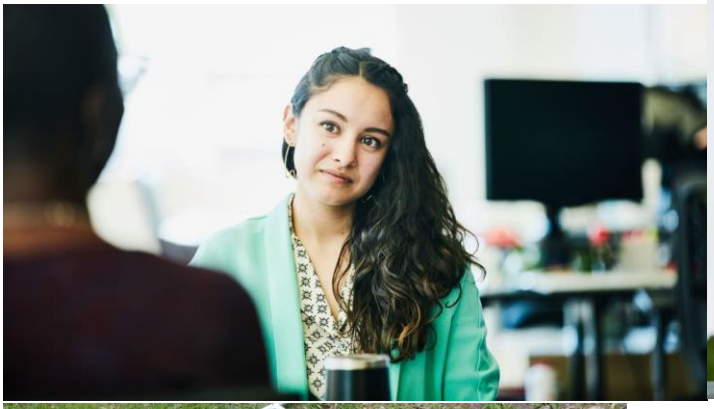
- New Zealand Accent
- Standard American Accent
- Weight Lifting
- Dance
- Boxing

CONTACT

- reneedimentphillips@gmail.com
- 027-363-3392

The Interview – Visual References





MISTY FLICKS

30 August 2023

I am writing to express my enthusiastic support for Pamela Kaval's grant application for her project titled "The Interview." This captivating short comedy revolves around a humorous misunderstanding during an interview at a local university.

Having had the privilege of knowing Pamela for a number of years, I can attest to her deep involvement within the Waikato Film Industry. Her dedication is evident through her active participation in various events, such as volunteering at the Misty Flicks Film Festival and taking a pivotal role in organizing and attending Waikato Film Hub gatherings, including the Waikato Film Hub Speed Networking Event.

Pamela's diverse contributions to short film production, ranging from producing and writing to acting, have been impressive. Notably, her 2021 creation "Mothering Sunday" garnered a remarkable 19 international film festival awards, spanning categories like producer, screenwriter, and acting accolades. This success has been a testament to her talents as well as those of her team. With five more short films produced since then, some of which are currently making waves in film festivals, Pamela has continued to push creative boundaries.

With full confidence, I anticipate Pamela's ability to steer this project towards excellence. Her unwavering dedication ensures that this endeavour will stand as a resounding testament to her artistic prowess. It's important to underscore the multifaceted benefits that this project holds for the region. It promises participants a valuable opportunity to gain hands-on experience and contribute to the creation of a remarkable film. Simultaneously, it offers local audiences the chance to bask in the splendour of art through the viewing of this film.

Following its local presentation, the project will extend its reach to national and international film festivals. This strategic move not only serves to elevate the work itself but also yields broader benefits for the Waikato Region. By casting a spotlight on the abundant talent that flourishes within the region, the project holds the potential to attract and inspire more creative individuals, ultimately fostering a thriving filmmaking community in the local area.

Sincerely,

Paige Larianova

Links to our IMDb pages and websites to see the types of films we have made in the past:

Pamela Kaval

- https://www.imdb.com/name/nm13227301/
- www.wildaval.com (under construction)

Dawn Glover

- https://www.imdb.com/name/nm1898521/?ref_=fn_al_nm_1

Robert Pendergrast

- https://www.imdb.com/name/nm8253858/?ref_=fn_al_nm_1

Jared Jones

- https://www.nomadfilms.co.nz/
- https://www.imdb.com/name/nm9281203/?ref_=fn_al_nm_2

As the project leader for 'The Interview,' I have been discussing this project with many people and organizations. Everyone seems extremely supportive:

1. I have scouted out several locations in Ngaruawahia to film 'The Interview' and have decided that the office in Nga Art will be the best location for this. I have been in contact with Laura Millward at Nga Art and she is happy to work with us to provide us with the time we need to film in their office.
2. For the local showing of the film, we have been offered several options, of which we plan to take up 2, if not all of the offers:
    a. We can show it at the Nga Art Centre in Ngaruawahia
    b. We can show it at the Regent Theatre
    c. We can show it at Misty Flicks, a local Hamilton film festival
3. There are also a variety of other national and international film festivals that we can submit our film to for even more viewers to see the film. These include, but are not limited to: Show Me Shorts, International Shorts in Australia, Sundance Film Festival, Tirana International Film Festival, Sedona International Film Festival, and Tampere Film Festival, to name a few.

THE SCREEN GUILD

Recommended Rate Guide

ASSISTANT DIRECTOR (AD) DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
1st Assistant Director	$2750 - $3200	$3200 - $3900	$3400 - $4200	$3700 - $4800	$4500 - $5500	$5500 + Neg	$950 - $1300
SUPERVISORS / COORDINATORS							
2nd Assistant Director	$1800 - $2500	$2100 - $3000	$2400 - $3100	$2700 - $3500	$3000 - $4000	$4000 - $4800	$600 - $800
GEN EXPERIENCED CREW							
2nd 2nd Assistant Director	N/A	$1800 - $2100	$1900 - $2250	$2100 - $2400	$2400 - $2700	$2700 - $3100	$550 - $650
3rd Assistant Director	$1450 - $1650	$1650 - $1900	$1750 - $1950	$1900 - $2050	$2000 - $2200	$2200 - $2500	$500 - $600
Cast Driver	$1400 - $1600	$1500 - $1650	$1500 - 1700	$1500 - $1800	$1500 - $1900	$1500 - $2000	$400 - $550
ASSISTANTS							
Set PA / Base Camp PA / Stand In / Trainee AD	$1400 - $1600	$1500 - $1700	$1500 - $1750	$1500 - $1800	$1500 - $1900	$1600 - $2000	$400 - $550

AD DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
TRAINEES							
Trainee A.D	$1250 - $1500	$1250 - $1400	$1350 - $1450	$1400 - $1600	$1400 - $1600	$1400 - $1600	$300 - $400

AD DEPARTMENT

10 December 2022

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THE SCREEN GUILD

Recommended Rate Guide

ART DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Production Designer	$2500 - $3200	$3000 - $4000	$3700 - $4700	$4400 - $NEG	$NEG	$NEG	$850 - $1200+
Supervising Art Director	N/R	N/R	N/R	N/R	$3700 - $5000	$5000 - $NEG	$850+
Construction Manager	$2000 - $2200	$2200 - $2800	$2500 - $3500	$3200 - $3750	$3600 - $4500	$4500 +	$850+
Art Director	$1800 - $2200	$2100 - $2800	$2400- $3400	$3200 - $4000	$3500 - $4000	$3600 - $4200	$700+
On Set Art Director	$1800 - $2200	$2100 - $2800	$2400- $3400	$3200 - $4000	$3500 - $4000	$3600 - $4200	$700+
Motion Graphics Manager	$1800 - $2000	$2000 - $2500	$2300 - $2700	$2500 - $3000	$2500 - $3000	$3000 +	$600 - $750
SUPERVISORS / COORDINATORS							
Armourer	$2000 - $2500	$2000 - $2500	$2300 - $2700	$2500 - $3000	$3000 - $4500	$3000 - $4500	$750 - $900
Props Master	$1800 - $2000	$2000 - $2500	$2700 - $3300	$3200 - $3600	$3400 - $4000	$3500 - $4500	$600 - $850
Construction Supervisor	N/R	N/R	N/R	N/R	$3500 - $4000	$4000+	$800 +
HOD Plaster	$2200 - $2800	$2200 - $2800	$2700 - $3300	$2700 - $3300	$3000 - $3500	$3300 - $3900	$750 - $900

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
SUPERVISORS / COORDINATORS							
HOD Paint	$2200 - $2800	$2200 - $2800	$2500 - $3000	$2700 - $3300	$3000 - $3500	$3300 - $3900	$750 - $900
HOD Greens	$2200 - $2800	$2200 - $2800	$2500 - $3000	$2700 - $3300	$3000 - $3500	$3300 - $3900	$750 - $900
HOD Fabrication	$2200 - $2800	$2200 - $2800	$2500 - $3000	$2700 - $3300	$3000 - $3500	$3300 - $3900	$750 - $900
Head Greensman	$1700 - $2100	$1900 - $2500	$2400 - $3000	$2900 - $3300	$2800 - $3400	$3000 - $3600	$600 - $700
Construction Foreman	$1700 - $2000	$1900 - $2450	$2400 - $3000	$2800 - $3300	$2800 - $3300	$3000 - $3600	$600 - $700
Head Steel Fabricator	$1900 - $2100	$2000 - $2700	$2700 - $3000	$2700 - $3000	$2700 - $3200	$2900 - $3500	$600 - $700
Art Department Coordinator	$1800 - $2200	$2200 - $2500	$2300 - $2700	$2500 - $3000	$2700 - $3300	$2700 - $3300	$700 +
Construction Coordinator	N/R	N/R	$2000 - $2500	$2100- $2700	$2200 - $2800	$2300 - $2900	$550 - $700
Storeroom Manager	$1800 - $2000	$2000 - $2500	$2200 - $2600	$2500 - $2700	$2500 - $3000	$2700 - $3000	$600 - $700
Sup. Props Fabricator	$2000 - $2400	$2000 - $2400	$2100 - $2700	$2400 - $3000	$2400 - $3000	$2400 - $3000	$550 - $700
Greens Foreman	$1800 - $2000	$2000 - $2500	$2200 - $2700	$2500 - $2850	$2500 - $2850	$2500 - $3000	$600 - $700
Scenic Foreman	$1800 - $2000	$2000 - $2500	$2500 - $3000	$2500 - $3000	$2500 - $3000	$3000 +	$600 - $700
Set Dec Head of Fabrication	$1900 - $2250	$2100 - $2500	$2300 - $2800	$2500 - $2900	$2700 - $3200	$3000.00+	$700+
GEN EXPERIENCED CREW							
Senior Set Designer	$1800 - $2250	$2200 - $2500	$2350 - $2850	$2600- $3200	$2900 - $3700	$3200 - $4000 +	$700+
Set Designer	$1800 - $2250	$2200 - $2500	$2300 - $2600	$2500- $2800	$2500 - $3100	$2900 - $3500	$550+
Set Decorator	$1800 - $2100	$2000 - $2500	$2300 - $2900	$2500 - $3000	$2700 - $3200	$3100+	$600 - $850
Scenic Artist	$2000 - $2700	$2000 - $2700	$2200 - $2900	$2700 - $3300	$2850 - $3450	$3000 - $3600	$450 +
Prac Lighting Head Tech	$1800 - $2200	$2200 - $2700	$2500 - $3000	$2700 - $3300	$2700 - $3300	$3000 - $3600	$600 - $700
Props Standby	$1800 - $1900	$1900 - $2200	$2000 - $2500	$2300 - $2800	$2600 - $3000	$2800 - $3500	$450 - $650
Props Designer	$1800 - $2200	$1850 - $2400	$2000 - $2500	$2400 - $2700	$2500 - $3000	$2700 - $3500	$500 - $600
Concept Artist (off site)	$1700 - $2000	$1900 - $2300	$2200 - $2650	$2500 - $3300	$2700 - $3600	$2700 - $3600	$600 - $800
Graphic Designer	$1700 - $2000	$1900 - $2500	$2400 - $2900	$2400 - $2900	$2500 - $3000	$2700 - $3300	$600 - $700
Workshop Joiner	$2400 - $3000	$2400 - $3000	$2700 - $3150	$3000 - $3300	$3000 - $3300	$3000 - $3300	$450 +

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Senior Electrical Tech	$1900 - $2100	$2100 - $2600	$2400 - $2850	$2700 - $3000	$2800 - $3100	$3000 - $3300	$450 +
Leading Hand	$2400 - $3000	$2400 - $3000	$2400 - $3000	$2700 - $3300	$2700 - $3300	$2700 - $3300	$450 +
On Set Carpenter	$2400 - $2700	$2400 - $2700	$2500 - $2900	$2700 - $3000	$2700 - $3300	$2700 - $3300	$450 +
Set Builder	$2400 - $3000	$2400 - $3000	$2600 - $3100	$2700 - $3300	$2700 - $3300	$2700 - $3300	$450 +
Props Carpenter	$2000 - $2600	$2000 - $2600	$2400 - $2850	$2700 - $3000	$2700 - $3000	$2700 - $3200	$450 +
Prop Maker	$1900 - $2400	$1900 - $2400	$2200 - $2850	$2500 - $3200	$2500 - $3200	$2500 - $3200	$450 +
Standby Painter	$1600 - $2000	$1900 - $2200	$2100 - $2500	$2400 - $2700	$2500 - $3000	$2500 - $3000	$450 +
Greens Arborist	$1600 - $1700	$1900 - $2100	$2000 - $2500	$2100 - $2700	$2400 - $3000	$2500 - $3200	$450 +
Food Stylist	as daily	as daily	as daily	as daily	as daily	as daily	$550 +
Scenic Painter	$1600 - $1700	$1900 - $2100	$2000 - $2500	$2100 - $2700	$2400 - $3000	$2500 - $3200	$450 +
Onset Set Dresser	$1800 - $2000	$2000 - $2500	$2300 - $2800	$2500 - $3000	$2500 - $3000	$3000 +	$500 - $700
Set Dec Carpenter	$1900 - $2100	$2100 - $2600	$2400 - $2850	$2700 - $3000	$2700 - $3200	$3000 +	$600
Carpenter	$2400 - $2700	$2400 - $2700	$2400 - $2700	$2500 - $2750	$2700 - $3000	$2700 - $3000	$450 +
Props Co-ordinator	$2100 - $2700	$2100 - $2700	$2400 - $2850	$2700 - $3000	$2700 - $3000	$2700 - $3000	$600 +
Set Dec Rigger	$1800 - $2000	$2000 - $2500	$2200 - $2550	$2500 - $2700	$2700 - $3000	$2700 - $3000	$550 - $650
Drapes Master	$1800 - $2100	$2000 - $2500	$2200 - $2750	$2400 - $3000	$2400 - $3000	$2700 - $3000	$550 - $650
Set Dec Painter	$1900 - $2100	$2100 - $2600	$2200 - $2500	$2400 - $2700	$2500 - $3000	$2700 - $3000	$600
Set Dec Fabricator	$1800 - $2000	$1850 - $2300	$2000 - $2400	$2300 - $2600	$2400 - $2900	$2700 - $3000	$550 - $650
Set Dec Textiles	$1800 - $2000	$2000 - $2500	$2250 - $2500	$2400 - $2700	$2600 - $2800	$2700 - $3000	$550 - $650
Key Set Dresser	$1900 - $2100	$2100 - $2500	$2300 - $2650	$2500 - $2900	$2500 - $3000	$2500 - $3000	$450 +
Set Dec Buyer	$1600 - $1900	$1800 - $2100	$2000 - $2600	$2500 - $3000	$2500 - $3000	$2500 - $3000	$450 - $650
Onset Greensman	$1600 - $1700	$1900 - $2100	$2000 - $2400	$2100 - $2700	$2200 - $2600	$2400 - $3000	$450 +
On Set Screens Technician	$1600 - $1700	$1900 - $2100	$2000 - $2300	$2100 - $2700	$2400 - $2900	$2400 - $3000	$450 +
Props Buyer	$1600 - $1700	$1900 - $2100	$2000 - $2300	$2100 - $2400	$2100 - $2400	$2400 - $3000	$450 +

ART DEPARTMENT

10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Scenic Lead Hand	$1700 - $2100	$2000 - $2400	$2400 - $2800	$2600 - $3000	$2600 - $3000	$2600 - $3000	$500 +
Vehicle Wrangler	$1800 - $2200	$2000 - $2400	$2200 - $2650	$2500 - $2900	$2500 - $2900	$2900+	$500 - $700
Animal Wrangler	$1800 - $2000	$2000 - $2500	$2300 - $2800	$2500 - $3000	$2500 - $3000	$3000	$600 - $700
Greensman	$1600 - $1700	$1900 - $2100	$2000 - $2300	$2100 - $2400	$2200 - $2600	$2400 - $2700	$450 +
Plaster Lead Hand	$1700 - $2000	$1800 - $2200	$2000 - $2400	$2000 - $2600	$2000 - $2600	$2100 - $2700	$450 - $500
Model Maker (rate entries needed)	$0000 - $0000	$0000 - $0000	$0000 - $0000	$0000 - $0000	$0000 - $0000	$0000 - $0000	$0000 - $0000
Swing Gang	$1600 - $1700	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2200 - $2600	$2200 - $2600	$400 - $550
Painter	$1700 - $2000	$1800 - $2200	$1900 - $2350	$2000 - $2600	$2000 - $2600	$2000 - $2600	$400 - $550
Plasterer	$1700 - $2000	$1800 - $2200	$1900 - $2300	$2000 - $2400	$2100 - $2600	$2200 - $2600	$400 - $550
Set Deck Truck Driver	$1800 - $2100	$1800 - $2100	$1900 - $2150	$2000 - $2300	$2100 - $2400	$2100 - $2400	$400 - $540
Brush/Plaster Hand	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $450
ASSISTANTS							
Assistant Art Director	$1700 - $1800	$1800 - $2200	$2000 - $2250	$2100 - $2400	$2400 - $2700	$2500 - $3200	$600 - $700
Assistant Props Master	$1800 - $2100	$2100 - $2400	$2300 - $2750	$2600 - $3000	$2600 - $3000	$2600 - $3000	$550 +
Graphic Assistant	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2100 - $2400	$2200 - $2600	$2500 - $2700	$450 +
Art Dept Assistant / Clearances.	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450+
Assistant Set Decoarator	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450
Trade Assist / Construction Support	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Truck Driver / Trade Assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Assist Plasterer	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450
Assist Props Buyer	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Standby Props Assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Props Finisher/ Props Assist	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450
Assistant Model Maker	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Casual Props Assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Scenic Brush Hand	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $450
Set Dec Buyers Assist	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $450
Assistant Drapes Master	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $400
Set Dec Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $400
Vehicle Wrangler Assist	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $400
Animal Wrangler Assist	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $400
Swing Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $1900	$1700 - $2000	$300 - $400
Set Dec Painter assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Greens Assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Scenic Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $450
RUNNERS							
Art Dept Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
Construction Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
Prac Lighting Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
Set Dec Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
TRAINEES							
Art Trainee	$1250 - $1500	$1250 - $1500	$1300 - $1550	$1300 - $1600	$1300 - $1600	$1350 - $1600	$300 - $400

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Recommended Rate Guide

CAMERA DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

DAILY RATES

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Main Unit Cinematographer	$900+	$1250+	$1500+	$1500+	by negotiation	by negotiation	$2000 - $3500+
2nd Unit Cinematographer	$850+	$1100+	$1350+	$1350+	by negotiation	by negotiation	$1500 - $3000+
A Camera Operator	$800+	$900+	$1100+	$1200+	$1300+	$1500+	$1200+
Steadicam Operator	$800+	$900+	$1100+	$1200+	$1300+	$1500+	$1200+
Additional Camera Op (B/C/D)	$750+	$800+	$1000+	$1150+	$1300+	$1400+	$1000+
SUPERVISORS / COORDINATORS							
1st AC / Focus Puller (Daily)	$500 - $600 +	$550 - $650 +	$600 - $700 +	$600 - $700 +	$650 - $750 +	$750 - $850 +	$800 - $900 +
GEN EXPERIENCED CREW							
2nd AC / Clapper Loader	$350 - $450 +	$400 - $500 +	$450 - $550 +	$500 - $600	$500 - $600 +	$550 - $650 +	$600 - $700 +
Truck/Film Loader	$250 - $350 +	$250 - $350 +	$300 - $450 +	$300 - $450 +	$350 - $500 +	$400 - $550 +	$450 - $550 +

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Gimbal Technician	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Gimbal Operator	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Phantom Technician	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
3D Rig Technician	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Stereographer	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Underwater Director of Photography	$800+	$900+	$1000+	$1100+	by negotiation	by negotiation	by negotiation
Aerial Director of Photography	$800+	$900+	$1000+	$1100+	by negotiation	by negotiation	by negotiation
Underwater Camera Operator	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Motion Control Operator	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Motion Control Technician	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
CCU Operator	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Videographer	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
OB / Live Sports Camera Operators	$550 - $650+	N/A	N/A	N/A	N/A	N/A	$550 - $650+
Studio / Pedestal Camera Operators	$525 - $575+	N/A	N/A	N/A	N/A	N/A	$525 - $575+
ENG / News Gathering Camera Operators	$525 - $575+	N/A	N/A	N/A	N/A	N/A	$525 - $575+
Jib / Grip Operators	$550 - $700+	N/A	N/A	N/A	N/A	N/A	$550 - $700+
Reality TV Camera Operators	$650 - $750+	N/A	N/A	N/A	N/A	N/A	$650 - $750+
Cable Runners	$250 - $300+	N/A	N/A	N/A	N/A	N/A	$250 - $300+
ASSISTANTS							
Motion Control Assistant	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
TRAINEES							
Camera Trainee	$250 - $350 +	$250 - $350 +	$300 - $400 +	$300 - $400 +	$350 - $400 +	$350 - $400 +	$350 - $450 +

CAMERA DEPARTMENT

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WEEKLY RATES

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Main Unit Cinematographer	$4000+	$5500+	$7000+	$8000+	by negotiation	by negotiation	see Daily Rate above
2nd Unit Cinematographer	$3750+	$4400+	$6000+	$7000+	by negotiation	by negotiation	see Daily Rate above
A Camera Operator	$3200+	$3800+	$4500+	$5000+	$5500+	$6500+	see Daily Rate above
SUPERVISORS / COORDINATORS							
1st AC / Focus Puller	$2500 - $3250 +	$2750 - $3250 +	$3000 - $3500 +	$3400 - $3600 +	$3400 - $3750 +	$3500 - $4000 +	see Daily Rate above
GEN EXPERIENCED CREW							
2nd AC / Clapper Loader	$1750 - $2250 +	$2000 - $2500 +	$2250 - $2750 +	$2250 - $2750 +	$2500 - $3000 +	$2750 - $3250 +	see Daily Rate above
Truck/Film Loader	$1250 - $1750 +	$1250 - $1750 +	$1400 - $1800	$1500 - $2000 +	$1500 - $2000 +	$1500 - $2000 +	see Daily Rate above
TRAINEES							
Camera Trainee	$1250 - $1500+	$1250 - $1500+	$1250 - $1750 +	$1250 - $1750 +	$1250 - $1750 +	$1250 - $1750 +	$250 - $450 +

CAMERA DEPARTMENT
10 December 2022

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THE SCREEN GUILD

Recommended Rate Guide

COSTUME DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Costume Designer	$2000 - $2500	$2500 - $3500	$3000 - $4500	$3500 - $5500	$4500 - $5500+	$5500 - $NEG	$750 - $1200+
Assistant Costume Designer	$1800 - $2200	$2200 - $2600	$2600 - $3000	$3000 - $3800	$3000 - $3800	$3500 - $4500	$600 - $750
TVC - Costume Stylist	N/A	N/A	N/A	N/A	N/A	N/A	$750 - $1000
SUPERVISORS / COORDINATORS							
Costume Supervisor	$1800 - $2200	$2200 - $2500	$2400 - $2700	$2600 - $3000	$3500 - $4000	$4000.00 +	N/A
Onset Costume Supervisor	N/A	N/A	$2300 - $2600	$2500 - $3000	$2800 - $3400	$3000 - $3600	$600 - $750
Costume Workroom Supervisor	$1800 - $2000	$2000 - $2200	$2100 - $2500	$2300 - $2600	$2500 - $3000	$2700 - $3500	N/A
Textile Supervisor	$1800 - $2000	$2000 - $2200	$2250 - $2600	$2250 - $2600	$2500 - $3000	$2700 - $3500	N/A
Costume Breakdown Supervisor	$1800 - $2000	$2000 - $2200	$2250 - $2600	$2250 - $2600	$2500 - $3000	$2700 - $3500	N/A
Background / Extras Costume Supervisor	$1800 - $2000	$2000 - $2200	$2200 - $2600	$2500 - $2850	$2550 - $3000	$2700 - $3500	$550 - $650

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Costume Props Supervisor	$1800 - $2000	$2000 - $2200	$2200 - $2600	$2500 - $2850	$2550 - $3000	$2700 - $3500	N/A
Costume Coordinator	N/A	N/A	$2250 - $2600	$2250 - $2600	$2500 - $3000	$2800 - $3500	$500 - $700
Offset Costume Coordinator	$1700 - $2000	$1850 - $2000	$2250 - $2600	$2250 - $2600	$2500 - $3000	$2800 - $3500	$500 - $700
Background / Extras Costume Coordinator	N/A	N/A	$2000 - $2200	$2000 - $2200	$2100 - 2500	$2500 - $2800	N/A
GEN EXPERIENCED CREW							
Costume Illustrator	N/A	$2200 - $2500	$2350 - $2700	$2500 - $3000	$2500 - $3000	$2900 - $3500	$600 - $800
Key Costume Standby	$1800 - $1900	$1900 - $2200	$2100 - $2650	$2500 - $2800	$2600 - $3000	$2800 - $3500	$450 - $650
Head Pattern Cutter	$1600 - $1800	$2300 - $2700	$2300 - $2700	$2500 - $2700	$2500 - $2700	$2700 - $3500	$500 - $600
Costume Milliner	N/A	N/A	$2250 - $2700	$2250 - $2700	$2300 - $2700	$2700 - $3500	$450 - $500
Costume Barding Maker	N/A	N/A	$1750 - $2000	$1750 - $2000	$1750 - $2000	$2000 - $3500	$350 - $400
Costume Props Maker/Moulder	$1500 - $1800	$1800 - $2000	$1900 - $2300	$2000 - $2500	$2600 - $3000	$2600 - $3000	$500 - $650
Costume Buyer	$1500 - $1800	$1800 - $2000	$1900 - $2300	$2000 - $2500	$2500 - $3000	$2500 - $3000	$450 - $650
Costume Armour Fabricator	N/A	N/A	$1900 - $2300	$1900 - $2300	$2500 - $3000	$2500 - $3000	$500 - $600
Costume Jeweller	N/A	N/A	$2000 - $2500	$2000 - $2500	$2200 - $3000	$2500 - $3000	$500 - $650
Military Costume Specialist	N/A	N/A	$2500 - $2800	$2500 - $2800	$2500 - $2800	$2500 - $2800	$400 - $600
Onset Costume Armourer	N/A	N/A	$1900 - $2500	$1900 - $2500	$2200 - $2800	$2200 - $2800	$450 - $650
Costume Dresser	$1400 - $1600	$1800 - $2000	$1900 - $2300	$2300 - $2500	$2300 - $2500	$2500 - $2750	$550 - $600
Costume Standby	$1750 - $1900	$1700 - $2000	$1900 - $2300	$2000 - $2500	$2300 - $2600	$2300 - $2600	$400 - $550
Background / Key Extras Costume Standby	$1500 - $1800	$1800 - $2000	$1900 - $2200	$2000 - $2300	$2400 - $2600	$2400 - $2600	$500 - $650
Background / Extras Stylist	$1500 - $1850	$1800 - $2000	$1900 - $2150	$2000 - $2300	$2200 - $2600	$2300 - $2600	$500 - $650
Head Machinist	$1800 - $2200	$1800 - $2200	$1900 - $2350	$2000 - $2600	$2000 - $2600	$2000 - $2600	$450 - $550
Costume Leatherworker	N/A	N/A	$1900 - $2300	$1900 - $2300	$2300 - $2600	$2300 - $2600	$500 - $650
Pattern Cutter	$1700 - $1800	$1900 - $2000	$2000 - $2300	$2200 - $2400	$2100 - $2500	$2300 - $2500	$450 - $600
Costume Graphics Artist	$1600 - $1750	$1800 - $2100	$2000 - $2250	$2000 - $2250	$2000 - $2500	$2250 - $2500	$600 - $650
Textile Artist	$1500 - $1800	$1800 - $2000	$1900 - $2300	$1900 - $2300	$2100 - $2500	$2100 - $2500	$350 - $500

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Breakdown Artist	$1500 - $1800	$1800 - $2000	$1900 - $2300	$1900 - $2300	$2000 - $2500	$2000 - $2500	$350 - $500
Costume Knitter	N/A	N/A	$2000 - $2300	$2000 - $2500	$2000 - $2500	$2000 - $2500	$400 - $500
Machinist	$1700 - $1800	$1700 - $1800	$1800 - $2200	$2000 - $2400	$2000 - $2400	$2000 - $2400	$400 - $500
Background / Extras Costume Dresser / Standby	$1500 - $1800	$1750 - $1900	$1800 - $2000	$2000 - $2300	$2000 - $2300	$2000 - $2400	$500 - $650
Costume Hand Finisher	N/A	N/A	$1600 - $1800	$1600 - $1800	$1800 - $2000	$1800 - $2000	$350 - $450
Costume Embroiderer	N/A	N/A	$1600 - $1800	$1600 - $1800	$1800 - $2000	$1800 - $2000	$350 - $450
ASSISTANTS							
Assistant Costume Coordinator / Supervisor	N/A	N/A	$1800 - $2000	$2000 - $2200	$2100 - $2500	$2500 - $2800	N/A
Lead Daily Assistant	$1500 - $1800	$1750 - $2000	$1800 - $2000	$1800 - $2000	$2000 - $2500	$2000 - $2500	$400 - $550
Costume Design Assistant	N/A	N/A	$1800 - $2000	$1800 - $2200	$1900 - $2300	$2000 - $2500	$450 - $550
Costume Props Assistant	$1500 - $1800	$1600 - $1900	$1700 - $2100	$1700 - $2100	$1800 - $2200	$1900 - $2200	$450 - $650
Assistant Costume Buyer	$1350 - $1700	$1500 - $1850	$1800 - $2200	$2000 - $2400	$2000 - $2400	$2000 - $2400	$400 - $550
Costume Digital Assisitant	N/A	N/A	N/A	N/A	$1700 - $2100	$1700 - $2100	$400 - $550
Costume Clearance Assistant	N/A	N/A	N/A	N/A	$1700 - $2100	$1700 - $2100	$400 - $550
Costume Jeweller Assistant	N/A	N/A	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$350 - $450
Costume Milliner Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Textile Assistant	$1350 - $1500	$1500 - $1700	$1600 - $2050	$1700 - $2100	$1700 - $2100	$1700 - $2100	$250 - $400
Breakdown Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Workroom Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Extras Daily Assistant	$1250 - $1750	$1700 - $1800	$1750 - $1900	$1750 - $1900	$1800 - $2200	$1800 - $2200	$350 - $450
Costume Standby Assistant	$1250 - $1400	$1400 - $1800	$1400 - $1800	$1750 - $2000	$1800 - $2200	$1800 - $2200	$350 - $450
Background / Extras Costume Assistant	$1250 - $1400	$1400 - $1800	$1550 - $1900	$1750 - $2000	$1800 - $2200	$1800 - $2200	$350 - $450
Costume Props Junior Assistant	$1250 - $1550	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $1900	$1750 - $2000	$350 - $400
Junior Buyer	$1250 - $1400	$1400 - $1700	$1400 - $1700	$1500 - $1800	$1500 - $1800	$1500 - $1800	$350 - $450
TVC - Costume Stylist Assistant	N/R	N/R	N/R	N/R	N/R	N/R	$350 - $650

COSTUME DEPARTMENT

10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
RUNNERS							
Costume Runner	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$300 - $350
TRAINEES							
Costume Assistant Entry - Qualified	$1250 - $1350	$1350 - $1400	$1400 - $1500	$1400 - $1500	$1400 - $1500	$1400 - $1500	$350 - $450
Onset Costume Assistant Entry	$1250 - $1300	$1250 - $1300	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1250 - $1500	$300 - $450
Costume Trainee - Unqualified	$1250 - $1300	$1250 - $1300	$1250 - $1300	$1250 - $1300	$1250 - $1300	$1250 - $1300	$250 - $350
COMBOS							
SMALL DRAMA/TVC - Makeup & Costume Stylist/Design Combo	$2500 - $3000	$3000 - $4000	N/A	N/A	N/A	N/A	$750 - $1000
SMALL DRAMA/TVC - Makeup & Costume Combo Technician	$2000 - $2500	$2500 - $3200	N/A	N/A	N/A	N/A	$700 - $900
SMALL DRAMA/TVC - Makeup & Costume Combo Assistant	$1800 - $2200	$2200 - $2900	N/A	N/A	N/A	N/A	$500 - $700

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Recommended Rate Guide

DIT / VIDEO DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
DATA - Dailies Producer	$2500 - $2750	$2750 - $3000	$2900 - $3150	$3000 - $3250	$3250 - $3500	$3250 - $3500	$600 - $750
SUPERVISORS / COORDINATORS							
DATA - Dailies Colourist	$2500 - $2750	$2750 - $3000	$2900 - $3150	$3000 - $3250	$3250 - $3500	$3500 - $3750	$650 - $800
DIT - Onset DIT	$2500 - $2750	$2500 - $2750	$2650 - $2850	$2750 - $3000	$3000 - $3250	$3250 - $3500	$600 - $750
VID - Video Playback Operator	$2500 - $2750	$2500 - $2750	$2650 - $2850	$2750 - $3000	$3000 - $3250	$3250 - $3500	$600 - $750
Streaming Operator	$2500 - $2750	$2500 - $2750	$2650 - $2850	$2750 - $3000	$3000 - $3250	$3250 - $3500	$600 - $750
GEN EXPERIENCED CREW							
DATA - Data Manager	$2250 - $2500	$2250 - $2500	$2400 - $2600	$2500 - $2750	$2750 - $3000	$3000 - $3250	$550 - $700
DATA - Data Coordinator	$1750 - $2250	$2250 - $2500	$2250 - $2500	$2250 - $2500	$2500 - $2750	$2750 - $3000	$450 - $600
DIT - Offset DIT	$2250 - $2500	$2250 - $2500	$2400 - $2600	$2500 - $2750	$2750 - $3000	$3000 - $3250	$550 - $700

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
DIT - Offset DIT	$2250 - $2500	$2250 - $2500	$2400 - $2600	$2500 - $2750	$2750 - $3000	$3000 - $3250	$550 - $700
DATA - Data Wrangler	$1750 - $2250	$2250 - $2500	$2250 - $2500	$2250 - $2500	$2500 - $2750	$2750 - $3000	$450 - $600
DIT - DIT Utility	$1500 - $1750	$1500 - $1750	$1600 - $1850	$1750 - $2000	$2000 - $2250	$2000 - $2500	$400 - $500
VID - Video Playback Utility	$1500 - $1750	$1500 - $1750	$1600 - $1850	$1750 - $2000	$2000 - $2250	$2000 - $2500	$400 - $500
ASSISTANTS							
DIT - DIT Assistant	$1250 - $1500	$1250 - $1500	$1400 - $1600	$1500 - $1750	$1750 - $2000	$1750 - $2250	$350 - $450
VID - Video Playback Assistant	$1250 - $1500	$1250 - $1500	$1400 - $1600	$1500 - $1750	$1750 - $2000	$1750 - $2250	$350 - $450
Streaming Assistant	$1250 - $1500	$1250 - $1500	$1400 - $1600	$1500 - $1750	$1750 - $2000	$1750 - $2250	$350 - $450
VID - Cable Wrangler	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1500 - $1750	$1750 - $2000	$250 - $350
TRAINEES							
VID - Video Playback Trainee	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1500 - $1750	$1750 - $2000	$250 - $350

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Recommended Rate Guide

GRIP DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Key Grip	$2500 - $2800	$2600 - $3100	$2900 - $3300	$3200 - $4000	$3500 - $4000	$3700 - $4400	$750 - $850
Key Rigging Grip	$2200 - $2500	$2200 - $2700	$2700 - $3200	$3200 - $3800	$3400 - $4000	$3700 - $4400	$700 - $800
SUPERVISORS / COORDINATORS							
Best Boy/ Girl (on set & off)	$2100 - $2500	$2200 - $2600	$2600 - $3100	$2900 - $3500	$3000 - $3500	$3300 - $3700	$600 - $700
Rigging Best Boy Grip	$2100 - $2300	$2200 - $2600	$2600 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $700
GEN EXPERIENCED CREW							
A Dolly Grip	$2000 - $2400	$2000 - $2400	$2200 - $3000	$2600 - $3500	$2600 - $3500	$3500 - $3600	$550 - $650
Crane Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3500 - $3600	$550 - $650
Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$2800 - $3600	$550 - $650
Techno Dolly Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3000 - $3600	$550 - $650

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Tracking Vehicle Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3000 - $3600	$550 - $650
Russian Arm Technician	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3000 - $3600	$550 - $650
Motion Control Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3000 - $3600	$550 - $650
B Dolly Grip	$1900 - $2300	$1900 - $2300	$2000 - $2550	$2250 - $2700	$2500 - $2900	$2900 - $3500	$550 - $650
Remote Head Technician	$1900 - $2300	$1900 - $2300	$2000 - $2550	$2250 - $2700	$2500 - $2900	$2700 - $3500	$550 - $650
Crane Technician	$1900 - $2300	$1900 - $2300	$2000 - $2550	$2250 - $2700	$2500 - $2900	$2700 - $3500	$550 - $650
Rigging Lead Hand	$1900 - $2300	$1900 - $2300	$2000 - $2550	$2250 - $2700	$2500 - $3000	$3000 - $3500	$550 - $650
Rigging Grip	$1800 - $2200	$1800 - $2200	$2000 - $2250	$2150 - $2500	$2300 - $2900	$2900 - $3300	$550 - $650
Tracking vehicle driver	$1800 - $2200	$1800 - $2200	$2000 - $2250	$2150 - $2500	$2300 - $2900	$2900 - $3300	$550 - $650
Russian Arm Driver	$1800 - $2200	$1800 - $2200	$2000 - $2250	$2150 - $2500	$2300 - $2900	$2900 - $3300	$550 - $650
Russian Arm Operator	$1800 - $2200	$1800 - $2200	$2000 - $2250	$2150 - $2500	$2300 - $2900	$2900 - $3300	$550 - $650
ROLES TO BE CATEGORISED							
Key Production Rigging Grip							
Production Rigger 1							
Production Rigger 2							
Company Grip							
ASSISTANTS							
Grip Assistant	$1400 - $1600	$1500 - $1700	$1600 - $1700	$1650 - $1800	$1700 - $1900	$1800 - $2200	$450 - $550
Rigging Asst	$1400 - $1600	$1500 - $1700	$1600 - $1700	$1650 - $1800	$1700 - $1900	$1700 - $1900	$450 - $550
TRAINEES							
Trainee Grip	$1250 - $1500	$1250 - $1500	$1300 - $1550	$1350 - $1600	$1300 - $1600	$1500 - $1800	$300 - $400
Techno Dolly Trainee	$1250 - $1500	$1250 - $1500	$1300 - $1550	$1300 - $1600	$1300 - $1600	$1350 - $1600	$300 - $400
Rigging Grip Trainee	$1250 - $1500	$1250 - $1500	$1300 - $1550	$1300 - $1600	$1300 - $1600	$1300 - $1600	$300 - $400

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Recommended Rate Guide

LIGHTING DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Gaffer	$2600 - $2800	$2800 - $3200	$3100 - $3450	$3300 - $3800	$3400 - $4000	$3700 - $4400	$750 - $900
Rigging Gaffer	$2600 - $2800	$2800 - $3200	$3100 - $3450	$3200 - $3800	$3400 - $4000	$3700 - $4400	$750 - $900
SUPERVISORS / COORDINATORS							
Best Boy Onset	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750
Best Boy Offset	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750
Rigging Best Boy	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750
Lighting Coordinator	$2000 - $2400	$2100 - $2500	$2400 - $2800	$2600 - $3000	$2900 - $3300	$3100 - $3500	$550 - $700
GEN EXPERIENCED CREW							
Lighting Console Operator	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750
Rigging Lighting Console Operator	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Senior Lighting Technician	$2000 - $2400	$2100 - $2500	$2400 - $2800	$2600 - $3000	$2900 - $3300	$3100 - $3500	$550 - $700
Lighting Electrician (Sparkie)	$2000 - $2400	$2100 - $2500	$2400 - $2800	$2600 - $3000	$2900 - $3300	$3100 - $3500	$550 - $700
Rigging Electrician (Sparkie)	$2000 - $2400	$2100 - $2500	$2400 - $2800	$2600 - $3000	$2900 - $3300	$3100 - $3500	$600 - $700
DMX Tech	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Lighting Technician	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Rigging DMX Tech	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Generator Operator	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Rigging Leading Hand	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Rigging CAD Draughtsperson	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$500 - $650
Lamp Operator	$1800 - $2200	$2000 - $2400	$2300 - $2500	$2200 - $2600	$2400 - $2800	$2400 - $2800	$500 - $650
Rigging Electric	$1800 - $2200	$2000 - $2400	$2300 - $2500	$2200 - $2600	$2400 - $2800	$2400 - $2800	$550 - $650
ASSISTANTS							
Lighting Assistant	$1500 - $1900	$1800 - $2200	$2000 - $2200	$2000 - $2400	$2100 - $2500	$2200 - $2600	$450 - $550
RUNNERS							
Lighting Runner	$1250 - $1600	$1300 - $1700	$1400 - $1800	$1400 - $1900	$1500 - $2000	$1500 - $2000	$300 - $400
TRAINEES							
Lighting Trainee	N/A	$1250 - $1500	$1300 - $1550	$1300 - $1600	$1300 - $1700	$1400 - $1900	N/A

LIGHTING DEPARTMENT

10 December 2022

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Recommended Rate Guide

LOCATION DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Supervising Location Manager	$4000 - $5000	$4000 - $5000	$4000 - $5000	$4000 - $5000	$4000 - $6000	$4000 - $6000	$800 - $1000
Off-Set Location Manager	$3500 - $4250	$3500 - $4250	$3500 - $4250	$3500 - $4250	$3500 - $4500	$3500 - $4500	$700 - $850
On-Set Location Manager	$3500 - $4250	$3500 - $4250	$3500 - $4250	$3500 - $4250	$3500 - $4500	$3500 - $4500	$700 - $850
Key Location Scout	$3500 - $4250	$3500 - $4250	$3,500 - $4250	$3,500 - $4250	$3500 - $4500	$3500 - $4500	$700 - $850
Studio Manager	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$680 - $720
Studio Night Manager	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$680 - $720
SUPERVISORS / COORDINATORS							
Supervising Location Coordinator	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2750	$2250 - $2750	$450 - $550
Location Scout Co-ordinator	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2750	$2250 - $2750	$450 - $550
Location Managers Coordinator	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2750	$2250 - $2750	$450 - $550

LOCATION DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Supervising Location Manager Assistant	$2000 - $2100	$2000 - $2100	$2000 - $2100	$2000 - $2100	$2000 - $2100	$2000 - $2100	$400 - $450
GEN EXPERIENCED CREW							
On-set Location P.A	$1700 - $1800	$1700 - $1800	$1700 - $1800	$1700 - $1800	$1700 - $1800	$1700 - $1800	$350 - $450
ASSISTANTS							
Location Scout Assist	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$300 - $500
On-set Location Managers Assistant	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$300 - $500
Location Managers Assist	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$300 - $400
Studio Manager Assist	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$300 - $400
Location Assistant	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$300 - $400
TRAINEES							
Location Trainee	$1250 - $1350	$1250 - $1350	$1250 - $1350	$1250 - $1350	$1250 - $1350	$1250 - $1350	$250 - $350

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Recommended Rate Guide

MAKEUP DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Hair and Makeup Designer	$2000 - $2500	$2500 - $3000	$3000 - $4000+	$4000 - $5000	$5000 - $6000	$5000 - $NEG	$650 - $850 +
Prosthetics Designer	$2000 - $2500	$2500 - $3000	$3000 - $4000	$4000 - $5000	$5000 - $6000+	$5000 - $6000+	$650 - $850
Hair and Makeup Co-Designer	N/A	NA	N/A	N/A	$4500 - $5000	$4500 - $NEG	$600 - $750
Hair and Makeup Dept Manager (Off Set)	N/A	N/A	$2000 - $2500	$2000 - $2500	$2500 - $2800	$2500 - $2800	$550 - $650
SUPERVISORS / COORDINATORS							
Prosthetics Supervisor	$1950 - $2200	$2200 - $2800	$2500 - $3200	$2800 - $3500	$3500 - $4500	$3500 - $4500	$600 - $750
Hair & Makeup Onset Supervisor	$1800 - $2000	$2000 - $2200	$2100 - $3000	$2200 - $3200	$3000 - $3700	$3500 - $4000	$600 - $750
Hair & Makeup Doubles Supervisor	$1800 - $2000	$2000 - $2200	$2100 - $3000	$2200 - $3200	$3000 - $3500	$3200 - $3500	$600 - $750
BG Makeup & Hair Supervisor	$1800 - $2000	$2000 - $2200	$2100 - $3000	$2200 - $3200	$3000 - $3500	$3200 - $3500	$600 - $750
Wig Workroom Supervisor	as Daily	as Daily	as Daily	as Daily	$3000 - $3500	$3200 - $3500	$600 - $750

MAKEUP DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Wig Build Supervisor	as Daily	as Daily	as Daily	as Daily	$3000 - $3500	$3200 - $3500	$550 - $700
Prosthetics Coordinator	$1950 - $2200	$1950 - $2200	$2000 - $2400	$2300 - $2500	$2500 - $2800	$2500 - $2800	$550 - $700
Designers Assistant	N/A	N/A	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$400 - $500
Hair and Makeup Dept Coordinator (Off-Set)	N/A	N/A	N/A	N/A	$2200 - $2750	$2200 - $2750	$550 - $650
GEN EXPERIENCED CREW							
Leads Hair and Makeup Artist	N/A	N/A	N/A	N/A	$3000 - $4000	$3000 - $4000	$600 - $750
Leads Makeup Artist	N/A	N/A	N/A	N/A	$3000 - $4000	$3000 - $4000	$600 - $750
Leads Hair Stylist	N/A	N/A	N/A	N/A	$3000 - $4000	$3000 - $4000	$600 - $750
Senior Hair and Makeup Artist	$1850 - $1950	$1950 - $2200	$2100 - $2800	$2200 - $3000	$2500 - $3000	$2500 - $3000	$550 - $700
BG Senior Hair and Makeup Artist	$1850 - $1950	$1950 - $2200	$2100 - $2800	$2500 - $3000	$2500 - $3000	$2500 - $3000	$550 - $700
Senior Prosthetics Makeup Artist	$1800 - $2100	$1900 - $2500	$2300 - $3000	$2750 - $3500	$3000 - $4000	$3000 - $4000	$550 - $700
Prosthetics Makeup Artist	$1700 - $2000	$1800 - $2200	$2000 - $2600	$2200 - $2750	$2500 - $3000	$2500 - $3000	$550 - $700
Hair and Makeup Artist	$1750 - $1900	$1750 - $1900	$1900 - $2200	$2000 - $2500	$2500 - $2800	$2500 - $2800	$500 - $650
Additional Hair and Makeup Artist	$1750 - $1900	$1750 - $1900	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$500 - $650
BG Hair and Makeup Artist	$1750 - $1900	$1750 - $1900	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$500 - $650
BG Additional Hair and Makeup Artist	$1750 - $1900	$1750 - $1900	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$500 - $650
Wig Maker	as Daily	as Daily	as Daily	as Daily	$2500 - $5000	$2500 - $5000	$650 - $850
Facial Hair Maker	as Daily	as Daily	as Daily	as Daily	$2500 - $5000	$2500 - $5000	$650 - $850
Wig Knotter	as Daily	as Daily	as Daily	as Daily	$2500 - $3000	$2500 - $3000	$650 - $850
Junior Prosthetics Makeup Artist	$1500 - $1700	$1700 - $1800	$1800 - $2000	$1900 - $2200	$2000 - $2400	$2000 - $2400	$500 - $650
Junior Hair and Makeup Artist	$1350 - $1400	$1350 - $1400	$1400 - $1750	$1400 - $1900	$1900 - $2200	$1900 - $2200	$400 - $500
BG Junior Hair and Makeup Artist	$1350 - $1400	$1350 - $1400	$1400 - $1750	$1400 - $1900	$1900 - $2200	$1900 - $2200	$400 - $500

MAKEUP DEPARTMENT

10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
ASSISTANTS							
Designers Assistant	N/A	N/A	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$400 - $500
Hair and Makeup Assistant	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1500 - $1800	$1500 - $1800	$350 - $500
BG Hair and Makeup Assistant	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1500 - $1800	$1500 - $1800	$350 - $500
Hair and Makeup Dept Assistant (offi	N/A	N/A	$1400 - $1600	$1400 - $1600	$1500 - $1600	$1500 - $1600	$350 - $400
Wig Assistant	as Daily	as Daily	as Daily	as Daily	$1400 - $1600	$1400 - $1600	$300 - $400
Prosthetics Assistant	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1550 - $1750	$1550 - $1800	$1550 - $1800	$350 - $500
TRAINEES							
Hair and Makeup Trainee	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1600	$1250 - $1600	$300 - $400
BG Hair and Makeup Trainee	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1600	$1250 - $1600	$300 - $400
Prosthetics Makeup Trainee	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$300 - $400
COMBOS							
SMALL DRAMA/TVC - Makeup & Costume Stylist/Design Combo	$2500 - $3000	$3000 - $4000	N/A	N/A	N/A	N/A	$750 - $1000
SMALL DRAMA/TVC - Makeup & Costume Combo Technician	$2000 - $2500	$2500 - $3200	N/A	N/A	N/A	N/A	$700 - $900
SMALL DRAMA/TVC - Makeup & Costume Combo Assistant	$1800 - $2200	$2200 - $2900	N/A	N/A	N/A	N/A	$500 - $700

MAKEUP DEPARTMENT

10 December 2022

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Recommended Rate Guide

PRODUCTION DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Unit Production Manager	$2750 - $3200	$3200 - $3900	$3500 - $4200	$3700 - $4800	$4500 - $5500	$5500 + Neg	$950 - $1300
Production Manager	$2600- $3200	$2600- $3200	$3000- $3900	$3200- $4000	$3500 - $4500	$4500 + $5500	$850+
Assistant Production Manager	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2000 - $2200	$2200 - $2600	$2500 - $3000	$450+
Cast Manager	$1700 - $1800	$1800 - $2200	$2100 - $2500	$2400 - $3000	$2700 - $3200	$2700 - $3500	$600 - $700
Casting Producer	N/R	N/R	$2600 - $3200	$2800 - $3700	$3500 - $4500	$4500 - $NEG	$800+
SUPERVISORS / COORDINATORS							
Production Supervisor	$1800 - $2000	$2000 - $2200	$2250 - $2600	$2550 - $3000	$2900 - $3500	$3500 - $4500	$600 - $750
Casting Director	$1800 - $2000	$2500 - $3000	$2700 - $3100	$2900 - $3500	$3000 - $5000	$3000 - $5000	$600 - $750+
Production Coordinator	$1700 - $1800	$1800 - $2200	$2200 - $2750	$2400 - $2900	$2700 - $3000	$2700 - $3250	$600 - $700
Casting Coordinator	$1700 - $1800	$1800 - $2200	$2100 - $2900	$2300 - $3200	$2300 - $3200	$2500 - $3500	600-700

PRODUCTION DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Extras Casting Director	$1700 - $1800	$1800 - $2200	$2100 - $2500	$2300 - $2900	$2800 - $3200	$2500 - $3500	$600 - $700
Casting Associate	$1600 - $1700	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2200 - $2600	$2500 - $3200	$450 +
Extras Casting Coordinator	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2000 - $2200	$2200 - $2600	$2500 - $3200	$550 +
Extras Coordinator	$1600 - $1700	$1900 - $2100	$1900 - $2100	$2000 - $2250	$2100 - $2400	$2400 - $3000	$450 +
GEN EXPERIENCED CREW							
Production Accountant	$2000 - $3000	$2500 - $3500	$3200 - $4000	$3500 - $4500	$4200 - $4750	$4500 - $7500	$450 - $NEG
Cast Coordinator	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2100 - $2650	$2400 - $2900	$2500 - $3200	$450 - $700
Cast Driver Coordinator	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2000 - $2200	$2200 - $2600	$2500 - $3200	$450 - $700
Intimacy Co-ordinator	as daily	as daily	as daily	as daily	as daily	as daily	$700 +
Medical Advisor	as daily	as daily	as daily	as daily	as daily	as daily	$650 - $1200
Assets Coordinator	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2000 - $2200	$2200 - $2600	$2500 - $3000	$450 +
Chaperone	$1600 - $1700	$1900 - $2100	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2100 - $2300	$450 +
Teacher	$1600 - $1700	$1900 - $2100	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2100 - $2300	$450 +
Researcher	$1600 - $1700	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2200 - $2600	$2200 - $2600	$500 - $600
Travel and Accommodation Coordinator	N/A	$1900 - $2100	$2000 - $2200	$2100 - $2600	$2200 - $2800	$2500 - $3000	$450 +
Agency Driver	$1350 - $1500	$1400 - $1600	$1500 - $1700	$1600 - $1800	$1700 - $1900	$1700 - $1900	$250 - $400
Client Driver	$1350 - $1500	$1400 - $1600	$1500 - $1700	$1600 - $1800	$1700 - $1900	$1700 - $1900	$250 - $400
Production Driver	$1350 - $1500	$1400 - $1600	$1500 - $1700	$1600 - $1800	$1700 - $1900	$1700 - $1900	$250 - $400
Cast Driver	$1350 - $1500	$1400 - $1600	$1500 - $1700	$1600 - $1800	$1700 - $1900	$1700 - $1900	$250 - $400
Production Secretary	$1350 - $1500	$1350 - $1500	$1400 - $1600	$1400 - $1600	$1500 - $1800	$1600 - $1900	N/R
Stand In	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1300 - $1650	$1300 - $1650	$1300 - $1650	$300 - $400
Body Double	$1250 - $1600	$1250 - $1600	$1600 - $1800	$1600 - $1800	$1700 - $1900	$1700 - $1900	$300 - $400
Receptionist	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$350 - $450

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
ASSISTANTS							
Assistant Production Coordinator	N/R	$1500 - $1800	$1700 - $2000	$2000 - $2200	$2100 - $2400	$2300 - $2700	$450 +
Assistant Travel and Accommodation Coordinator	N/R	$1500 - $1800	$1600 - $1900	$1700 - $2000	$1800 - $2200	$1800 - $2200	$450 +
Producer's Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$350 - $450
Director's Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$350 - $450
Personal Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$350 - $450
Production Accountant Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1500 - $1700	$250 - $400
Cast Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2000	$1700 - $2000	$250 - $400
Production Assistant	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$250 - $400
Assistant Extras Coordinator	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Casting Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Extras Casting Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Extras Production Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
RUNNERS							
Production Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
TRAINEES							
Production Trainee	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$250 - $350

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Recommended Rate Guide

SAFETY DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Safety Manager offset	N/A	N/A	$3000 - $3500	$3250 - $4000	$3500 - $5000	$3500 - $NEG	$700 - $1250
Safety Supervisor/Manager onset	$3000 - $3250	$3000 - $4000	$3250 - $4000	$3250 - $4000	$3500 - $5000	$3500 - $NEG	$700 - $1250
Covid Manager - offset	N/A	N/A	$2600 - $3000	$2600 - $3000	$3000 - $3250	$3000 - $3500	$550 - $750
SUPERVISORS / COORDINATORS							
Covid Supervisor/Compliance Officer	$2500 - $2750	$2500 - $2750	$2500 - $2900	$2500 - $2900	$2500 - $3250	$2500 - $3250	$500 - $650
GEN EXPERIENCED CREW							
Safety Officer- Off/Onset	$3000 - $3250	$3000 - $3500	$3000 - $3500	$3000 - $4000	$3300- $4000	$3500 - $4500	$600 - $900
Safety Assistant - off/onset	$2000 - $2640	$2000 - $2640	$2000 - $2640	$2000 - $3000	$2000 - $3500	$2000 - $3500	$400 - $700
Safety Specialist (River&lakes, Marine, Alpine, Work at height)	$2000 - $2750	$2000 - $2750	$2250 - $3200	$2250 - $3500	$3000 - $4000	$3000 - $5000	$700 - $1000
COVID Compliance Assistant	N/A	$2000 - $2250	$2000 - $2250	$2000 - $2250	$2000 - $2250	$2150 - $2500	$450 - $500

SAFETY DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Covid Cleaners	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$250 - $350
Covid Nurse	as daily	as daily	as daily	as daily	as daily	$2250 - $3000	$450 - $650
Covid Testers	as daily	as daily	as daily	as daily	as daily	$2250 - $3000	$450 - $650
Doctor	as daily	as daily	as daily	as daily	as daily	$4500 - $9000	$900 - $1800
Marine Specialist	as daily	as daily	as daily	as daily	as daily	$4000 - $7500	$800 - $1600
Skipper	as daily	as daily	as daily	as daily	as daily	$2500 - $4500	$500 - $900
Safety Specialist: Onset Nurse	as daily	as daily	as daily	as daily	as daily	$2500 - $4000	$500 - $800
Safety Specialist: Onset Paramedical	as daily	as daily	as daily	as daily	as daily	$3500 - $6000	$750 - $1250
Lifeguard	as daily	as daily	as daily	as daily	as daily	$1500 - $3000	$350 - $600
TRAINEES							
Trainee Safety Officer (tbc)	$1600 - $2200	$1600 - $2200	$1600 - $2200	$1600 - $2200	$1600 - $2200	$1600 - $2200	$350 - $450

SAFETY DEPARTMENT
10 December 2022

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SCRIPT DEPARTMENT

20 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Script Supervisor	$1800 - $2400	$2200 - $2800	$2400 - $3000	$2600 - $3200	$3200 - $4200	$3500 - $4500	$800 - $1200
SUPERVISORS / COORDINATORS							
Script Coordinator	N/A	$1800 - $2500	$2400 - $2900	$2700 - $3000	$2800 - $3250	$3000 - $3500	N/A
Assistant Script Supervisor/ Script Supervisor Co-Ordinator	N/A	$1800 - $2500	$2100 - $2800	$2200 - $3000	$2500 - $3000	$3000 - $3500	N/A
TRAINEES							
Script Trainee	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	N/A

SCRIPT DEPARTMENT
20 December 2022

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Recommended Rate Guide

SOUND DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Production Sound Mixer	$2500 - $2900	$2900 - $3200	$3100 - $3400	$3400 - $3800	$3800 - $4100	$4100 - $4400	$750 - $850
Sound Rec documentary (Local)	as daily	as daily	as daily	as daily	as daily	as daily	$500 - $700
Sound Rec documentary (International)	as daily	as daily	as daily	as daily	as daily	as daily	$700 - $900
SUPERVISORS / COORDINATORS							
1st Assistant Sound (1AS)	$2150 - $2500	$2400 - $2600	$2600 - $2850	$2800 - $3100	$3100 - $3400	$3400 - $3700	$600 - $700
GEN EXPERIENCED CREW							
Sound Playback Operator	$2150 - $2500	$2400 - $2600	$2600 - $2850	$2800 - $3100	$3100 - $3400	$3400 - $3700	$500 - $600
2nd Asisstant Sound (2AS)	$1850 - $2200	$2200 - $2350	$2350 - $2500	$2450 - $2600	$2600 - $2800	$2800 - $3100	$500 - $600
3rd Asisstant Sound (3AS)	$1600 - $1800	$1800 - $1950	$1900 - $2100	$2000 - $2200	$2200 - $2400	$2400 - $2600	$400 - $500

SOUND DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
TRAINEES							
Sound Trainee	$1250 - $1500	$1250 - $1400	$1350 - $1450	$1400 - $1600	$1400 - $1600	$1400 - $1600	$300 - $400

SOUND DEPARTMENT

10 December 2022

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Recommended Rate Guide

SPFX DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
SPFX Supervisor	N/A	$3500 - $4000	$3500 - $4100	$3800 - $4250	$3750 - $4500	$4500 - $NEG	$700 - $1000
SPFX Assistant Supervisor	N/A	N/A	$3200 - $3500	$3350 - $3750	$3500 - $3800	$3500 - $4000	N/A
SUPERVISORS / COORDINATORS							
SPFX Onset Coordinator/Key	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3500	$3400 - $3750	$650 - $800
SPFX Offset Coordinator/Key	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3500	$3400 - $3750	N/A
Armourer	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3500	$3400 - $3750	$650 - $750
GEN EXPERIENCED CREW							
SPFX Senior Technician	$2700 - $3000	$2700 - $3000	$2700 - $3000	$2700 - $3000	$2700 - $3000	$2900 - $3250	$600 - $750
SPFX Technician	$2400 - $2750	$2400 - $2750	$2400 - $2750	$2400 - $2750	$2500 - $2900	$2500 - $2900	$500 - $650
Assistant Armourer	$2400 - $2750	$2400 - $2750	$2400 - $2750	$2400 - $2750	$2500 - $2900	$2500 - $2900	$450 - $600

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
SPFX Office Coordinator	N/A	N/A	$2000 - $2250	$2000 - $2250	$2000 - $2250	$2000 - $2250	$350 - $500
ASSISTANTS							
SPFX Assistant	$1250 - $1400	$1250 - $1600	$1500 - $1850	$1500 - $1850	$1500 - $1850	$1500 - $1950	$300 - $400
RUNNERS							
SPFX Runner/Assistant	$1250 - $1600	$1250 - $1600	$1300 - $1650	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
TRAINEES							
SPFX Intern/Trainee	$1250 - $1350	$1250 - $1350	$1250 - $1400	$1250 - $1450	$1300 - $1600	$1300 - $1600	$250 - $350

SPFX DEPARTMENT

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Recommended Rate Guide

TRANSPORT DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Transport Manager	N/A	N/A	$3500 - $4500	$3500 - $4500	$3500 - $4500	$3500 - $4500	$700 - $900
SUPERVISORS / COORDINATORS							
Transport Co-ordinator	N/A	N/A	$2000 - $3000	$2000 - $3000	$2000 - $3000	$2000 - $3000	$400 - $600
Transport Captain	N/A	N/A	$2000 - $3000	$2000 - $3000	$2000 - $3000	$2000 - $3000	$400 - $600
Swing Captain	N/A	N/A	N/A	N/A	$2500 - $3000	$2500 - $3000	$500 - $600
Assist Transport Cordinator	N/A	N/A	N/A	N/A	$1850 - $2500	$1850 - $2500	$370 - $500
Swing Coordinator	N/A	N/A	N/A	N/A	$1850 - $2500	$1850 - $2500	$370 - $500
Swing Captain - 5 hour min callout @ / hr	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50

TRANSPORT DEPARTMENT
10 December 2022

For information regarding recommended rates or upcoming reviews, please email: ratecards@screenguild.co.nz

DISCLAIMER
Please see our disclaimer on the Rate Card page of our website for appropriate use of these documents.

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Waste Driver	as call out	as call out	$2500 - $3000	$2500 - $3000	$2500 - $3000	$2500 - $3000	$500 - $600
Mechanic	as call out	as call out	as call out	as call out	$2500 - $3000	$2500 - $3000	$500 - $600
Auto Electrician	as call out	as call out	as call out	as call out	$2500 - $3000	$2500 - $3000	$500 - $600
Onset Drivers	N/A	N/A	$2000 - $2500	$2000 - $2500	$2000 - $2500	$2000 - $2500	$400 - $500
Swing Driver - 4 hr min callout @ / hr	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50
ASSISTANTS							
Transport Assistant	N/A	N/A	$1850 - $2250	$1850 - $2250	$1850 - $2250	$1850 - $2250	$370 - $450
TRAINEES							
Transport Trainee (tbc)	$1250 - $1500	$1250 - $1400	$1350 - $1450	$1400 - $1600	$1400 - $1600	$1400 - $1600	$300 - $400

TRANSPORT DEPARTMENT

10 December 2022

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THE SCREEN GUILD

Recommended Rate Guide

UNIT DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Unit Manager	$1800 - $2200	$2200 - $2600	$2400 - $2700	$2500 - $2800	$2600 - $3000	$2800 - $3400	$550 - $650 +
Craft Manager	N/A	N/A	$2000 - $2200	$2100 - $2300	$2200 - $2500	$2300 - $2800	$475 - $575
Assistant Unit Manager	N/A	N/A	$2000 - $2200	$2000 - $2300	$2200 - $2500	$2300 - $2800	$475 - $575
GENERAL EXPERIENCED CREW							
Senior Unit Technician	N/A	N/A	$1900 - $2050	$2000 - $2200	$2100 - $2400	$2200 - $2500	$450 +
ASSISTANTS							
Craft Assistant	$1350 - $1500	$1500 - $1750	$1650 - $1750	$1700 - $1800	$1700 - $2000	$1700 - $2000	$300 - $450
Unit Assistant	$1350 - $1500	$1600 - $1750	$1650 - $1750	$1700 - $1800	$1700 - $1800	$1800 - $1900	$350 - $400
TRAINEES							
Unit Trainee	$1250 - $1350	$1250 - $1350	$1300 - $1400	$1350 - $1500	$1350 - $1500	$1350 - $1500	$250 - $300

For information regarding recommended rates or upcoming reviews, please email: ratecards@screenguild.co.nz

DISCLAIMER
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"The Interview" - BUDGET

PRODUCTION:	The Interview
BUDGET / COST REPORT DATE:	28/8/2023
PREPARED BY:	Pamela Kaval

BUDGET DETAILS							COST REPORT DETAILS			
Budgeted Costs	**Notes**	**Amount/ Days**	**Units**	**Rate**	**Subtotal**	**Total**	**ACTUAL COSTS TO DATE**	**ESTIMATE TO COMPLETE**	**ESTIMATE TOTAL COSTS**	**VARIANCE FROM BUDGET**
PRE-PRODUCTION										
Writer(s)		1	fee(s)	1,800	1,800		0	1800	1800	0
TOTAL PRE-PRODUCTION COSTS						**1,800**	**0**	**1800**	**1800**	**0**
KEY PRODUCTION PERSONNEL										
Producer - Pamela Kaval		1	fee	3,200	3,200		0	3200	3200	0
Director - Dawn Glover		1	fee	3,200	3,200		0	3200	3200	0
TOTAL KEY PRODUCTION PERSONNEL COSTS						**6,400**	**0**	**6400**	**6400**	**0**
PRODUCTION CREW										
Director of Photography - Jared Jones		1	days	900	900		0	900	900	0
Sound Recordist - Robert Pendergrast		1	days	900	900		0	900	900	0
Grip		1	days	600	600		0	600	600	0
Gaffer		1	days	600	600		0	600	600	0
Marketing Photographer		1	days	600	600		0	600	600	0
Volunteers (Approximately 5 volunteers)		1	days	0	0		0	0	0	0
TOTAL PRODUCTION CREW COSTS						**3,600**	**0**	**3600**	**3600**	**0**
CAST										
Pamela Kaval	1 day filming 2 days rehearsals	3	days	250	750		0	750	750	0
Renee Diment	1 day filming 2 days rehearsals	3	days	250	750		0	750	750	0
		1	days	0	0		0	0	0	0
		1	days	0	0					
		1	days	0	0		0	0	0	0
TOTAL CAST COSTS						**1,500**	**0**	**1500**	**1500**	**0**
EQUIPMENT (Mostly Included in Crew Costs)										
Camera Equipment Rental		1	days	450	450		0	450	450	0
Sound Equipment Rental		1	days	450	450		0	450	450	0
TOTAL EQUIPMENT COSTS						**900**	**0**	**900**	**900**	**0**
ART DEPARTMENT / WARDROBE / MAKE-UP										
Set & Props Budget		1	allow	250	250		0	250	250	0
Production Designer		0	allow	0	0		0	0	0	0
Art Director		0	allow	0	0		0	0	0	0
Make-up and Hair		1	allow	2,000	2,000		0	2000	2000	0
Costume Budget		0	allow	0	0		0	0	0	0
TOTAL ART DEPARTMENT / WARDROBE / MAKE-UP COSTS						**2,250**	**0**	**2250**	**2250**	**0**
STUDIO / LOCATION COSTS										
Location Fees / Permits		0	allow	0	0		0	0	0	0
Catering / Meals		1	allow	330	330		0	330	330	0
Unit Snacks / Drinks		1	allow	132	132		0	132	132	0
Overnight accomodation		0	allow	0	0		0	0	0	0
Van to transport equipment		0	allow	0	0		0	0	0	0
Lighting Van		1	allow	450	450		0	450	450	0
Van to transport cast and crew		0	allow	0	0		0	0	0	0
Petrol for Van		1	allow	80	80		0	80	80	0
Petrol Reimbursements		0	allow	0	0		0	0	0	0
Unit / Locations Equipment		0	allow	0	0		0	0	0	0
TOTAL STUDIO / LOCATION COSTS						**992**	**0**	**992**	**992**	**0**
POST-PRODUCTION										
Editor - Guillaume Arnoulet		3	days/weeks	2,500	7,500		0	7500	7500	0
Editors Assistant		3	days/weeks	600	1,800		0	1800	1800	0
Colorist		1	days/weeks	800	800		0	800	800	0
TOTAL POST-PRODUCTION COSTS						**10,100**	**0**	**10100**	**10100**	**0**
AUDIO POST-PRODUCTION										
Music Composition		1	fee	900	900		0	900	900	0
Sound Mixer		1	allow	2,500	2,500		0	2500	2500	0
TOTAL AUDIO POST-PRODUCTION COSTS						**3,400**	**0**	**3400**	**3400**	**0**
INSURANCE										
Insurance		1	allow	135	135		0	135	135	0
TOTAL INSURANCE COSTS						**135**	**0**	**135**	**135**	**0**
PRODUCTION EXPENSES										
Phone / Mobile / Internet		0	allow	0	0		0	0	0	0
Printing, Postage & Stationery		0	allow	0	0		0	0	0	0
Payroll		0	allow	0	0		0	0	0	0
Marketing and Film Festival Entries		1	allow	350	350		0	350	350	0
TOTAL PRODUCTION EXPENSES						**350**	**0**	**350**	**350**	**0**
TOTAL BUDGETED COSTS						**31,427**	**0**	**31,427**	**31,427**	**0**

Details of submitter No: 17 - Jacqueline Anderson

Submitter:	Jacqueline Anderson
Submitter Address:	5 Stewart Street, Raglan, 3225 , New Zealand
Organisation:	Raglan Community Arts Council Inc.

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Jacqueline

Last name: * Anderson

Organisation:
Raglan Community Arts Council Inc.

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (•) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
5 Stewart Street RAGLAN

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Raglan Community Arts Council Inc.

GST Number:
55 079 161

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Pacific Peoples
Other

Details:

How did you hear about the Creative Communities Scheme?

Council website

Please provide how you heard about the Creative Communities Scheme

---

The idea / Te Kaupapa: What do you want to do?

The Raglan Waikato Writers Pop Up program will provide an opportunity for local authors, illustrators and publishers to display and promote their work at the Old School Arts Centre on a regular basis. It is also an opportunity for Raglan residents and visitors to enjoy, engage with and buy local books, and meet local book creators.

Alongside and as part of the pop-up, a series of book related events will be delivered for the community – book launches, author and illustrator talks, workshops, and writers in residence drop-in sessions. A flow-on benefit is that the pop-up and its events will enliven the Old School, ensuring there is always something for visitors to see, and drawing in a wider range of people.

We have run a pilot for the pop up: A successful pilot for the pop-up was run in March 2023 this year. The pilot featured 18 local authors and publishers, whose work was on display and for sale in the gallery of the Old School Arts Centre. The gallery was open 7 days a week during the pop up along with a combined series of small events featuring a book launch with local author Tracey Cooper's first book Mokolife about Joni Brooking and the revival of moko kauae, author talk for a cookbook (complete with Fijian food) and writer in residency session were held. There was a steady stream of visitors and sales were healthy, providing income for local book creators and commission to the Old School which helped to cover gallery costs. The pop up also provided additional encouragement and support to local authors and publishers.

What we hope to see in the future: The aspiration now is to repeat the pilot as a recurring event, thereby creating a hub (based around the event) for book, and written and spoken word, related events within Raglan. Once established, the hope is that the pop-up will link into other community initiatives – such as Raglan Inkspillers (a collective of local writers and illustrators working together to develop and promote their work), Raglan Youthwork (a collective of local youth workers and youth working to provide opportunities for young people in Raglan) and Word Café Raglan (a highly successful local writers and readers festival, which last ran in 2015) – enabling a broader range of events to be run.

The process / Te Whakatukuki: How will the project happen?

The pop-up book space and shop is intended as an ongoing event, running for two to four weeks at a time, nine times a year in the Raglan Old School Arts Centre gallery room.

The project involves:

- contacting local writers, illustrators and publishers, and organising for their books to be available for sale
- developing a central database
- setting up the pop-up book shop and associated displays
- organising and running a schedule of related events during the pop-up
- making and recording sales
- coordinating volunteers to ensure the gallery remains open
- promoting the pop-up and its related events
- packing down the pop-up
- final reconciliation and reporting

During the pilot, this work was largely done by volunteers. However, to make the pop-up sustainable, and extend its scope and reach, a dedicated coordinator is required who will carry out these tasks. Promotion will be through the Raglan Community Arts Council's established social media networks, in print and online. Further promotional opportunities will be coordinated via radio interviews with authors and preparation of marketing material into the local newspaper.

The people / Nga tangata: Tell us about the key people and/or groups involved.

The initial pilot was organised and run by Old School staff and volunteers with support from Sarah Johnson who is a local childrens author. Eighteen local writers, illustrators and publishers participated, with the genres of their books spanning fiction for adults and children, non-fiction (including educational books, cookbooks and how to books), self-help, poetry, memoir and history.

In addition to this starting group, we are aware of numerous other local writers, illustrators and publishers keen to take part. In all, there may be around 30 core participants.

In addition, we propose to open the event to other book-related creators in the Waikato, inviting in a writer, illustrator or publisher from further afield each time the pop-up runs. This person will have the opportunity to promote their work, thereby reaching an additional audience and enabling local people to be exposed to and learn from their work.

If successful, we already have an experienced arts administrator (Jacqueline Anderson) available to take on the coordinator role. We also have a local writer (Sarah Johnson) keen to help organise the event. Sarah was a member of the Word Café committee and is a current member of the Raglan Inkspillers Writers' Collective.

As part of the program we would also invite experienced authors to collaborate with the project to provide workshops of specific interest to youth in our community.

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

Raglan is – and is known as – a creative town. However, historically literature and writing have enjoyed a lower profile than some of the other art forms, despite the high numbers of writers, illustrators and publishers who live here.

There is a need for more opportunities for people to take part in book-related events. Past events (such as Word Café writers and readers festival, and recent workshops run by Inkspillers Writers Collective) show there is a large appetite for these events in the community.

There is also a need to provide more activities and events for youth. Through the pop up, there is an opportunity to deliver workshops and events for youth to explore expressing themselves through words and art.
We would also very much like to promote the program to a wider network in the Waikato district to build on connections and further strengthen future writer's events for the wider Waikato community

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:
Raglan Waikato Writers Pop Up Program

Artform or cultural arts practice:
Literature

Activity best describes your project?
Creation and presentation

Brief description of project:
A series of 9 pop-up book programs promoting Raglan local writers, illustrators and publishers combined with workshop talks, events and artists in residence program.

Start date:
01/11/2023

Finish date:
01/11/2024

Number of *active* participants:
40

Number of viewer/audience members:
1,000

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Coordinator	Co-ordinate series of 9x pop up gallery books shops with authors/facilitate and support author talks/prepare content/display, manage stock and reconciliation of sales + sourcing additional funding/advertising sponsorship	6335.00
RCAC	RCAC systems and processes @ 25%	1583.75

OSAC venue hire	Gallery hire 2 weeks pop up @ $190 x 9 ($1710)	1486.75
Printing	Associated print costs including poster print ($60)	52
Workshops	A series of four youth workshops @ $250 per workshop	1000.00
Total Costs		10457.71

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Commission	Projected gallery book sales @ 30% per pop up @ $400 x9 ($3600)	3130.43
Sponsor/s	Printers/publishers/book stores	1500.00
Community Funder	Additional community funding support sponsoring youth TBC	1000.00
Koha	Workshop/event door fees	500.00
Total Income		6130.43
Costs less income	**This is the maximum amount you can request from CCS**	4327.28
ENTER amount you are requesting from Creative Communities Scheme		4327.28

$ Total Cost

Total cost being sought from Creative Community Scheme

4327.28

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date			Project title	Amount received	Project completion report submitted (yes/no)
28/04/22	Creative Raglan Strategic Planning workshop	$675	Yes		
28/04/22	2022 Raglan Film Festival	$1840	Yes		
28/04/22	2022 T3/T4 afterschool multimedia workshop series	$2000	Yes		
28/04/22	Matariki programme of events	$2000	Yes		
28/04/22	Live and Local music programme	$4000	Project not yet completed		
10/22	Artist Talks	$800	Yes		
10/22	Clay Fest	$438	Yes		

10/22	T1/T2 2023 Young Artists	$1400	In progress
04/23	Raglan Ukulele Festival	$1000	Project not completed
04/23	Raglan Arts Weekend	$3917.38	Project not completed
04/23	T3T4 2023 Young Artists	$1752	Project not completed
04/23	Live and Local music programme	2200	Project not yet completed
04/23	Matariki celebrations	1989	Yes

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Quote NZ Society of Authors
Quote QU0042 room hire
Quote 001 Writers Program August 2023

From: Claire Hill <office@nzauthors.org.nz>
Sent: Thursday, August 24, 2023 10:27 AM
To: Sarah Johnson <sarah@sarahjohnson.co.nz>
Subject: RE: New submission from Get in touch with us

Kia ora Sarah,

Thanks for your message, we're actually just in the midst of collating up to date data on rates right now. This information is collected from a range of sources and provided anonymously.

I can share with you some preliminary figures for workshops, note that some parts of this are incomplete as we are still collecting up to date information, but I hope this helps:

Panel Member: Range 100-360, Average 220
Chair/Host: Range 200-350
Keynote address: avg 500
Solo workshop: Range 250-400 (up to 3hrs), or 450 for full day
Workshop preparation: avg 70/hr (note that not all places will cover this separately)
Per diem: Range 35 (day only) – 70 (overnight)
Travel: reimbursement per km is common, as are petrol vouchers. Or flights/bus/train covered.

Ka kite,
PP Becky Carruthers, Administrator **I** The New Zealand Society of Authors Te Puni Kaituhi O Aotearoa (PEN NZ Inc)

Claire Hill
Programmes + Operations **I** The New Zealand Society of Authors Te Puni Kaituhi O Aotearoa (PEN NZ Inc) Ph: 027 274 9373 **authors.org.nz**
Please note that I am available by email Monday to Friday
This email is confidential. It may contain information which is proprietary or subject to legal privilege. If you are not the intended recipient please notify the sender immediately and delete this e-mail and any attachments. Thank you for your co-operation. Any views expressed in this email may be those of the individual sender and may not necessarily reflect the view of the New Zealand Society of Authors Te Puni Kaituhi O Aotearoa (PEN NZ Inc)

From: web@authors.org.nz <web@authors.org.nz>
Sent: Wednesday, August 23, 2023 3:54 PM
To: Claire Hill <office@nzauthors.org.nz>
Subject: New submission from Get in touch with us

We've received an inquiry through the website. The inquiry is displayed below.

Name
Sarah Johnson
Email
sarah@sarahjohnson.co.nz
Comments
Hello, Does the NZSA still produce suggested rate cards for paying writers for delivering workshops, attending festivals etc? I recall (possibly wrongly) that it used to, but cannot find anything on your website. Our local arts centre is applying for funding to run some workshops, and needs a ballpark figure. Thank you. Sarah

QUOTE

Jacqueline Anderson

Date
24 Aug 2023

Expiry
1 Nov 2023

Quote Number
QU-0042

Reference
Jacqueline

GST Number
55-079-161

Raglan Community Arts Council Inc.
5 Stewart Street
Raglan 3225
Waikato
NEW ZEALAND

Raglan Waikato Writers Pop up Program

A series of 9 pop book gallery stores and associated workshops

Description	Quantity	Unit Price	Amount NZD
Gallery hire 2 weeks x 9 months @ $190 per gallery hire	9.00	190.00	1,710.00
		INCLUDES GST 15%	223.04
		TOTAL NZD	**1,710.00**

Jacqueline Anderson, 43 Norrie Ave, Raglan 3225

Via email jacquelineanderson00@gmail.com

24 August 2023

Quote Number 001

GST Number: Not GST registered

Quote for: Raglan Community Arts Council Inc. Event Coordination Services Writers Pop Book Program and associated workshop events

Writers program budget plan estimated hours
Project proposal / development meetings
Planning: project plan + work structure breakdown
Develop additional relationship sponsorship/advertising program support (if required)
Implement relationship sponsorship program x2
Budget planning ongoing/invoice preparation
Monthly co-ordination 9 months @ 8 hours per month
Volunteer co-ordination (writers/included above)
Artist payments, sales reconciliation ready for RCAC final payment to be made 2 hrs x 9
Poster design template/graphics & content development
Marketing coordination PR, radio interviews, advertising/editorial/newsletters 2 hours x 9
Website + social media 1 hour x9
Final Budget reconciliation project end
Grant reporting + sponsorship acknowledgment
Event Management total 181 hours

TOTAL: $6,335.00

Raglan Community Arts Council Inc.

Performance Report

For the year ended
31 March 2023

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Raglan Community Arts Council Inc.

Entity Information

"Who are we?", "Why do we exist?"

For the year ended
31 March 2023

Legal Name of Entity:*	Raglan Community Arts Council Incorporated
Other Name of Entity (if any):	Raglan Old School Arts Centre
Type of Entity and Legal Basis (if any):*	Incorporated Society 50084389 I Community Arts Council operating under the Arts Council of NZ Act
Registration Number:	CC24379

Entity's Purpose or Mission:

Our aim is to nurture and encourage development of the arts in Whaingaroa. Operating the Raglan Old School Arts Centre, Providing a financial umbrella for arts projects, Fund rasing for operations & projects, Supporting & prompting arts activities & events, Encouraging & promoting resident artists.

Entity Structure: *

RCAC has a management committee with a Chairperson, Deputy Chairperson, Secretary and Treasurer. The committee meets monthly. All payments are approved by two members of the committee who have been authorised by a committee meeting.

Haines and Associates

Raglan Community Arts Council Inc.

Entity Information

"Who are we?", "Why do we exist?"

For the year ended
31 March 2023

Main Sources of the Entity's Cash and Resources:*

Main funding sources are self funding, grants and donations from community funders, government agencies, individuals and businesses.

Main Methods Used by the Entity to Raise Funds:*

RCAC holds a monthly creative market to raise funds. It also raises funds from facility and equipment hire.

Entity's Reliance on Volunteers and Donated Goods or Services: *

Volunteers run most activities including movie screenings, event coordination and management.

Haines and Associates

Raglan Community Arts Council Inc.

Entity Information

"Who are we?", "Why do we exist?"

For the year ended
31 March 2023

Additional Information:*

Contact details

Physical Address:	5 Stewart St, Raglan 3225
Postal Address:	5 Stewart St, Raglan 3225
Phone/Fax:	07 825 0023
Email:	info@raglanartscentre.co.nz
Website:	htttps://raglanschoolartscentre.co.nz
	https://www.facebook.com/raglanoldschoolartscentre/

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Service Performance

"What did we do?", When did we do it?"

For the year ended
31 March 2023

Description of the Entity's Outcomes*:
RCAC aims to achieve a high level of community involvement and participation in the wider arts and culture at the Old School Arts Centre.

Description and Quantification (to the extent practicable) of the Entity's Outputs: *	Actual* This Year	Budget This Year	Actual* Last Year
6 exhibitions - number of weeks running	15		20
Monthly Movies 78 movie sessions - people attending	925		770
Film Festival 4 Sessions - people attending Red Carpet Awards evening - people attending	80 120		80 120
Raglan Art to Wear - Biennial event Active participants Audience	Not held in 2022		38 300
30 concerts, music or drama events, book launches - people attending	1100		700
Raglan Arts Weekend. - Studios open Raglan Arts Weekend - Preview exhibition - people attending Brochures printed	42 1057 5000		0 0 5000
Raglan Creative Market - held monthly, bi-monthly in summer months, some Markets affected by bad weather and highway closure. Stallholder days People attending over the year	450 4,200		300 3,500
Young Artist workshops 2 sessions per term - people attending	60		60
Business Incubator - new businesses	2		2

Additional Output Measures:
What's On newsletter published each month with 250 print and 1753 electronic copies.

Additional Information:
Clayshed members' nights and ClayShedPlus sessions are held throughout the year along with other groups such as, children's art based holiday programmes, Raglan Art Group, Karioi Quilts and Crafts, and Ragtimers Ukulele Group. The Arts Centre is used by a large number of community groups throughout the year, including parenting sessions, wellness sessions and Te Reo lessons.

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Financial Performance

"How was it funded?" and "What did it cost?"

For the year ended

31 March 2023

	Note	Actual* This Year $	Budget This Year $	Actual* Last Year $
Revenue				
Rents received and income from equipment hire		38844		29384
Classes, participation fees, stallholders fees, ticket sales		47276		56588
Subscriptions		6558		4272
Items sold on behalf of Artists		37540		27655
Interest		1228		205
Sponsorship and advertising		3548		12174
Grants, donations and subsidies		87781		158028
Other revenue		70141		50917
Total Revenue*		**292,916**	**-**	**339,223**
Expenses				
Workshops and Events		63445		70325
Employee and volunteer related costs		109615		105982
Overheads and consumables		32885		30416
Payments to Artists for items sold		37540		27655
Repairs and maintenance		23815		22368
Other expenses		25282		30949
Depreciation expense		4275		3957
Total Expenses*		**296,857**	**-**	**291,652**
Surplus/(Deficit) for the Year*		**(3,941)**	**-**	**47,571**

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Financial Position

"What the entity owns?" and "What the entity owes?"

As at
31 March 2023

	Note	Actual* This Year $	Budget This Year $	Actual* Last Year $
Assets				
Current Assets				
Bank accounts and cash*		108,619		111,710
GST Accrued		-		-
Accounts receivable		219		1,843
Prepayments		285		306
Total Current Assets		**109,123**	-	**113,859**
Non-Current Assets				
Property, plant and equipment*		728,836		717,839
Total Non-Current Assets		**728,836**	-	**717,839**
Total Assets*		**837,959**	-	**831,698**
Liabilities				
Current Liabilities				
Refundable key deposits		38		38
Creditors and accrued expenses*		2,909		536
GST owing		962		2,388
Unused donations and grants with conditions*		47,020		37,941
Kitchen reversion bond		-		500
Prior Period Adjustment		76		-
Total Current Liabilities		**51,005**	-	**41,403**
Non-Current Liabilities				
Loans*				
Other non-current liabilities		600		-
Total Non-Current liabilities		**600**	-	**-**
Total Liabilities*		**51,605**	-	**41,403**
Total Assets less Total Liabilities (Net Assets)*		**786,354**	-	**790,295**
Accumulated Funds				
Capital contributed by owners or members*		213,271		213,271
Accumulated surpluses or (deficits)*		573,083		577,024
Reserves*		-		-
Total Accumulated Funds*		**786,354**	-	**790,295**

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Cash Flows

"How the entity has received and used cash"

For the year ended
31 March 2023

	Actual* This Year $	Budget This Year $	Actual* Last Year $
Cash Flows from Operating Activities*			
Cash was received from:			
Donations, fundraising and other similar receipts*	96,860		161,658
Fees, subscriptions and other receipts from members*	6,558		4,272
Receipts from providing goods or services*	212,278		204,851
Interest, dividends and other investment receipts*	1,228		205
Net GST	(10,291)		(8,573)
Cash was applied to:			
Payments to suppliers and employees*	303,037		307,253
Donations or grants paid*	690		175
Payments to acquire property plant and equipment	15,272		29,562
Net Prepayments and overpayments	(231)		781
Net Cash Flows from Operating Activities*	(12,135)	-	**24,642**
Cash flows from Investing and Financing Activities*			
Cash was received from:			
Income in advance, net donations, grants from other years, AR, AP	9,044		4,688
Receipts from the sale of property, plant and equipment*			
Receipts from the sale of investments*			
Proceeds from loans borrowed from other parties*			
Capital contributed from owners or members*			
Cash was applied to:			
Payments to acquire property, plant and equipment*			
Payments to purchase investments*	-		-
Repayments of loans borrowed from other parties*			
Capital repaid to owners or members*			
Net Cash Flows from Investing and Financing Activities*	**9,044**	-	**4,688**
Net Increase / (Decrease) in Cash*	(3,091)	-	**29,330**
Opening Cash*	111,710		82,380
Closing Cash*	108,619	-	111,710
This is represented by:			
Bank Accounts and Cash*	108,619	-	111,710

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Accounting Policies

"How did we do our accounting?"

For the year ended
31 March 2023

Basis of Preparation *

Raglan Community Arts Council has elected to apply PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting - Accrual (Not-For-Profit) on the basis that it does not have public accountability and has total annual expenses of equal to or less than $2,000,000. All transactions in the Performance Report are reported using the accrual basis of accounting. The Performance Report is prepared under the assumption that the entity will continue to operate in the foreseeable future.

Goods and Services Tax (GST) *

All amounts are recorded exclusive of GST, except for Debtors and Creditors which are stated inclusive of GST.

Income Tax

Raglan Community Arts Council is wholly exempt from New Zealand income tax having fully complied with all statutory conditions for these exemptions.

Bank Accounts and Cash

Bank accounts and cash in the Statement of Cash Flows comprise cash balances and bank balances (including short term deposits) with original maturities of 90 days or less.

[Name of Specific Accounting Policy] *

RCAC Financial Procedures were reviewed on 14th November 2017. Petty Cash amounts were increased.

Changes in Accounting Policies *

There have been no changes in accounting policies during the financial year.

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 1 : Analysis of Revenue

Revenue Item	Analysis	This Year $	Last Year $
Rents received and income from equipment hire	Old School	28196	17,266
	St Lazarus Kitchen	9796	11,234
	Movie equipment hire	852	884
	Total	38,844	29,384

Revenue Item	Analysis	This Year $	Last Year $
Classes and course fees, participation fees, ticket sales and entry fees, Market stallholders fees	Classes and course fees	19361	24,333
	Participation fees	836	7,511
	Ticket sales and entry fees	13619	15,377
	Market Stallholders fees	13460	9,367
	Total	47,276	56,588

Revenue Item	Analysis	This Year $	Last Year $
Fees, subscriptions and other revenue from members	Subscriptions received	6,558	4,272
	Total	6,558	4,272

Revenue Item	Analysis	This Year $	Last Year $
Items sold on behalf of customers	RCAC events	30433	23,815
	Non RCAC events	7107	3,840
	Total	37,540	27,655

Revenue Item	Analysis	This Year $	Last Year $
Interest, dividends and other investment revenue	Interest	1228	205
	Total	1,228	205

Revenue Item	Analysis	This Year $	Last Year $
Sponsorship and Advertising		3548	12,174
	Total	3,548	12,174

Revenue Item	Analysis	This Year $	Last Year $
Grants, donations and subsidies	See Note 1a	87781	158,028
	Total	87,781	158,028

Revenue Item	Analysis	This Year $	Last Year $
Other revenue	Sundry income	36435	20,039
	Koha and donations received	14356	21,063
	Refreshment sales	9560	5,194
	Commission on Artists' sales	8682	3,938
	Handling fee on Agents' sales	1,108	683
	Total	70,141	50,917

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 1a : Detailed Analysis of Revenue for Grants, Donations and Subsidies

Revenue Item	Analysis	This Year $	Last Year $
Grants, Donations and Subsidies - Details of Note 1	Unspent grants forward from last year	37941	27664
	Bluesky Community Trust	0	1987
	Creative Communities NZ - Waikato	2638	8620
	Waikato District Council - Discretionary Fund	10515	0
	Chartwell Charitable Trust	0	4200
	Raglan Town Hall Committee	3867	3894
	COGS	6000	12000
	Trust Waikato - Operating Grant	20000	15000
	Trust Waikato - Lift Grant	10000	0
	Southern Trust	0	14000
	Raglan Lions Club	1000	0
	Raglan Food Cooperative Community Fund	1000	0
	WEL Energy Trust	10000	8000
	Ministry of Social Development - Wages subsidy	1559	36432
	IRD - Covid Resurgence Grant	4870	35478
	Lion Foundation	15080	0
	Matariki ki Waikato	500	0
	Raglan Community Board	1500	4000
	Donations from Individuals for Lift Project	5031	10900
	Impact Media	0	657
	Mazda Foundation	0	3000
	Norah Howell Trust	1800	1000
	Te Uku Power Up Community Fund	1500	2,490
	Less Unspent grants forward to next year	-47020	-37,941
	Total	87,781	151,381

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 2 : Analysis of Expenses

Expense Item	Analysis	This Year $	Last Year $
Workshop and events	Workshops and Events	63,445	70,325
	Total	63,445	70,325

Expense Item	Analysis	This Year $	Last Year $
Employee and volunteer related costs	Wages and salaries	106615	99,792
	Kiwi Saver - employer contribution	2763	2,185
	ACC Premiums	0	318
	Social events, gifts	215	1,851
	Staff training and expenses	22	1,836
	Total	109,615	105,982

Expense Item	Analysis	This Year $	Last Year $
Overheads and consumables	Venue hire	9650	7,778
	Light, Power and Heating	5734	4,864
	Rent and rates	2064	1,542
	Telephone and internet	4403	1,703
	Printing and stationery	3429	5,590
	Freight and postage	172	1,025
	Bank fees	294	635
	Charities Services fee, Legal and Licence expenses	803	2121
	Accounting and audit fees	250	250
	Insurance	6086	4,908
	Total	32,885	30,416

Expense Item	Analysis	This Year $	Last Year $
Payment to Artists for items sold	Customers reimbursed for items sold RCAC events	30433	23,815
	Customers reimbursed for items sold Non RCAC events	7107	3,840
	Total	37,540	27,655

Expense Item	Analysis	This Year $	Last Year $
Repairs and maintenance	Equipment Repairs and Maintenance	4318	2,314
	Buildings Repairs and Maintenance	5424	7,779
	Grounds Repairs and Maintenance	1706	799
	Cleaning Buildings - Labour and Supplies	9933	6,565
	Equipment replacements	2434	4,911
	Total	23,815	22,368

Expense Item	Analysis	This Year $	Last Year $
Other expenses	Advertising and Marketing	9277	12,537
	Refreshment purchases	4639	1,791
	Xero Cloud Accounting Services	1588	1,998
	General expenses	619	939
	Koha/Donations paid	690	175
	Subscriptions paid	34	74
	Kitchen expenses	5033	4,691
	Equipment lease and hire	1228	1,391
	Event Prizes - Film Festival and Art2Wear (biennial)	2174	7,353
			-
	Total	25,282	30,949

Expense Item	Analysis	This Year $	Last Year $
Depreciation expenses	Depreciation expense	4275	3,957
	Total	4,275	3,957

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 3 : Analysis of Assets and Liabilities

Asset Item	Analysis	This Year $	Last Year $
Bank accounts and cash	Business Performer account	63331	77,551
	Business On Call account	24042	23,506
	Notice Saver account	20646	10,053
	Petty Cash/Cash float	600	620
	Accounts receivable	219	1,843
	Total	108,838	113,573

Asset Item	Analysis	This Year $	Last Year $
Debtors and prepayments		286	306
	Total	286	306

Asset Item	Analysis	This Year $	Last Year $
Inventory			
	Total	-	-

Asset Item	Analysis	This Year $	Last Year $
Other current assets			
	Total	-	-

Asset Item	Analysis	This Year $	Last Year $
Investments			
		-	-
	Total	-	-

Asset Item	Analysis	This Year $	Last Year $
Other non-current assets	Term Deposit		
	Total	-	-

Liability Item	Analysis	This Year $	Last Year $
Creditors and accrued expenses	Refundable key deposits	38	38
	Income received in advance	0	-
	Kitchen Reversion bond		500
	Accounts payable	2909	536
	GST	963	2,388
	Total	3,910	3,462

Liability Item	Analysis	This Year $	Last Year $
Employee costs payable			
	Total	-	-

Liability Item	Analysis	This Year $	Last Year $
Unspent donations and grants with		47020	37,941
	Total	47,020	37,941

Liability Item	Analysis	This Year $	Last Year $
Other current liabilities			
	Total	-	-

Liability Item	Analysis	This Year $	Last Year $
Loans			
	Total	-	-

Liability Item	Analysis	This Year $	Last Year $
Other non-current liabilities		600	-
	Total	600	-

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 4 : Property, Plant and Equipment

This Year

Asset Class*	Opening Carrying Amount*	Purchases	Sales/Disposals	Current Year Depreciation and Impairment*	Closing Carrying Amount*
Land*	-			-	-
Buildings*	692,524	778			693,302
Motor Vehicles*	-				-
Furniture and fixtures*	148	1,958		285	1,821
Kitchen Equipment	2,809			578	2,231
Office Equipment	488	3,396		511	3,373
Arts Equipment	21,870	9,766	626	2,901	28,109
Heritage assets	-				-
Total	**717,839**	**15,898**	**626**	**4,275**	**728,836**

PPE7 - PPE8

Current Valuation*	Source and Date of Valuation*

Last Year

Asset Class*	Opening Carrying Amount*	Purchases	Sales/Disposals	Current Year Depreciation and Impairment*	Closing Carrying Amount*
Land*				-	-
Buildings*	668,142	24,382			692,524
Motor Vehicles*	-				-
Furniture and fixtures*	255			107	148
Kitchen Equipment	3,387			578	2,809
Computers (including software)*	1,118			630	488
Arts Equipment	19,333	5,180		2,643	21,870
Heritage assets	-				-
Total	**692,235**	**29,562**	**-**	**3,958**	**717,839**

Significant Donated Assets Recorded - Source and Date of Valuation*	

Significant Donated Assets - Not Recorded*

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 5: Accumulated Funds

This Year Description*	Capital Contributed by Owners or Members*	Accumulated Surpluses or Deficits*	Reserves*	Total*
Opening Balance	213,271	577,024	-	790,295
Capital contributed by owners or members*				-
Capital returned to owners or members*				-
Surplus/(Deficit)*		(3,941)		(3,941)
Distributions paid to owners or members*		-		-
Transfer to Reserves*				
Transfer from Reserves*				
Closing Balance	**213,271**	**573,083**	**-**	**786,354**

Last Year Description*	Capital Contributed by Owners or Members*	Accumulated Surpluses or Deficits*	Reserves*	Total*
Opening Balance	213,271	529,453		742,724
Capital contributed by owners or members*				-
Capital returned to owners or members*				-
Surplus/(Deficit)*		47,571		47,571
Distributions paid to owners or members*		-		-
Transfer to Reserves*				
Transfer from Reserves*				
Closing Balance	**213,271**	**577,024**	**-**	**790,295**

Breakdown of Reserves Name*	Nature and Purpose*	Actual* This Year $	Actual* Last Year $
	Total	-	-

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 6 : Commitments and Contingencies

Commitments

There are no commitments as at balance date (Last Year - nil)

Contingent Liabilities and Guarantees

There are no contingent liabilities or guarantees as at balance date (Last Year - nil)

Notes 7-7

Haines and Associates

AUDITORS REPORT

TO THE MEMBERS OF RAGLAN COMMUNITY ARTS COUNCIL INC FOR THE YEAR ENDED 31 March 2023

I have audited the attached financial statements for Raglan Community Arts Council Inc. The financial statements provide information about the past financial performance of the Council and its financial position as at 31 March 2023. This information is stated in accordance with the accounting policies set out with these statements.

Council Responsibilities

Raglan Community Arts Council Inc is responsible for the preparation of financial statements which fairly reflects its position as at 31 March 2023 and of the results of its activities for the year ended on that date.

Auditor's responsibilities

It is my responsibility to express an independent opinion for the financial statements presented by the Council and report my opinion.

Basis of Opinion

An audit includes examining, on a test basis, evidence relevant to the amounts and disclosures in the financial statements. It also includes assessing:

- The significant estimates and judgement made by the Council in the preparation of the financial statements; and
- Whether the accounting policies are appropriate to the circumstances, consistently applied and adequately disclosed.

I conducted an audit in accordance with generally accepted auditing standards in New Zealand, except that my work was limited as explained below. I planned and performed my audit so as to obtain all the information and explanations which I considered necessary. I obtained sufficient evidence to give a reasonable assurance that the financial statements are free from material misstatements, whether caused by fraud or error. In forming my opinion, I also evaluated the overall adequacy of the presentation of information in the financial statements.

Other than in my capacity as Auditor, I have no relationship with or interest in the Council.

In my opinion, the financial statements fairly reflect the results of the activities and the financial position of the Council as at 31 March 2023.

My audit report was completed on 22 August 2023 and my qualified opinion is expressed as at that date.

Graham Haines ACCM, DipMgtSt

Haines and Associates

Reserves Policy:

Most money held is tagged. It is either held for a specific purpose (Creative Communities Scheme, Norah Howell Trust, COGS, Trust Waikato and WEL Energy Trust) or held on an umbrella basis for groups such as Clay Shed, Art to Wear, or the Youth Arts Fund.

We are holding donations and grants for installing a lift in the Creative Space building. The COGS and Trust Waikato wages/ operating costs will be used in the coming months. Some money is held for operational purposes/ current liabilities such as annual leave provision, income/expenditure fluctuations and for PAYE/ GST.

11th August 2023

BEFORE YOUR START

creative nz COMMUNITIES

Read the *Creative Communities Scheme Application Guide*

Before you prepare your application you should read the *Creative Communities Scheme Application Guide*. This guide tells you:

- whether you are able to apply for Creative Communities Scheme funding for your project
- which projects and costs are eligible and ineligible
- what information you will need to include in your application

Note the local funding priorities for the Creative Communities Scheme

<Instruction: CCS administrator to insert name of district e.g. Waikato District>

Priority will be given to applications that: *<Instruction: CCS Administrator to insert local priorities or delete this section>*

- x
- x
- x

Complete the *Creative Communities Scheme Application Form*

- Applications can only be submitted using this document (*Creative Communities Scheme Application Form* or an online version of this document)
- To complete this application form in Microsoft Word (version 2003 or newer) you need to type your answers to each question in the boxes provided.

Example: | Type your answer here |

- **IMPORTANT – DO NOT edit any text outside of these boxes**
- **If you are unable to type into the boxes provided please print a copy and complete by hand**
- If you need more space, attach information to the back of this application form. Please include the section headings to help assessors.
- We recommend that you keep a copy of your completed application for your own reference.
- Contact the CCS administrator if you need advice on your application (see contact details on the cover page).

Before submitting your application, complete this checklist: *(mark with an X)*

X	My project has an arts focus
X	My project takes place in the local authority district that I am applying to
X	I have answered all of the questions in this form
X	I have provided quotes and other financial details
X	I have provided other supporting documentation
X	I have read and signed the declaration
X	I have made a copy of this application for my records

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group? Individual [ ] Group [x]

Full name of applicant:	Raglan Community Arts Council Inc.
Contact person (for a	Rodger Gallagher
Street address/PO Box:	5 Stewart St
Suburb:	Raglan
Town/City:	Waikato
Postcode:	3225
Country:	New Zealand
Email:	accounts@raglanartscentre.co.nz
Telephone (day):	07 825 0023

All correspondence will be sent to the above email or postal address

Name on bank account:	Raglan Community Arts Council Inc	GST number:	55 079 161
Bank account number:	38 9018 0232468 00		

If you are successful your grant will be deposited into this account

Ethnicity of applicant/group *(mark with an X, you can select multiple options)*

New Zealand European/Pākehā:	x	Detail:	
Māori:	x	Detail:	
Pacific Peoples:	x	Detail:	
Asian:	x	Detail:	
Middle Eastern/Latin American/African:		Detail	
Other:	x	Detail:	

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

Yes: [x] No: [ ]

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

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an X)*

X	Council website		Creative NZ website		Social media
	Council mail-out		Local paper		Radio
	Council staff member		Poster/flyer/brochure		Word of mouth
	Other (please provide				

PART 2: PROJECT DETAILS

Project name: Community artists gallery exhibition program

Brief description of project:

A program series of 9 themed gallery exhibitions supporting local community groups and artists

Project location, timing and numbers

Venue and suburb or town:	Raglan		
Start date:	November 24	Finish date:	November 24
Number of *active* participants:	100		
Number of viewers/audience members:	1000+		

Funding criteria: *(select **ONE** and mark with an X)*
Which of the schemes three funding criteria are you applying under? If your project meets more than one criterion, choose the one that is the project's main focus.

- [x] **Access and participation:** *Create opportunities for local communities to engage with, and participate in local arts activities*
- [ ] **Diversity:** *Support the diverse artistic cultural traditions of local communities*
- [ ] **Young people:** *Enable young people (under 18 years of age) to engage with, and participate in the arts*

Artform or cultural arts practice: *(select **ONE** and mark with an X.)*

- [x] Craft/object art
- [ ] Dance
- [ ] Inter-arts
- [ ] Literature
- [ ] Music
- [ ] Ngā toi Māori
- [ ] Pacific arts
- [ ] Multi-artform (including film)
- [ ] Theatre
- [ ] Visual arts

Activity best describes your project? *(select **ONE** and mark with an X)*

- [ ] Creation only
- [ ] Presentation only (performance or concert)
- [x] Creation and presentation
- [ ] Presentation only (exhibition)
- [ ] Workshop/wānanga

PROJECT DETAILS

Project details

The boxes below will expand as you type. If you are completing this application by hand you may need to expand these boxes *before* you print this form and/or add additional sheets. If you do, please clearly label these additional sheets using the headings below.

1. The idea/Te kaupapa: What do you want to do?

Develop a program of 9 interactive themed community gallery exhibitions and associated supporting workshops for local artists and art practioners. Raglan already has a diverse broad range of artists in the community. The programme would provide support to artists to showcase their work, further strengthen their groups bringing in new artists and strengthen existing connections with the support of a single key event

2. The process/Te whakatutuki: How will the project happen?

- The coordinator has identified several groups who are interested in participating in this project.
- An additional call for artists/groups to participate would commence seeking interested arts and crafts groups who also wish to participate to ensure that inclusion and consultation with all the Raglan community of artists has taken place.
- The coordinator would provide support to each group to develop a theme for each exhibition of their choice.
- Workshops and/or teaching their art work would also be included within each program. For example, craft artists would provide demonstrations of their work to provide learning opportunities and participation such as attending a session to learn how to crochet a beanie or attend a series of workshops to learn the art of raranga weaving, candle making, jewellery or pottery demonstrations.
- Registrations (if required) would be supported by the coordinator
- Marketing would be the responsibility of the coordinator
- The artists will further develop skills in curating and exhibiting their own exhibition supported by the coordinator
- Development of each exhibition opening would be facilitated/supported by the coordinator
- A database would also be developed which would be shared to each of the groups for their ongoing continued growth

3. The people/Ngā tāngata: Tell us about the key people and/or the groups involved.

There are a wide range of existing art groups that are interested in participating as follows:

- Raglan Art Group (Est 1983)
- Raglan Crafters Group (308 members)
- Creative Market stall holders (database of over 250 stallholders)
- Matariki gallery exhibition (Maori led)
- Clay/ceramic/pottery exhibition (database of over 200 community potters)
- Weavers/Raranga exhibition (Maori led)
- Wood artists upcycling/recycling timber and metal artists as a combined exhibition
- Young artist/youth exhibition collaboration with local schools
- Additional gallery exhibitions dependant on local artists and call for expressions of interest within the community.

Jacqueline Anderson will be engaged as the contractor to co-ordinate the program of exhibitions and support artists. Jacqueline has been the Manager of the Raglan Old School Arts Centre for 14 years working alongside the RCAC committee. The Old School is a successful and much-loved venue that manages a diverse range of art activities supporting arts in the community. Jacqueline has extensive experience in the delivery of key events, workshops, fundraisers and exhibitions for the RCAC.

PROJECT DETAILS

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4. The criteria/ Ngā paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity or young people.

The range of gallery exhibitions will provide inspiration to the wider community and visitors to Raglan. The artists participating will be from a diverse range of artists in the community from all levels of experience from beginner to professional. The exhibitions and workshops will provide an opportunity for skills to be shared and taught to others by experienced artists and crafters. There will be many networking opportunities within each group, which can be important for many artists in the community who may be isolated and new to the community. There will be a wide age group of all ages participating.

PROJECT DETAILS (budget)

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5. The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered? Yes [x] Do NOT include GST in your budget

No [ ] Include GST in your budget

Project costs	Write down all the costs of your project and include the details, eg materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *eg 3 days' hire at $100 per day*	**Amount** *eg $300*
Coordinator	Program coordinator including and marketing of 9 gallery events and associated supporting workshops 234 hours	8190
RCAC systems	RCAC systems and processes @ 25%	2047
Gallery hire	Venue hire Taiwhanga Whakaatu Toi | Gallery @ 2 weeks per exhibition $190 x 9 ($1710)	1486.83
Printing	Print run of posters @ $35 x 9	315
Sundry items	Additional supporting material required by each group e.g. workshop printing, gallery materials	100
Total Costs		12138
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *eg ticket sales*	**Detail** *eg 250 tickets at $15 per ticket*	**Amount** *eg $3,750*
Gallery sales	30% gallery commission based on projected sales $1000 per exhibition @ $300 x 9 $2700	2347.83
Additional grant application	With local funder TBC x 2 @ $1,000	2000
Sponsorship	Additional business sponsorship per exhibition @ $100 x 9	900
Workshop fees	Fees for attending workshop and/or learning based activities entry by koha $100 x 9	900
Artist fee	Participation fee from each artist @ $10/20 artists per exhibition x 9	1800
Total Income		**7947**
Costs less income	***This is the maximum amount you can request from CCS***	**4191**
Amount you are requesting from the Creative Communities Scheme		**4191**

PROJECT DETAILS (budget)

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Other financial information

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programmes).			
Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.			
Date	Project title	Amount received	Project completion report submitted (yes/no)
28/04/22	Creative Raglan Strategic Planning workshop	$675	Yes
28/04/22	2022 Raglan Film Festival	$1840	Yes
28/04/22	2022 T3/T4 afterschool multimedia workshop series	$2000	Yes
28/04/22	Matariki programme of events	$2000	Yes
28/04/22	Live and Local music programme	$4000	Project not yet completed
10/22	Artist Talks	$800	Yes
10/22	Clay Fest	$438	Yes
10/22	T1/T2 2023 Young Artists	$1400	In progress
04/23	Raglan Ukulele Festival	$1000	Project not completed
04/23	Raglan Arts Weekend	$3917.38	Project not completed
04/23	T3T4 2023 Young Artists	$1752	Project not completed
04/23	Live and Local music programme	2200	Project not yet completed
04/23	Matariki celebrations	1989	Yes

Other financial information

Groups or organisations must provide a copy of their latest financial statement. This can be a copy of the audited accounts, an income and expenditure statement or a copy of the unaudited management accounts.

PROJECT DETAILS (budget)

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If your group or organisation has reserves which are not being used for this project you should include your reserves statement or policy

Please send application to: funding@waidc.govt.nz

Alternatively your application can be delivered to one of our Council offices found here www.waikatodistrict.govt.nz or to:
Lianne van den Bemd
Community Development Advisor
Private Bag 544
Ngaruawahia
3742
If you have any further questions please contact funding@waidc.govt.nz
0800 492 452 - Lianne van den Bemd

PART 3: DECLARATION

You must read and sign the following. Please place an X in each box to show that you have read the information and agree to each section.

X	I/We understand that if this application is successful I/we cannot receive funds for the same project from Creative New Zealand's other funding programmes.
X	I/We declare that the details contained in this application are correct and that I/we have authority to commit to the following conditions.

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

X	complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
X	complete the project within a year of the funding being approved
X	complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
X	return any unspent funds
X	keep receipts and a record of all expenditure for seven years
X	participate in any funding audit of my organisation or project conducted by the local council
X	contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
X	acknowledge CCS funding at event openings, presentations or performances
X	use the CCS logo in all publicity (eg poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
X	I understand that the <<Waikato District Council>>is bound by the Local Government Official Information and Meetings Act 1987
X	I/we consent to <<Waikato District Council >> recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
X	I/we understand that my/our name and brief details about the project may be released to the media or appear in publicity material.
X	I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993 NB: All applications by person/s under the age of 18 must be signed by applicant's parent or legal

Name	Rodger Gallagher, Chair Raglan Community Arts Council Inc.
	(Print name of contact person/applicant)
Signed:	Rodger Gallagher
	(Applicant or arts organisation's contact person)
Date:	31/08/23

Jacqueline Anderson, 43 Norrie Ave, Raglan 3225
Via email jacquelineanderson00@gmail.com
29 August 2023 Quote Number 003
GST Number: Not GST registered

Quote for: Raglan Community Arts Council Inc. Event Coordination Services
Exhibition Gallery Program 2024 and associated workshop events

Project proposal / development meetings 3) NEW project	10
Planning: project plan + work structure breakdown	15
Additional secondary grant applications, quotes/supporting documentation + committee presentation	15
Develop additional relationship sponsorship/advertising program support	5
Implement relationship sponsorship program x2	6
Budget planning ongoing/invoice prep e.g. grant providers/sponsors	5
Monthly co-ordination 9 months @ 8 hours per month artist support, curating, set up/pack down + opening exhibition	72
Volunteer co-ordination combination of RCAC volunteers + Artists; documentation preparation + training 2hrs x 9	18
Artist payments, sales reconciliation ready for RCAC final payment to be made 2 hrs x 9	24
Poster design template/graphics & content development 3 x 9 months	27
Marketing coordination PR, radio interviews, advertising/editorial/newsletters 2 hours x 9	18
Website + social media 1 hour 9	9
Final Budget reconciliation project end	5
Grant reporting + sponsorship acknowledgment	5
TOTAL hours	**234**
Event Management	**$8,190.00**

QUOTE

Jacqueline Anderson

Date
29 Aug 2023

Expiry
1 Dec 2023

Quote Number
QU-0045

GST Number
55-079-161

Raglan Community Arts Council Inc.
5 Stewart Street
Raglan 3225
Waikato
NEW ZEALAND

Exhibition gallery program 2024

Series of 9 exhibitions over a 2 week period dates TBC

Description	Quantity	Unit Price	Amount NZD
Gallery room hire 2 weeks per exhibition x 9	9.00	190.00	1,710.00
		INCLUDES GST 15%	223.04
		TOTAL NZD	**1,710.00**

Details of submitter No: 18 - Prashanth Guna

Submitter:	Prashanth Guna
Submitter Address:	11 Kemble Place, Flagstaff, Hamilton, New Zealand
Organisation:	Misty Flicks Film Festival Trust

Waikato District
creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Prashanth

Last name: * Guna

Organisation:
Misty Flicks Film Festival Trust

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

◉ Yes

○ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application: NA

Street Address of Venue:
(Events must take place within the Waikato District.)
41 Bow Street RAGLAN

Before submitting your application, complete this checklist:
My project has an arts focus
My project takes place in the local authority district that i am applying to
I have answered all of the questions in this form
I have provided quotes and other financial details
I have provided other supporting documentation
I have read and signed the declaration
I have made a copy of this application for my records

Name on bank account:
MISTY FLICKS FILM FESTIVAL

GST Number:

Bank account number:
[redacted]

Ethnicity of applicant/group
New Zealand European/Pākehā
Other

Details:
Malaysian Indian

How did you hear about the Creative Communities Scheme?
Creative NZ website

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

Emerging Wahine Filmmaker Incubator Programme.

An intense and focused training programme for talented female directors across 2 day workshops intended to advance projects and build knowledge and capabilities, to help fast-track them towards sustainable careers.

The Programme will be divided into 5 components:
Director's Toolkit & Creative Confidence with Gaylene Preston
"The transition from emerging to Mid-career is a time that can be uniquely difficult. The hurly burly can be demanding and
our thirties and forties is a time of growing families paying the mortgage while observing the next generation emerging. Often mid-career women directors feel isolated, ignored and
diverted from the true purpose that drove them to want to be filmmakers in the first place." – Gaylene Preston
To improve the statistics of female directors who are mid-career or higher, CC seeks to help female directors overcome roadblocks that are unique to women in the middle of their careers.
With many directors entering the industry, DT has an extensive record of giving new and emerging directors a foundational knowledge of the directing process from development to post that can be applied to narrative short and long-form projects.
Rehearsal & Performance
Directing actors is a crucial skill--one of the most challenging skills to become proficient in.
The reality is that most directors spend only a small portion of their year in production.
Consequently, we see many new and emerging directors lacking skills and confidence for
working with actors. RP still remains the important first step in our programme on the director-actor relationship.
Rehearsal Dynamics
From past RD workshops, we know that directors, who already have a process for working with actors, find benefit in expanding their toolkit for directing cast while preparing to shoot shorts or features.
Comedy Dynamics
We are seeing an increase in local comedy in all forms. With many directors wanting to create comedy but requiring upskilling to direct comedic performances, we propose a 'spin-Page 2 of 10 off' of our popular Rehearsal Dynamics. An experienced comedy director will give participants tools and guidance during hands-on practice with actors.
Directing Non-Actors
We often see non-actors cast as leads in shorts and in supporting roles in features. This is more common in productions led by Māori, Pan-Asian, Pasifika and other minority talent where community casting is required. There's a hunger among directors to learn specific skills for working with non-actors.

Why the funds are needed:
We need funding to subsidise the ticket price for participants. Investing in upskilling Waikato-based talent will, in return, attract more screen activity to our region.
The Screen industry is lucrative and brings $3.2 billion to New Zealand yearly. Unfortunately, The Waikato only sees $100 million, partly due to underskilled talent.
By investing in Misty Flicks Labs, we can continue realising our mission to celebrate the creativity in visual storytelling and nurture the careers of future filmmakers through our programmes and workshops. We want to make film accessible to our residents by providing discussions and seminars. We want to bring the story of the world and support artists and audiences who embody diversity, innovation, and curiosity, all in the beautiful setting of the Central North region.

The process / Te Whakatukuki: How will the project happen?
Our invited directors will teach and workshop up to 8 wahine directors the different components highlighted above.
Day 1
Introduction. Director's toolkit & Creative Confidence with Gaylene Preston
An introduction to the process and fundamentals of directing narrative drama.Build confidence and resilience in mid-career women filmmakers.-
Rehearsal & Performance
An opportunity to learn and practise in a safe and encouraging environment, the dynamics of working with actors in scenes.
Day 2
Rehearsal Dynamics
More advanced tools for working with cast prior to the intensity of production on set.
Comedy Dynamics
We are seeing an increase in local comedy in all forms. With many directors wanting to create comedy but requiring upskilling to direct comedic performances, we propose a 'spin-Page 2 of 10 off' of our popular Rehearsal Dynamics. An experienced comedy director will give participants tools and guidance during hands-on practice with actors.
Day 3
Directing Non-Actors
We often see non-actors cast as leads in shorts and in supporting roles in features. This is more common in productions led by Māori, Pan-Asian, Pasifika and other minority talent where community casting is required. There's a hunger among directors to learn specific skills for working with non-actors.
Rehearsal for scene
Day 4
Direct, Shoot, Edit a short script max 1 pages delivered in advance.

The people / Nga tangata: Tell us about the key people and/or groups involved.
Key people involved

- **Paige Larianova**
  Paige is the Chair of Misty Flicks Trust, Festival Coordinator of Misty Flicks Film Festival and Coordinator of Misty Flicks Labs. Paige founded Waikato Screen, Waikato Film Hub (Now Misty Flicks Labs) and Misty Flicks Festival. Paige works as the Manager of the Regent Theatre in Te Awamutu. She will be responsible for overseeing the successful delivery of the project.
- **Andrea Haines**
  Treasurer at Misty Flicks Trust. Haines is a past-president of the New Zealand Federation of Film Societies. Starting in 2008, Haines served a three-year term on the Film and Literature Board of Review under the Films, Videos and Publications Classification Act 1993.Haines has also served as judge in a number of film awards. Haines is a senior tutor at Waikato University and has published extensively on teaching academic and writing skills. Her current role is Team Leader in Student Learning.
  Andrea will be involved in board decisions.
- **Madelien Scholten**
  Madelien is Secretary of Misty Flicks Trust, Festival manager at Misty Flicks Film Festival and Producer of Misty Flicks Labs. She successfully set up Waikato Screen together with Paige. She gained her experience in London by creating award winning work for brands such as, Amazon Prime Video, Netflix, Facebook and Heineken. She is currently a freelance Creative.
  Madelien will be one of the programme producers, with a special focus on getting the communication right.
- Prashanth Gunasekaran
  Prashanth is the Talent Development Manager at Misty Flicks Labs and Festival. Prior to Misty Flicks he worked at the New Zealand Film Commision. He has been involved in directing and producing numerous films in New Zealand and internationally. Prashanth will be one of the programme producers, with a special focus on connecting with the right audience.

Invited mentors
- Dame Gaylene Preston
Gaylene Preston is a national treasure, with an exceptional career over more than three decades. An innovative writer, director, and producer, Gaylene has insisted that it is possible to live in New Zealand and contribute New Zealand stories to global cinema, and her award-winning work has screened extensively at international festivals including Venice, Sundance, Toronto.
- Jackie van Beek
The multi-talented Jackie van Beek emerged from Wellington's theatre scene in the 1990s. After directing a run of award-winning shorts, her first feature *The Inland Road* was invited to the 2017 Berlin Film Festival. She went on to co-direct, co-write and co-star in comedy *The Breaker Upperers*, with Madeleine Sami. As an actor, van Beek is probably best known for playing a vampire groupie on *What We Do in the Shadows*.
- Armagan Ballantyne
Armağan Ballantyne made her feature debut with 2009 drama *The Strength of Water*, the tale of two children in an isolated coastal town. The Kiwi-German co-production was invited to festivals in Berlin, Rotterdam and Auckland. Her second movie was 2022's *Nude Tuesday*, a comedy told in a fake language. Having won an award in 1996 for an Emma Paki music video, Ballantyne studied film in Sydney and Prague. Her CV includes adverts, hit kids show *Being Eve*, and award-winning short *Whistle She Rolls*. In 2008 she was one of 22 filmmakers from around the globe invited to work on United Nations anthology film *Stories on Human Rights*.

The criteria / Nga paearu: Tell us how this project will deliver to your selected

criterion: access and participation, diversity of young people.

There are no similar programmes in Hamilton/Waikato. In supporting materials I have included two letters of support for our film festival that we will host in November in Te Awamutu. I've attached these as it also speaks about Misty Flicks as an organisation and the importance of supporting film activity in the Waikato.

The criteria of application will encompass a short video pitch about the filmmaker, project record and a cv. Upon selection, we will support the filmmakers to attend the workshops. Unlike other regions that regularly get support for such high level workshops, we acknowledge that Waikato is still a growing region in the screen sector and therefore, we aim to support the emerging level of filmmakers. Those who have atleast 2 years experience within the screen sector industry.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:
Emerging Wahine Filmmaker Incubator Programme

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Artform or cultural arts practice:
Multi-artform (including film)

Activity best describes your project?
Workshop/wānanga

Brief description of project:
An intense and focused training programme for talented female directors across 2 day workshops intended to advance projects and build knowledge and capabilities, to help fast-track them towards sustainable careers.

Start date:
16/02/2024

Finish date:
24/02/2024

Number of *active* participants:
6-8

Number of viewer/audience members:
6-8

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Total Costs		
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	

Income *e.g. ticket sales*	**Details** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Total Income		
Costs less income	**This is the maximum amount you can request from CCS**	
ENTER amount you are requesting from Creative Communities Scheme		

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Attached Documents

File
Waikato Film Hub_A_C-2023-08-24
Mary_Flicke-2023-08-24

BNZ
Hamilton Store
Telephone 0800 800 468
Facsimile 07 838 2471

THE TRUSTEES, MISTY FLICKS FILM FESTIVAL, 145 MAEROA ROAD, MAEROA, HAMILTON, 3200

Non Profit Org A/C

ACCOUNT NAME
WAIKATO FILM HUB TRUST

ACCOUNT NUMBER
02-0316-0555029-000

STATEMENT NO. 50
FOR THE PERIOD
24 JULY 2023 TO 24 AUGUST 2023

OPENING BALANCE 24.93

Date	Name of Other Party	Type	Particulars	Code	Reference	Withdrawals	Deposits	Balance

*** NO TRANSACTIONS FOR THE PERIOD ***

CLOSING BALANCE 24.93

The Bank's base rate is currently 12.150 percent per annum. The interest rate on this account is 10.000 percent p.a above the base rate. There is no required payment applicable to this statement period provided the limit has not been exceeded. These rates are less than the finance rate within the meaning of the Credit Contracts Act 1981. This only applies if you entered into your facility agreement prior to 1 April 2005. If you have any questions please contact your nearest branch or call 0800 800 468.

BNZ
Hamilton Store
Telephone 0800 800 468
Facsimile 07 838 2471

THE TRUSTEES, MISTY FLICKS FILM FESTIVAL, 145 MAEROA ROAD, MAEROA, HAMILTON, 3200

Misty Flicks

ACCOUNT NAME
WAIKATO FILM HUB TRUST

ACCOUNT NUMBER
02-0316-0555029-001

STATEMENT NO. 19
FOR THE PERIOD
24 JULY 2023 TO 24 AUGUST 2023

OPENING BALANCE 0.00

Date	Name of Other Party	Type	Particulars	Code	Reference	Withdrawals	Deposits	Balance
02 Aug	Trust Waikat	DC			TRUST WAIKAT		6,000.00	6,000.00
15 Aug	EVENTBRITE NZ	DC	664308904817		3-69782349		289.58	6,289.58

CLOSING BALANCE 6,289.58

The Bank's base rate is currently 12.150 percent per annum. The interest rate on this account is 0.000 percent p.a above the base rate. There is no required payment applicable to this statement period provided the limit has not been exceeded. These rates are less than the finance rate within the meaning of the Credit Contracts Act 1981. This only applies if you entered into your facility agreement prior to 1 April 2005. If you have any questions please contact your nearest branch or call 0800 800 468.

DC Direct Credit

R É S U M É

Address: 11 Kemble Place,
Flagstaff, Hamilton | 151 Keri Vista Rise
Papakura, Auckland
New Zealand
Contact No: +64 22 3298 264
Email:
pg6.creations@gmail.com
http://www.imdb.com/name/nm6903400/resume?ref_=nm_ov_res
New Zealand Citizen

PRASHANTH GUNASEKARAN

Filmography

Projects in Development	Year	Format	Role	Status
Vow (NZ)	2023	FF	Director/Producer	Script
Dynamite feat DjAv	2023	MV	Director	Development
Let It Go feat DjAv	2023	MV	Director	Development
The Party	2023	SF	Producer	Development
L.O.V.E: Life's Only Valuable Emotion	2024	SF	Writer/Director	Development
La réalité de l'amour: Reality of Love	2024	SF	Writer/Director	Development
The Margin (NZ/Malaysia)	2024	FF	Director	Development
Nearly Departed (UK)	2024	FF	Director/Producer	Pre-Pre-Production

Projects in Production	Year	Format	Role	Status
Whakaanoa	2023	SF	Producer	Pre-Production
1978	2022	FF	2nd Unit 1st AD	Post-Production
For Thom	2022	SF	Producer	Post-Production
Falling Apart	2021	SF	Director	Post-Production
Seed	2021	SF	Director	Post-Production
The Trade: Darkside	2022	SF	Director	Post-Production
Broken Promise	2022	SF	Director	Post-Production
Suicide or Murder	2022	SF	Director	Post-Production
My Rock	2022	SF	Director	Post-Production
Bing Bang Blussey	2023	SF	Director/Writer	Post-Production
Stranded Pearl	2023	FF	Co-Director	Post-Production

Past Projects	Year	Format	Role	Status
Suatu Ketika (Msia)	2019	FF	Post-Production Producer/Coordinator	Complete/Release
Bapak (Split Gravy on Rice) (Malaysia)	2020	FF	Post-Production Producer/Coordinator	Complete/ReleaseReleased
Lady' Luck	2020	SF	Director	Released
Pinjamkan Hati Ku (Msia)	2018	FF	Line Producer	Complete/Release
Soulmate (Teman Sejiwa) (Msia)	2018	FF	Line Producer	Complete/Release

The Colour of Darkness (NZ/Aus)	2019	FF	Splinter Unit AD/Post-Production Coordinator	Complete/Release
Irumanam	2018	SF	Co-Director	Complete/Release
Rain on My Wedding Day	2016	MV	2nd Unit Director	Complete/Release
Facedown feat Lady Ayiana	2017	MV	Director	Complete/Release
Away feat DjAv & iidentical	2020	MV	Director	Complete/Release
Leaving You Behind feat Shrishaa	2018	MV	Director	Complete/Release
Shape of You cover feat Brooklyn Nathan	2018	MV	Director	Complete/Release
My One and Only feat DjAv	2016	MV	Director	Complete/Release
Sunshine Baby feat DjAv & Big Buxx	2014	MV	Director	Complete/Release
Come Ride With Me	2018	MV	Director	Complete/Release
WesternLine feat Aly Cook	2017	MV	1st AD	Complete/Release
TVNZ Promo	2018	TVC	BTS Director	Complete/Release
Nissan TVC	2014	TVC	1st AD	Complete/Release
Twilight Café DC	2016	DC	Director	Complete/Release
Red Carpet Ball Charity Concert DC	2016	DC	Director	Complete/Release
Bok Choy Restaurant DC	2012	DC	Director/Writer	Complete/Release
Don't F With Me	2018	SF	Co-Director	Complete/Release
Whatever number of shades of a Brown Filmmaker	2017	SF	Writer/Director	Complete/Release
WTF	2018	SF	Tech Director	Complete/Release
Give Me The Gun	2016	SF	Director	Complete/Release
704	2015	SF	Director	Complete/Release
T-Junction	2014	SF	Director	Complete/Release
Quirky	2012	SF	Director	Complete/Release
Amour	2013	SF	1st AD	Complete/Release
Re-Love	2013	SF	1st AD	Complete/Release
Urban Turban	2012	FF	1st AD	Complete/Release
Destina	2012	FF	Co-Director	Complete/Release
Indian Dating	2012	Theatre	Director	Complete/Release

Other Skills

Languages – English (fluent), Malay (fluent), Tamil (understand but not speak)
Production software – Showtools, Studio Binder (Mac or PC), Movie Magic (intermediate), Office 365, Miro, Writer's Duet, Final Draft
Post-Production – Final Cut pro workflow, Da Vinci Resolve workflow

Abbreviations

FF – Feature Film
SF – Short Film
MV – Music Video
TVC – Television Commercial
DC – Digital Content
Theatre
BTS – Behind the Scenes

Prashanth Gunasekaran (Shan)
022 3298 264
Pg6.creations@gmail.com

To whom it may concern,

On the next pages you will find screenshots of our online community.
At the moment Misty Flicks Labs has 689 likes and 758 followers.
We also moderate the Waikato chat group. Which has 497 members.

Kind Regards,
Madelien Scholten

Search Facebook

Manage Page

Misty Flicks Labs

- Professional dashboard
- Insights
- Ad Center
- Create ads
- Settings

More tools 5

Switch into Misty Flicks Labs's Page to take more actions

Switch

Advertise

us for a drop-in session to discuss

Misty Flicks Labs (Previously Waikato Film Hub)

689 likes · 758 followers

Liked | Message | Search

Posts | About | Mentions | Reviews | Followers | Photos | More

Switch into Misty Flicks Labs's Page to start managing it. Switch Now

Intro

Misty Flicks Labs supports local film-makers with networking, events, workshops and facilities

Page · Movie

mistyflicks.co.nz

Promote Website

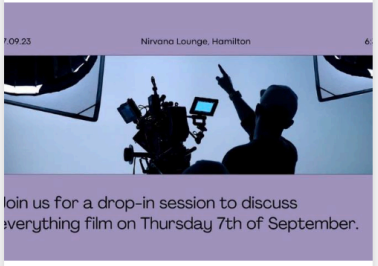
Not yet rated (0 Reviews)

Photos

See all photos

Featured

Upcoming event



THU, SEP 7 AT 6:30 PM

Drop In Catch Up

32 Interested · 12 Going

Posts

Filters

Search Facebook

Waikato Film Chat
Private group · 497 members

Joined

Community home
Paige posted: Let's welcome our new member...

Waikato Film Chat

+ Invite

Discussion | Rooms | Members | Events | Media | Files

Write something...

Reel | Photo/video | Room

Featured

Chat about what's important to you
Suggest a chat for your group to connect in real time. When admins approve your suggestion, the chat will be created.

+ Suggest new chat

About

The Waikato Film Hub chat group is where passionate local film makers from all experience levels can network, give technical advice, share opportunities and chat.

Private
Only members can see who's in the group and what they post.

Visible

https://www.facebook.com/photo/?fbid=1897651636992367&set=p.1897651636992367

18

bnz

Customer Details

Customer No: 0066102892

The following customer information is held on our files as at 8th June 2023

Customer name: MISTY FLICKS FILM FESTIVAL TRUST

Physical address:
THE TRUSTEES
MISTY FLICKS FILM FESTIVAL
145 MAEROA ROAD
MAEROA
HAMILTON 3200

Business phone:
Mobile: 022 127 7169
Work email: paige@mistyflicks.co.nz
After hours phone:

Business fax:

After hours fax:

Account number	Product
02-0316-0555029-001	Non Profit Org A/C

For Bank of New Zealand_____

bnz
BANK STAMP
08 JUN 2023
Teller 7
Hamilton Banking Centre

9th May 2023

Re: Endorsement Letter

I am a Writer/Director living and making gory movies in Ohaupo. I have been lucky enough to have films selected to the Misty Flicks Short Film Showcase each year it has been running, and cannot overemphasize enough how important it is to local filmmakers.

All my films take a lot of work from a lot of talented people, and I met most of them through Paige, and the various events and workshops she has initiated over the years. I have had films at festivals in the USA, Canada, UK, Ireland, Russia, Germany, Austria, Brazil, Spain, Australia and NZ, including the prestigious Fantastic Fest in Austin, Texas. Without Misty Flicks and the support and networking it allows, I would not have been able to make the films to the level we have achieved.

It's hard to make any film, especially away from the main centres, and a local film festival encourages regional support from people who otherwise are not aware of our incredible local talent. It’s a real thrill to have your work celebrated and recognized by your home town and to show people what we in the Waikato can do.

I have known Paige for over 8 years. She has been part of some of my short films, and has always been a tireless advocate for me and my fellow filmmakers. Misty Flicks shines a spotlight on the region’s filmmaking and it can only stimulate more interest and raise our profile as a destination for creative people.

I fully support and endorse the Misty Flicks Film Festival.

Please contact me if I can provide any additional information in support of this application.

Sincerely,

Adam Harvey
Writer & Filmmaker

Fwd: Vocal Endorsement + NZFC funding/pitching chat

From: Paige - Misty Flicks <paige@mistyflicks.co.nz>
Sent: Mon, May 15, 2023 at 1:53 pm
To: info@mistyflicks.co.nz

image006.jpg (2.8 KB) image003.png (1.4 KB) image004.jpg (1.1 KB) image005.png (428.6 KB)
~WRD3042.jpg (1.1 KB) – **Download all**

Paige Larianova
Misty Flicks

Begin forwarded message:

> **From:** Dale Corlett <dale.corlett@nzfilm.co.nz>
> **Date:** 15 May 2023 at 12:06:39 PM NZST
> **To:** Paige Larianova <paige@mistyflicks.co.nz>
> **Subject: RE: Vocal Endorsement + NZFC funding/pitching chat**

Kia ora Paige,
Apologies for missing this email last week, I was away working and as a result I am only getting to some of my correspondence. Of course, we are always happy to help contribute to local talent development initiatives like Misty Flicks, we would be happy to try and schedule a workshop for you on anything you feel would be useful for your people. Once you have confirmed dates etc, let us know and we can see what would be possible, ie who would be available from the TD team.

Thanks again for getting in touch.

Best

Kia kaha, Kia haumaru te noho.

Ngā mihi,
Dale
As part of my personal te reo journey I am currently reading Hemi Kelly's A Māori phrase a day book.
Māori phrase of the day today is – He aha tō pīrangi? *(What do you want?)* Answer = He kore noa iho *(Nothing)*

Dale Corlett | Head of Talent Development (He / Him/ ia)
Click here to find out why I use my pronouns in my email signature

New Zealand Film Commission | Te Tumu Whakaata Taonga
Level 3, 119 Ghuznee St, Wellington 6011 | PO Box 11546, Manners Street, Wellington 6142
T: +64 4 894 1956 | **M:** +64 21 246 6768
www.nzfilm.co.nz | ondemand.nzfilm.co.nz

The information contained in this email message does not necessarily reflect the views of the New Zealand Film Commission and may contain information that is confidential or subject to legal privilege. If you are not the intended recipient and received this email in error, please notify the New Zealand Film Commission immediately by return email or telephone (+64 4 382 7680) then delete this email and destroy any copies of it. You must not use, disclose, copy or distribute this message or the information in it.

Please consider the environment before printing this e-mail.

From: Paige Larianova <paige@mistyflicks.co.nz>
Sent: Monday, May 8, 2023 6:35 PM
To: Dale Corlett <dale.corlett@nzfilm.co.nz>
Subject: Vocal Endorsement + NZFC funding/pitching chat

Hi Dale,
This year we are going to seek significant funding to host Misty Flicks Annual Film Festival.
Instead of simply short films, we are expanding to feature films, industry talks, workshops & exhibitions.
Instead of having a connection with Waikato, we are also including films with connections with the central North Island.
Our first Festival will be held in November this year, at The Regent - Te Awamutu.
The Regent is a cinema that I am the manager of.

Our aim now is to ensure we have significant talent pathways so our filmmakers can continue to improve. But we will also include films and and talent from outside the region to keep our minds open.
We are now applying for funding and I wondered if you would mind sending me a **vocal endorsement** of our film festival? If so, could you send this by Wednesday this week please?
Do you think it would also be possible for the **NZFC to provide a workshop** at our event of funding, and pitching?

It would be great to hear from you.

Kind Regards,
Paige Larianova
Festival Coordinator
MistyFlicks Film Festival

<~WRD3042.jpg> paige@mistyflicks.co.nz
<~WRD3042.jpg> 0221277169
<~WRD3042.jpg> Hamilton, New Zealand
<~WRD3042.jpg> **mistyflicks.co.nz**

<~WRD3042.jpg> <~WRD3042.jpg>

The content of this email is confidential and intended for the recipient specified in message only. It is strictly forbidden to share any part of this message with any third party, without a written consent of the sender. If you received this message by mistake, please reply to this message and follow with its deletion, so that we can ensure such a mistake does not occur in the future.

May 11, 2023

To Whom It May Concern:

The Misty Flicks Film Festival (MFFF) is an outstanding initiative that truly shines a spotlight on the screen sector. With its wide range of offerings, including invaluable network opportunities, educational workshops, and unwavering support for emerging talent this is much more than a film festival. This festival will do what the sucessful Māorilands Film Festival has done for Ōtaki, it has been a game-changer for the area and industry.

This exceptional initiative goes beyond entertainment; it is a celebration of the arts, bringing together innovative voices and fostering a sense of community. By providing a platform for creative expression, MFFF not only nutures talent but also inspires collaboration and dialogue.

I wholeheartly endorse MFFF and believe it is deserving of the support from the Waipā District Promotion Fund. By backing this initiative, there is an opportunity to bring vitiality to Waipā, invigorating the local community and attracting visitors from near and far. Furthermore, MFFF contributes to the economic growth of the region, utilizing its fantastic venues and generating valuable economic benefits.

One of the most remarkable aspects of MFFF is it's abiltiy to foster unique opportunities for local, national and international involvement. By showcasing Waipā as a vibrant hub of creativity, Misty Flicks Film Festival will highlight the area's cultural richness and also positions it as an attractive place to live, work, invest in, or visit.

I encourage the Waipā District Promotion Fund to support this initiative and its endeavours. By doing so, you can contribute to the growth and propserity of the screen sector while similtaneously promoting Waipā as a thirivng and desirable destination for all.

Ngā mihi,

Jade Kent

Film Office Executive, Film Bay of Plenty.

TE AWAMUTU BUSINESS
CHAMBER

Shane Walsh
Chief Executive
ceo@teawamutuchamber.org.nz
0274 919 707

9 May 2023

RE: Endorsement Misty Flicks Film Festival

I'm writing this to support the Misty Flicks Film Festival.

I have known Paige since April last year when she started her role as Cinema Manager of The Regent Theatre. Paige is a member of the Te Awamutu Chamber of Commerce and we have met regularly to discuss the potential of the Cinema and its potential as a Waipa destination.

Paige's initiative to host the Misty Flicks Film Festival at the theatre has many positive benefits. It allows local filmmakers the opportunity to have their work critiqued and potentially start them on the road to a successful career. It showcases the Waipa district as local filmmakers or content that includes the local area are prerequires to submitting a film. It is a benefit to the local economy by encouraging visitors in and outside the region to view the work of our local filmmaking champions

Please feel free to contact me if I can provide any additional information in support of this application.

Kind regards,

Shane Walsh
Chief Executive

The Secretary
District Promotions committee.
Waipa District Council

Mistry Flicks Film Festival – District Promotion Fund Application

I'm writing in support of the Misty Flicks festival proposed for Te Awamutu this year.

Misty Flicks has been showcasing film production talent over the previous 5 years, and each year I have attended this in support of local filmmakers.

This year Misty Flicks Film Festival will be a multiday event based in the Waipa District with venues in Te Awamutu and at The Regent Theatre Te Awamutu.

Misty Flicks Short Film festival started in 2018 to provide a local platform for our regional filmmakers to screen short content films to an audience, while providing the full cinema experience.

With Council support, this could be the year for Te Awamutu's Regent Theatre to provide the venue and organisation for the Film festival.

The historic and iconic Regent theatre which has shown films for 90 years has recently been transferred into a Community Trust by the long-time owner Allan Webb, who has owned and run The Regent in Te Awamutu for 48 years. The Trust is keen to improve audience attendance and venue awareness in order to secure the viability of the theatre.

The Mistry Flicks festival is a unique opportunity to support grass-roots events attract people to our district and an opportunity to celebrate community pride at a venue that has just been transferred into community ownership. Misty flicks is a not-for-profit community organisation in the Waikato and now so is the Regent theatre.

The Misty Flicks Film Festival will showcase film making as a career pathway in the region, and also benefit the local economy by encouraging people into the Waipa both for the event, and the region as a film destination.

Both the Waikato region and the district of Waipa are underrepresented in film production and location shooting. We've recently seen the economic impact of film making in the Hauraki District with the television series The Gone.

In making this endorsement, I am confident that the festival is in good hands.

I have known Andrea Haines for many years through her involvement in the arts and the Hamilton Film Society. I have known Paige Larianova for five years through her work in organizations to support the screen sector in this region and I know Madelien Scholten through her involvement in the regional film office for the region.

Smaller theatres than Te Awamutu have successfully carved out a film making niche across New Zealand.

Please contact me if I can provide any additional information in support of this application.

Yours Sincerely

Steve Tritt

Steve Tritt

18

BNZ
Hamilton Store
Telephone 0800 800 468
Facsimile 07 838 2471

THE TRUSTEES, MISTY FLICKS FILM FESTIVAL, 145 MAEROA ROAD, MAEROA, HAMILTON, 3200

Misty Flicks

ACCOUNT NAME
WAIKATO FILM HUB TRUST

ACCOUNT NUMBER
02-0316-0555029-001

STATEMENT NO. 19
FOR THE PERIOD
24 JULY 2023 TO 24 AUGUST 2023

OPENING BALANCE 0.00

Date	Name of Other Party	Type	Particulars	Code	Reference	Withdrawals	Deposits	Balance
02 Aug	Trust Waikat	DC			TRUST WAIKAT		6,000.00	6,000.00
15 Aug	EVENTBRITE NZ	DC	664308904817		3-69782349		289.58	6,289.58

CLOSING BALANCE 6,289.58

The Bank's base rate is currently 12.150 percent per annum. The interest rate on this account is 0.000 percent p.a above the base rate. There is no required payment applicable to this statement period provided the limit has not been exceeded. These rates are less than the finance rate within the meaning of the Credit Contracts Act 1981. This only applies if you entered into your facility agreement prior to 1 April 2005. If you have any questions please contact your nearest branch or call 0800 800 468.

DC Direct Credit

Curriculum Vitae

Paige Larianova

Phone: 022 1277169
Email: paige.larianova@hotmail.co.uk
Facebook: https://facebook.com/paige.nz/

Introduction

Personal objective

To develop my career in a supportive, creative, and collaborative team.

Character

I'm always striving to create an experience for people. I project manage in a way that involves people into feeling part of a community. I operate with integrity. I am quirky and calm, diplomatic and creative. And I am always looking for opportunities.

Employment Background

Contract Director

Film Director
2017 - current
As a contract director I am tasked to travel to locations and work to a brief. Ensuring the health and safety of the crew and talent. Liaise with talent and/or the talents guardian to complete filming in a safe and friendly atmosphere. Assignments are for television segments, commercial campaigns or personal short films.

Waikato Film Hub Trust

Managing Director (volunteer)
I have founded this trust with the purpose of boosting the capabilities of our filmmakers through workshops, screenings, events and information. My duties include connecting people, coordinating workshops, events and screenings. Some duties include: completing a mail chimp newsletter, updating website content, organising social media campaigns, and reporting to the board.

Analytica Laboratories

Team Leader
2018 October - August 2020
During my time at Analytica I have been both Environmental Sample Reception Team Leader, and Sample Prep Team Leader. My role was maintaining high standards of processing and handling samples. Maintaining high customer service, and education of new processes to staff. Ensuring communications between the lab

and customer service. Developing new systems and improving current systems. Approving worksheets and ensuring we maintain our turn around times.

Waikato Screen, NZ
Managing Director (contract)
As an advocate for the screen industry in our region, I began Waikato Screen NZ with the advisory board Creative Waikato, Te Waka, Hamilton Business Central and Hamilton and Waikato Tourism. This is a Film Office that supports the screen industry sector growth and impacts the regions economy and tourism by acting as a liaison with councils, productions, location scouts and proactively promoting our region as a filming destination.

Salmat NZ & Australia
Team Leader (fixed term)
IRD Te Rapa
2017-2018 October
Monitoring staff towards OTE's, offering mentorship and development, maintaining reporting documentation and presenting in IR contract meetings, and internal staff or team leader meetings. Ensuring conduct is maintained and integrity of NZ tax system.

Lido Cinema Hamilton
Manager
2016-2017
Managing & employing staff, ordering stock, rostering, cinema hire, loading DCP's and utilising projection systems, general maintenance and upkeep of cinema. Writing social media updates and mail chimp news letter.

Accident Compensation Corporation
Claims Officer - Entitlements
Permanent Role - 2009 - 2014
Applying knowledge of legislation, ACC process, and policy.
Additional duties included:

- Team Trainer
- Developing 'user guides' for new processes
- Assisted with ACC website project upgrade
- assisting with ministerial replies
- working with advocates and more closely with providers
- guiding applications for remote or risky clients
- assisting complaint queries
- working with other third party insurers
- applying legislation and policy
- writing technical responses to client advocates

Accident Compensation Corporation
Customer Support Representative
Permanent /Temporary Role May 2008 - 2009
Assessing applications, Surgery claims, Nerve Conduction studies, Epidural requests from DHB's and health providers, Coordinating equipment requests,

gathering information from providers and specialists, customer relations with external providers and DHB's

Mulford Plastics
Customer Service Officer
Permanent Role/ Full time 2004-2006
Sales of equipment, and customer service enquires

Impact Klipbind
Customer Service Officer
Permanent Role/ Full time 2002-2003
Sales of equipment, and customer service enquires

Clark Equipment
Administration/Receptionist
Permanent Role/ Full time 2001-2002

High Performance Athlete
BIKENZ & BMXNZ
2003 – 2008
High Performance Athlete representing BIKENZ and SPARC under contract. Public speaking at schools e.g. 'Future Leaders' program for Sport Waikato, interviews for television, SKYTV etc.

Education

2017 Bachelor of Media Arts (First Class Honours)
Waikato Institute of Technology

2016 Bachelor of Media Arts (Graduate)
Waikato Institute of Technology

2009 Diploma in Digital Film
Southern Institute of Technology

2007 Master Personal Trainer
New Zealand College of Fitness

2007 Diploma Business Management
Stott's Correspondence

2001 Diploma in Business Management
Manukau Institute of Technology

Strengths, Skills and Abilities
• Mentor and leader to others
• Organised, regimented and focused
• Enjoy both working within a team environment and autonomously

• Able to analyse and provide creative solutions to complex situations
• Seek and value the opportunity to gain new knowledge and skills
• Ability to focus under high-pressure situations

Computer Skills
LIMS, Remote Server & LMS - programs, InDesign, Avid, Premiere Pro, Final Cut, Final Draft, Logic Pro X, Celtx, PowerPoint, Microsoft Word, Profax, Anzio, Excel, Access, Internet Explorer, Firefox, Typing (60wpm), Publisher, Front Page, Office, MFP, EOS, pathway more…

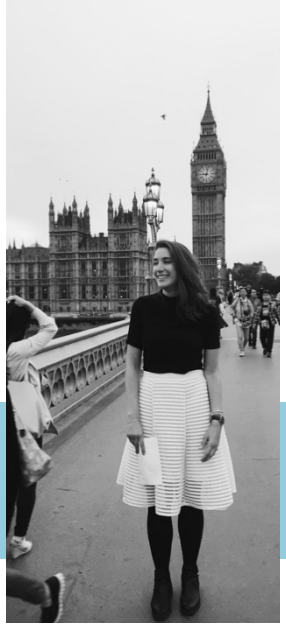
Hobbies and Interests
Screenwriting, Directing film, Project Management, Gardening

Also Available on Request
Certificates
References
Driver's License

497

RESUME

Madelien Scholten



PHONE +64 (0) 29 020 04874
EMAIL scholtenmadelien@gmail.com
VISA NZ resident

SKILLS

Art Direction
Brand Strategy
Design Thinking
Copywriting
Lateral Thinking
Project Management
Communication
Storytelling
Photoshop
Illustrator
InDesign

EDUCATION

HALLO ACADEMY
2013-2014
Postgraduate diploma for applied creativity, with the focus on strategic thinking and concept development

UNIVERSITY OF APPLIED SCIENCES, UTRECHT
2008-2012
History

PROFILE

I have 7+ years of experience as an advertising creative focused on concept development, brand communication and brand building. I combine strategic and conceptual thinking with proven executional capabilities that deliver creative and commercial success.

I've further developed my entrepreneurial interest by setting up Waikato's Regional Film Office. During this period, I focused on the company strategy, project management, presentations to the councils and management of stakeholder interests.

I thrive in an energetic, fast-paced work environment, have a clear can-do mentality, and am interested in understanding organisational, consumer and customer needs. But most of all, I'm a people person. I love working in teams, building real connections, learning from each other, and having fun along the way.

EXPERIENCE

CO-FOUNDER
WAIKATO SCREEN | 2020 – 2023

Waikato Screen is the Film Office for the Waikato region that facilitates the relationship between the international film industry, government, and local community.

As part of my role, I focused on writing the company strategy, setting out KPI's and overseeing the development of the Funding Strategy and updated Business Case. I was also responsible for writing the documentation that helped to secure our funding: the Benefits Realisation Plan, Project Plan, Business Plan, Collaboration Agreement and Service Agreement.

Other responsibilities include; setting up databases and internal communication processes, pitching to various Territorial Authorities, facilitating film productions by connecting them with local businesses and professionals, and advocating for the film industry at councils. Key achievements include:

- Successfully set up Waikato's Regional Film Office
- Secured $650K government funding
- Connected multiple (inter)national productions to the Waikato

RESUME
(CONTINUED)

AWARDS

Ocean Outdoor Awards
client: NHS

Marketing Awards
Grand Prix
client: Renault

PRCA Awards
best use of influencers
client: Renault

International Content Marketing Awards
Silver
client: Renault

Web Honoree Award
client: TedX

FWA Website of the day
client: TedX

OTHER

Speaker at *Women in advertising* and *Advertising Unlocked*

Work featured in *Design Taxi, Campaign UK, Digital Buzz, AdAge* and *Creativity Online*

Interviewed by ADCN: *Our Pioneer in London*

Guest Board member at *Waikato Film Hub Trust*

EXPERIENCE (CONTINUED)

SENIOR CREATIVE

MULLENLOWE LONDON | 2018 - 2020

In this role, I worked on a range of client briefs, from a complete re-brand to campaigns and content creation for national and international markets. Clients include Amazon Prime Video, NHS, Subaru, Burger King, Knorr, Wagamama, CIF, Co-operative bank, ArtFund, and Jamie Dodgers. I worked closely with our management to enhance our company's creative work and mentored young talent for the department.

After winning and delivering several successful campaigns I was made project lead for Amazon Prime Video. Which gave me great exposure to stakeholder management and project management. Key achievements include:

- Generated £250,000 free media space for the NHS by winning the Ocean Outdoor creative competition
- Created and delivered multiple high-profile campaigns
- Won Amazon Prime Video account

CREATIVE

PUBLICIS LONDON | 2016 - 2018

In this role, I worked on various client briefs, from a complete re-brand to campaigns and content creation for national and international markets. Clients include Heineken, Coca-Cola, Netflix, Morrisons, Nescafe, UBS, Airbus, Tourism Ireland, and Nestle. I was part of the small pitch team that won the $100 million USD Cathay Pacific account. Key achievements include:

- Won $100 million USD Cathay Pacific Account
- Created and delivered high-profile campaigns
- Invited by Facebook HQ as one of twenty creatives to think of ways on how to solve online terrorism recruitment

CREATIVE PLACEMENT

BBH LONDON AND MOTHER LONDON | 2015 - 2016

I was one of the eight selected graduates to join world-leading creative agencies. At BBH, I worked under Sir John Hegarty, where I created high-profile work for Tesco and delivered on briefs for Audi, British Airways, KFC, Weetabix, Heinz, Lynx and Absolut Vodka.

Mother London is awarded the most creative independent agency. Here I delivered on briefs for Ikea, Ubisoft, Boots, Castello and Money Supermarket. Key achievements include:

- Created and delivered high-profile campaigns

REFERENCES AVAILABLE UPON REQUEST

"Life is a game, Face it, Play it, and Win it. When we are faced with adversities, we live through an experience because we face it, play it and end of it we come out successful. Just like in films, filmmakers are responsible for the story being told, a story that has to be faced with emotions, played with boldness and a story that will win at the hearts of many".

PRASHANTH GUNASEKARAN

Director & Producer

PROFILE

Malaysian born New Zealand Director & Producer, Prashanth Gunasekaran expresses a story through his experiences as a living individual. A story that has the capacity to strike a new thought in the views of an audience is a story worth telling.

Prashanth's projects have provided him with the opportunities to undertake responsibilities from Assistant Direction, Direction, Post-Production Producing/Coordination, Line Producing & Producing

CONTACT

PHONE:
+64 22 3298 264

WEBSITE:
http://www.imdb.com/name/nm6903400/resume?ref_=nm_ov_res

EMAIL:
Pg6.creations@gmail.com

Guilds & Memberships
DEGNZ, PASCS

References on request

EDUCATION

Auckland University of Technologies | Otago University
2014-2019 | 2005-2009
BHSc Physiotherapy | BSc Microbiology BA Theatre Studies

Ron Howard Masterclass | Martin Scorsese | Mira Nair
2019
Directing | Filmmaking | Independent Filmmaking

NZFC
Health & Safety-First Aid, D&I Committee, Funding/Project Assessments

WORK EXPERIENCE

Wellington Tamil Association
2023
Arts & Culture Executive

New Zealand Film Commission
2021- 2023
Talent Development Coordinator

Nissan TVC| The Plumley Walker Murder Trial | Pinjamkan Hati Ku | Soulmate | 1978 | Urban Turban
2014-present
Line Producing | 1st AD

Bing Bang Blussey | My Rock | Lady Luck | Stranded Pearl | Destina | Don't F With Me | Leaving You Behind | My One & Only | Irumanam | For Thom | Trade The Darkside | Broken Promise | Whaakanoa
2014 - present
Directing | Producing

Bapak (Split Gravy on Rice | Suatu Ketika | The Color of Darkness | The Plumley Walker Murder Trial
2019 - 2022
Post-Production Producing & Coordination – Media Network Corporation (MNC) Film Studios

Full CV on request

SKILLS

Languages – English (fluent), Malay (fluent), Tamil (understand but not speak)
Production software – Showtools, Studio Binder (Mac or PC), Movie Magic (intermediate), Office 365
Post-Production – Final Cut pro workflow, Da Vinci Resolve workflow
Production Management Workflow
Attributes: Problem Solving, Communications, Leadership, Mentoring, Project Management

MISTY FLICKS

Requested amount Emerging Wahine Filmmaker Incubator Programme Workshop	$4,430.00
	$4,430.00

Latest update - 27.08.2023

Emerging Wahine Filmmaker Incubator Programme Workshop

	Description	Quantity	Cost	Total	Actual
Income					
Funding					
NZFC	Strategic Training & Talent Development	1	$4,000.00	$4,000.00	
Well Trust			$2,590.00	$2,590.00	
Waikato District Council		1	$4,430.00	$4,430.00	
Total Funding Income				$11,020.00	
Income Tickets					
Tickets	4 day workshop Inc. GST, based on 80% capacity	8	$100.00	$800.00	
Total income Tickets				$800.00	
Income In-Kind					
Volunteering	based on 3 volunteers that help for 4 hours	12	$360.00	$4,320.00	
Total In-Kind Income				$4,320.00	
TOTAL INCOME				$16,140.00	

Expenses					
Advertising costs					
Website & Comms		1	$400.00	$400.00	
Graphic Design		1	$400.00	$400.00	
Meta Ad		5	$60.00	$300.00	
Facebook Ad		5	$60.00	$300.00	
Total Advertising cost				$1,400.00	
Production Cost					
Programme Producers	dayrate	7	$350.00	$2,450.00	
Programme Coordinators	day rate	4	$350.00	$1,400.00	
Director mentor - Gaylene Preston	2 days	3	$800.00	$2,400.00	
Comedy Director Mentor - Jackie van Beek,	1 day	1	$600.00	$600.00	
non-actor Director mentor - Armagan Ballantyne	1 day	1	$600.00	$600.00	
Actors (optional)	flat rate	6	$350.00	$2,100.00	
Travel		-	$1,500.00	$1,500.00	
Speaker Accomondation		4	$300.00	$1,200.00	
Equipment	hire of AV		$400.00	$400.00	
Volunteering	based on 3 volunteers that help for 4 hours	12	$360.00	$4,320.00	
Venue hire		2	$350.00	$700.00	
Catering	Coffee, Tea and sandwiches per day	2	$300.00	$600.00	
Photographer		1	$350.00	$350.00	
Miscellaneous		-	$500.00	$500.00	
Total production cost				$19,120.00	
GST				$2,862.00	
TOTAL EXPENSES				$20,520.00	
NET SURPLUS				-$4,380.00	

Details of submitter No: 20 - Daniel Nagels

Submitter:	Daniel Nagels
Submitter Address:	1158 Whatawhata Rd, Whatawhata, New Zealand

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Daniel

Last name: * Nagels

Organisation:

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (•) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application: Regardless of the outcome of my application, I would really appreciate meeting with the creative communities team to discuss my ideas and get feedback to help me create more meaningful events

Street Address of Venue:
(Events must take place within the Waikato District.)
577 Te Akau Road TE AKAU

Before submitting your application, complete this checklist:

My project has an arts focus
My project takes place in the local authority district that i am applying to

Name on bank account:
Daniel Nagels & Ben Flavell

GST Number:
135965243

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā

Details:

How did you hear about the Creative Communities Scheme?

Social media

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

The Idea

The idea is to host a small (200-400 pax) sustainable boutique music festival In the Te Akau Community Centre. The valley will be host to a showcase of musicians, performers and DJ's who will discover the magic of the area.

DJs will perform with Aerial performers, Dance with spoken word poets, bands with VJ's (digital visual artists). Techno music with Kapa Haka. The hope is to cross-pollinate artists' practice and inspire collaboration. The event will tell a story, guiding guests through workshops, intimate performances, decorative stage design, and eclectic art installations.

Uniting different genres of performing artists from around New Zealand will create a unique atmosphere of creativity and collaboration – more like a summer camp for musicians, performers, artists, and DJs to meet, network, develop, and share their skills.

New and experienced talent from across New Zealand will discover the Te Akau Valley's hidden treasures. Giving the Waikato music community the opportunity to nurture a broader New Zealand music community within a unique retreat-style event.

Te Akau's isolation and small population make it attractive to artists and festival attendees looking for a peaceful place to escape and adventure within just an hour of our major center.

Food will be on sale at set times so people will eat together encouraging a deeper bond and connection between performers and guests. People will camp or campervan onsite or book local accommodation. Glamping can be a possibility.

With the performance areas indoors people and equipment are protected from unforeseen weather conditions ensuring the show can go on.

Funding will be required to cover audio-visual equipment hire and artist fees.

The process / Te Whakatukuki: How will the project happen?

Where
Te Akau Community Centre

When
Friday 20th - Sunday 22nd September 2024

How

I have a small dedicated team of event professionals who are willing to volunteer time for this event (Artists and suppliers will be paid). We will each have clear roles and responsibilities. This event will be small (200 - 400 pax) so we want to keep production straightforward and well executed. This 1st event will be small-scale and we aim to break even on costs. We will have a 10-month lead-in to ensure a well-planned and executed event.

Timeline

November 2023
Funding application outcome
Liaise with the venue/s to book a date
Reach out and enquire with bands, DJs, and artists as to their availability and fees
Negotiate artist fees

December 2023
Plan, design, and co-ordinate marketing and promotion of event ticket sales.
Seek and acquire information about the venue floorplan and

January 2024
Plan all facets of event production and site management required for a small festival.

Feb 2024
Late summer festival announcement giving a 6-month promotion lead-in. Announcement as people return to work from the summer break.

March - June 2024
Social media drops with artist profiles and promo content

July 2024
2-month Promo Campaign at 100%
Print campaign A1 posters on campus and record stores/cafes

August 2024
1-month Promo Campaign at 100% Spring is coming...
Execute preproduction

September 2024

Friday 20th - Sunday 22nd
Execute production. Event early spring

October 2024
Post-event media and KPIs

The people / Nga tangata: Tell us about the key people and/or groups involved.

The key people involved in your project

Event Director / Booking – Daniel Nagels (Me)
Currently working as Audio Visual technician at Waikato Sound and Lighting - Hamilton
I am able to plan, quote, and supply all audio-visual equipment for this event.

Production Manager – Ben Flavell
Currently working as production manager for Live Nation @ Spark Arena - Auckland

Stage Manager – Ruth Penas
Currently working in Construction building the new Sky City Events Centre in Auckland

Operations Manager – Dario Rozentul
Production assistant for Live Nation @ Spark Arena

Marketing and Communications - Daniel Nagels & Ben Flavell

The plan is to bring together many groups, bands, musicians and DJ's to collaborate and exchange. The invitation to participate will happen in due course. I am still identifying artists and groups to invite and curate. A few from the following will be selected due to budget constraints

Groups / Labels

The Busy Movement - Paeoroa, Waikato
Dark Faces - Raglan, Waikato
Sonorus Circle (Lable Artists) - Wellington
Audio Foundation (Lable Artists) - Auckland
Cove Theatre - Waikato

DJ'S

Dark Faces + Chris Rayner
Lee E + Eichenbaum - Andy
Di Sun + Vic Lo
Belu + Cam Harris
Droz + Data Set / Facu
Sven Huilka + Dylan C
Gaston + Gabriella Gonzalez
Yarnfunk + Logan Baker
Sanoi + Live
Selkman - Sebastian & Tina Mairi
Shakra + Zagada (PSYence of sound)

Live Artists / Bands

Riki Gooch • The Nudge • Young Ghost & Alphabethead • Fazerdaze • Guardian Singles • Dylan Biscuit • Keepsakes • Babyfacekilla • Soft Plastics • Wax Chattels • Purple Pilgrims • Earth tough • Julian Dyne • Carnivorous plant society • Half hexagon • Proteins of magic • SWIDT • The Coolies • Daffodils • So So Modern • Dominic Hoey

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The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Target Audience:

Youth looking for an alternative to the mainstream drinking culture prevalent in the Waikato.

Young people look for more meaningful ways to express, connect, and build a community though engaging with music and arts.

Any age person who is passionate for music and arts

It's about bringing a group of young inspired talent together for a weekend of expression to share, teach, and learn from each other. Sharing trade secrets and getting inspired from other community members - all in a beautiful landscape with good facilities, music, and food. There will be no backstage area to separate people from each other. No heirachy.

Guests (young people) people will:
➢ Get to observe and learn from artists performances and artist workshops
➢ The Renegade Stage (open mic/decks) will be open for guests to perform themselves through their art, music, dance, or DJ. They can even collaborate with performing artists, breaking the boundaries between artist and audience.
➢ Guests and artists will be able to connect with each other and build their connections and sense of community.

Interviews and questionnaires will be completed with participating artists and guests to gather user / experiential feedback. User feedback and review is the only real way to guage the level of success or failure of the event.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:
Te Akau Music Festival

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

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Artform or cultural arts practice:
Multi-artform (including film)

Activity best describes your project?
Creation and presentation

Brief description of project:
Small boutique live electronic music and performance art festival

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Start date:
20/09/2024

Finish date:
22/09/2024

Number of *active* participants:
34

Number of viewer/audience members:
200 - 400

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Audio Visual - Waikato Sound and lighting	All equipment Hire = 2 Zones	$7478.86
Venue Hire	$15/guest @ 200 pax	$3000.00
Security Guards	2 x Security guards for 2 days	$2000.00
DJs	12 x DJs	$2400.00
Bands	4 Bands (2 bands per evening)	$6400.00
Total Costs		21278.86
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Ticket Sales	200 @ $80	$16000.00
Total Income		16000.00
Costs less income	**This is the maximum amount you can request from CCS**	$5278.86
ENTER amount you are requesting from Creative Communities Scheme		$5278.86

$ Total Cost
Total cost being sought from Creative Community Scheme
5278.86

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
QU25962_A_Trip_to_the_Country_Side_-_Te_Akau_WSL_Sub-Totals_Estimate_4298 (1)

Hire Estimate

Waikato Sound & Lighting
Hire - Sales - Service

Waikato Sound & Lighting 2010 Ltd
Postal: PO Box 10401 Te Rapa Hamilton 3241
Office: 11 Kaimiro St Pukete Hamilton 3200
Hamilton
Phone (07) 834 1197
hire@waikatosl.co.nz
www.waikatosl.co.nz

CLIENT: Archipelago Events (Daniel Nagels)
ADDRESS: 1158 Whatawhata rd Hamilton 3285
PHONE: 02108959591
EMAIL: daniel.nagels@gmail.com
HIRE NUMBER: QU25962
YOUR REF:

A Trip to the Country Side - Te Akau

Rental	22/06/2024 08:30 to 22/06/2024 17:00
Customer Collects	20/06/2024 08:30
Customer Returns	24/06/2024 17:00

SERVICE	DESCRIPTION	Ex GST
Main Stage (Rugby Club)	1 x 180" Front / Rear Projection Fast Fold Screen 13' x 7', 4m x 2.2m 2 x Panasonic WUXGA 5000 Lumen Projector 1 x Hitachi 6000 Lumen Data Projector 2 x 150" Front / Rear Projection Fast Fold Screen - 11' x 6', 3.3m x 1.8m 1 x KV2 EX12 speaker x 2 + EX2.2 sub x 2 Kit 1 x KV2 ES series PA system 4 x Stage 2m x 1m 2 x KV2 EX10 Powered Speaker 126 dB 1 x RGB Laser 1 x Chauvet Hurricane hazer 3D 2 x 3m Quad Truss 2 x Quad Truss Base Plate 4 x QSpot260 Chauvet LED Moving Head Light 8 x LED Hex 7 Light RGBAWU	$4,634.76
Small Stage (Golf Club)	1 x KV2 EX12 x 2 + EX2.5sub x 2 Speaker Kit 1 x 120" Front / Rear Projection Fast Fold Screen 8.7' x 5' / 2.6m x 1.5m 1 x Hitachi Short Throw 2 x Stage 2m x 1m 1 x Blue Laser 1W 1 x Antari Haze Machine 6 x LED Hex 7 Light RGBAWU	$1,659.88
Hallway	8 x Chauvet LED Colorstrip T3 BT	$208.72
	PACKAGE DISCOUNT	$22.50

Hire Estimate

Waikato Sound & Lighting
Hire - Sales - Service

Waikato Sound & Lighting 2010 Ltd
Postal: PO Box 10401 Te Rapa Hamilton 3241
Office: 11 Kaimiro St Pukete Hamilton 3200
Hamilton
Phone (07) 834 1197
hire@waikatosl.co.nz
www.waikatosl.co.nz

CLIENT: Archipelago Events (Daniel Nagels)
ADDRESS: 1158 Whatawhata rd Hamilton 3285
PHONE: 02108959591
EMAIL: daniel.nagels@gmail.com
HIRE NUMBER: QU25962
YOUR REF:

SERVICE	DESCRIPTION		Ex GST
To Confirm Booking Please Fill Out Booking Form Here		SUBTOTAL	$6,503.36
Account is BNZ 02-04540040373-00 Please Use Hire Number as Referance		TAX	$975.50
		TOTAL	**$7,478.86**

Details of submitter No: 21 - Gretta Escudeiro

Submitter:	Gretta Escudeiro
Submitter Address:	unit 13, 4 Stewart Street, Raglan, 3225, New Zealand

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Gretta

Last name: * Escudeiro

Organisation:

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (●) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
5 Stewart Street RAGLAN

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
G Escudeiro de Oliveira

GST Number:

Bank account number:
[redacted]

Ethnicity of applicant/group
Middle Eastern/Latin American/African

Details:
Brazilian

How did you hear about the Creative Communities Scheme?
Council staff member

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

The concept involves an exhibition featuring photos and videos, with the aim of prompting individuals to ponder on the cultural diversity that exists in our world. Globalization can significantly impact cultural traditions, underscoring the importance of understanding the differences and values of traditions and roots. A strong sense of identity and belonging can contribute to social well-being. Additionally, the exhibition seeks to highlight the similarities and concepts shared by many cultures worldwide. A reflection on who we are, and where our beliefs, values, and vision about the world came from. It can be advantageous to consider the viewpoint of Indigenous Brazilians when contemplating our own identity and beliefs. Their perspective on the absence of uniformity in nature and the lack of human superiority can provide an illuminating and stimulating perspective. Things can belong to the same species, however, everything in Nature has its own singularities and humans are no different.

The process / Te Whakatukuki: How will the project happen?

Photos and videos will be curated, edited, and printed from October to January.

On Friday, the 26th of January, by midday, we will have the gallery set up and everything prepared for the opening that evening.

A welcome area for guests and refreshments will be available in the foyer space. A catalogue containing images and an essay on the exhibition's theme will be made available. Photos and videos will be displayed in the Gallery area. The exhibition will be open from 5:30 PM to 8:30 PM on this day and from 6 PM to 9 PM for the rest of the week. Visitors will have the opportunity to view exclusive photos and videos of the Kuikuro people, as well as interviews with Pajés, Xamãs, teachers, doctors, and more. As part of the project's dynamic, mirrors will be hung on the walls of the room. This will encourage people to perceive what is around them, inside them, and in their own reflection in the mirror.

The exhibition will be closing down on Friday, February 2nd.

The people / Nga tangata: Tell us about the key people and/or groups involved.

Gretta Escudeiro: photographer, video maker, producer,
curator.

Diego Barbosa: video editor.

Takuma Kuikuro: filmmaker, curator, and Coordinator of
the Kuikuro Cinema Collective.https://peoplespalaceprojects.org.uk/en/associates/takuma
-kuikuro/

Daniel Kuikuro: video maker from the Kuikuro Association
Alto Xingu.
https://www.instagram.com/daniel.kuikuro/?hl=en
https://www.instagram.com/dk_nativo/?hl=en

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

The exhibition is inclusive to all members of the community and will feature unique materials in Aotearoa. The material in this exhibition includes photos, videos of ceremonies, and interviews. Currently, there is no other exhibition in New Zealand showcasing the Kuikuro culture. The purpose of the Kuikuro culture exhibition in New Zealand is to foster contemplation and comprehension of diverse cultural perspectives. The exhibit cordially invites guests to engage in this process.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:
Reflections – The gift exchange. A cultural journey through the lens.

Funding criteria:

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

Diversity: Support the diverse artistic cultural traditions of local communities

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Artform or cultural arts practice:
Visual arts

Activity best describes your project?
Presentation only (exhibition)

Brief description of project:
There will be a community exhibition for everyone, of any age, lasting one week from the end of January to the beginning of February. The upcoming show will feature a collection of photographs and videos showcasing the culture and traditions of the Kuikuro people in the Alto Xingu region of the Amazon in Brazil. As part of the project, photographs will be showcased featuring a cultural gift exchange between six individuals residing in Hamilton and Raglan, representing diverse ethnicities, and the Kuikuro people of Brazil. These individuals were invited to select and send a gift through me to partake in the Moitara market, which takes place in the Kuikuro village. They were graciously offered this opportunity. While at the Kuikuro village, the people who chose the gifts sent by these six people gave me a gift to bring back to them.

Start date:
26/01/2024

Finish date:
02/02/2024

Number of *active* participants:
2

Number of viewer/audience members:
30 - 40 a day

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Venue hire	Booking fee: $30 + Gallery hire: $80 per week	$110
Photos Prints	$625.60 - all prints of photos in different sizes	$625.60
Monitor and laptop hire	$250	$250
Consumables	$50 - all material and extra material to set up the exhibition	$50
Marketing	flyers, posters, social media	$60
Opening	snacks and refreshments	$50
Gretta Escudeiro	$40/h – total: 20h	$800
Diego Barbora	$40/h - total: 4h	$160
Takuma Kuikuro	$40/h - total: 3h	$120
Daniel Kuikuro	$40/h - total: 2h	$80
Total Costs		2,305.60

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Total Income		0
Costs less income	**This is the maximum amount you can request from CCS**	
ENTER amount you are requesting from Creative Communities Scheme		2,305.60

$ Total Cost

Total cost being sought from Creative Community Scheme
2305.6

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Project Xingu 2023
Xingu 2023
Support Letter from Richard Lawrence
Support Letter from JOVI ABELLANOSA Ethnic Development Advisor for Gretta

File
Support Letter Mrs Jungmi Koi
Diego Barbosa CV

Reflections; The gift exchange project. A Cultural Journey Through the Lens.

My name is Gretta Escudeiro, I'm from Brazil and I've been living in New Zealand for nine and a half years, five of those in Whaingaroa-Raglan. I'm going to Brazil in June for a short period. I'll spend some time in the Kuikuro indigenous village in the state of Mato Grosso, in the heart of Brazil, a place where the best way to go is by invitation, and some procedures need to be followed. There are 305 ethnic and 274 indigenous languages in Brazil, and having this opportunity, I've created this project to connect people and cultures of Aotearoa New Zealand with the Amerindian people and the culture of Brazil. On this visit to the Kuikuro village, I'll have the opportunity to participate in the Djawari War and Peace celebration, and in the Moitará market – a craft trade fair among all the participating communities. It is through Moitará that this conversation between cultures will begin. I propose to invite a few participants from different cultures to be part in this trade where my role will be only as the intermediary. Each person is free to choose a gift that I'll take to the Moitará market, (the gifts will need to be light and compact, as I'll have to carry them around in my bag.) Along with the gift I'll be taking pictures of the person who is sending the gift. When I'm in Brazil, at the Kuikuro village market, I'm going to display all the presents and whoever chooses the New Zealand gift to exchange with what they have will receive the gift plus the photo of the person who sent it, and the same process will take place in reverse. Once I'm back in New Zealand, I'll bring photos and gifts to the people who participated in this trade. Thus, everyone involved will have memories of quite different cultures, and worlds so far apart yet with some similarities will come closer. I thank those who are accompanying me in this journey, and I hope to be able to present a beautiful set of photos and memories.

Contact:
Email: gretta.av@gmail.com

Xingu 2023

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Ritual do Djawari – aldeia Kuikuro Ipatsé

The Attack of the Colors at the War Party.

- They came from everywhere, blue, red, yellow, green, white, and black, colors illuminated by Kamy, the sun. The Djawari, the ritual of war and peace, is a moment covered in symbolism, very common in the Xingu Indigenous Park – close to the Culuene River and its affluents. This celebration takes place in June and July, but not every year. That is when the indigenous people burn the arrows of the warriors who are gone. It is also when one community invites another community – where they are related, usually – to ‘smooth out the rough edges’ and resolve grievances and outstanding issues. It is, in fact, a ritual for peace. Everyone participates in Djawari – men, women, and children.

- The colors are also part of this ceremony. The red of the urucum, the blackbluish from the genipapo, and the white taken from tabatinga clay are imprinted on the bodies. The designs are creative because everyone wants a good disguise with their paintings and adornments. Djawari is about joy and celebration.

Program

- From the 25th of June to the 4th of July 2023
- Djawari Ritual - KUIKURO Ipatsé Village
- Xingu Indigenous Land – MT - Brazil

On the morning of 26/06 (Monday), at 07:00 am, after the breakfast, we'll take a minibus to the gateway to the Xingu Indigenous Land, on a journey of around 700 km through the landscapes of the Brazilian Cerrado.

On the 27/06 (Tuesday), right after breakfast, the group will depart in 4x4 trucks to the Ipatsé village of the ethnic Kuikuro, on a trip of about 400 km, passing, firstly, by immense soy plantations and, after entering the indigenous land, through large areas of cerrado and preserved forest.

On 27/06 (Tuesday) - Upon arrival at the village, we will be welcomed by the Kuikuro community. After the presentations, lunch is served, and the day will be dedicated to the recognition of the village and its community, made up of approximately 300 people. We will visit some families and we will stay in traditional Xingu houses.

- The Kuikuro are known for being great fighters and artists producing Muirapeí snail necklaces. In the village, it will be possible to observe the processes of creation of handcrafts such as basketwork, mats, and hammocks made of buriti fibers, besides necklaces and bracelets made of colored seeds and beads. And also observe the handling in the wild cassava plantation, basic food for the production of manioc flour and beiju, and also pequi porridge,“perereba”, and “mutape”, a kind of fish mush made with cassava flour and dry cumari pepper.

- 28/06 (Wednesday) - Every day, we will have the freshly made traditional beijus for breakfast. Daily baths will be in a lagoon on the Buriti River. The daily life of a village is something interesting to know. At dawn, families go to the river to bathe and then start their household chores. The women go out to the fields and when back, they will grate cassava and prepare the starch. The men go out fishing and many other activities take place simultaneously. Crafts such as making necklaces, feather earrings, bracelets, and basketwork, among other activities.

- 29/06 (Thursday) - Canoe trip along the Buriti River, which is one of the sources of the Xingu River. The rivers and lakes are a great point of convergence. It's where the families from the community gather for bathing, recreation, and fishing. During the afternoon we will follow the delicate handcraft developed inside the huts by men and women. They will be involved in the production of basketry and mats made from buriti fiber and colored threads. On these days, everyone goes to get adorned for the Djawari ritual.

- 30/06 (Friday) – Traditional fishing is done by men, with the use of timbó, a type of vine that, when beaten on the surface of the water, releases a substance that makes the fish numb, facilitating their capture. They also use bows and arrows, harpoons, and nets. We will split into two groups, male and female, each one will make an agenda.

- 01/07 (Saturday) – On Saturday, Djawari's fight dynamics begin...
- Day of the arrival of the “relatives” from the invited villages, and dancing in the central patio, the big wheel. Men and women in traditional costumes and adornments present themselves one by one, making war speeches and jokes. In the middle of the patio, a buriti straw doll represents the other, and at each speech, this doll is beaten, cursed, and shot with arrows. It represents the bad things that must be thrown out of the village. Children are the first to attack this character. However, the tone is fun.

- 02/07 (Sunday/afternoon) - Among the peoples of the Upper Xingu, each community is recognized for its productive specialization, which allows them to participate in a system of exchange markets. The Waurá are potters, the Yawalapiti are major flute producers; the Mehinako the sculptors of the most beautiful wooden benches; the Kuikuro have mastered the art of making “muirapeí” snail necklaces, and so on. This afternoon, we will hold a Moitará (trade market) between our group and the community.

- 03/07 (Monday) - Last day at the village. We will leave after breakfast.

30 August 2023

SUPPORT FOR CREATIVE WAIKATO FUNDING APPLICATION

This is to support the application of Gretta Escudeiro for funding of her photo and video exhibition.

I only recently connected with Gretta but was immediately drawn to her idea of a cultural gift exchange between people from New Zealand and an indigenous group in Brazil. Although Hamilton and New Zealand is already diverse, she is interested in further promoting and highlight the wider diversity that exists in the world.

We have a few Brazilians in Hamilton and so we don't have a formal community as such. It would be interesting to see how Gretta tells the story through photos and video and we get a glimpse of indigenous Brazilians.

As a Welcoming Community, Hamilton would be interested in not only celebrating but also promoting and learning about other cultures.

Thank you for our attention.

Regards,

JOVI ABELLANOSA
Kaitohu Tikanga aa Iwi
Ethnic Development Advisor l Communisty and Social Development
DDI: 07 838 6765 |021 285 1952 | jovi.abellanosa@hcc.govt.nz

Hamilton City Council
Te kaunihera o Kirikiriroa

Hamilton City Council | Private Bag 3010 | Hamilton 3240 | www.hamilton.govt.nz

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Dear Trust Waikato

I am writing to support the application for funding of Gretta Escudeiro and her project of completing a 'photographic journey' with gifts across borders.

As a Korean person in Hamilton, I was happy to give Gretta a traditional item of Korean fabric art, which was taken to the Kuikuro indigenous village in Matto Grosso state in Brazil.

She returned to me a gift from that community, and photographs were taken and shown in both Brazil and here in Kirikiriroa, Hamilton, at the Live Better K (Korean) Centre.

As a person of a minority culture in this country, I was delighted to see the project started.

I recommend Gretta and this project to you warmly. I believe that her project will be popular in our city and add to intercultural understanding in this country and in the world.

Mrs Jungmi Koi,
QSM
CEO, Live Better K-Centre, Hamilton, New Zealand
Chairperson, Waikato Korean Association

Please click on the link below to view the document

https://consult.waikatodc.govt.nz:443/manage/Docs/PID_300/300_17801_WCH88C_.PDF
https://consult.waikatodc.govt.nz:443/manage/Docs/PID_300/300_17801_FAV2W1_.PDF

Details of submitter No: 22 - Pamela Kaval

Submitter:	Pamela Kaval
Submitter Address:	16 Platina Place, Hamilton, New Zealand

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Pamela

Last name: * Kaval

Organisation:

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- ○ Yes
- ◉ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Street Address of Venue:
(Events must take place within the Waikato District.)
0 Brownlee Avenue NGARUAWAHIA

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Pamela Kaval

GST Number:

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā

Details:

How did you hear about the Creative Communities Scheme?

Word of mouth

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

Our professional filmmaking team will collaborate with approximately 10 children aged 10 to 12 in a multi-day Young Filmmaker Workshop. The children will gain hands-on experience and create a short film on an environmental topic they care about. The first part of the workshop will involve scouting out a location to film along the Te Awa River Ride in Hamilton. The second part will involve collaboratively writing a script on the environmental topic they have chosen (with the professional screenwriter). The third part involves rehearsing the script. The fourth part of the workshop will involve filming, which also includes teaching the children about the actual filming process (e.g., cameras, lighting, sound, direction).

In all of these steps, the children will be guided by professionals. Consequently, they'll learn the following filmmaking skills: scouting locations, scriptwriting, directing, camera operating, lighting, sound recording, acting, and more through the creative exercises. This initiative empowers young children with an immersive workshop, culminating in their own film screening. This is a rare opportunity for kids in the Waikato region, as opposed to the film heavy Auckland and Wellington regions. The resulting short film, shot in the stunning Waikato region by our award-winning crew will premiere in the local area.

Building upon the resounding success of our previous venture, "Mothering Sunday," a short film that garnered an astounding 19 awards and graced the screens of 53 prestigious film festivals, our trajectory is set sky-high. The recognition we received led to invitations from esteemed festivals, offering complimentary entry due to the undeniable impact of our work. Notably, Gonella Productions, a reputable short film distributor, recognized the potential of "Mothering Sunday" and has committed to marketing the film for a span of two years.

Our crew, motivated by their passion for this project, have already dedicated a generous amount of in-kind value and resources towards this project, a testament to their belief in the magic we aim to create. The funding we humbly request here will be judiciously allocated – ensuring the hiring (rental) of cutting-edge camera and lighting equipment, alongside modest remuneration for our dedicated team. It's worth noting that our producer/writer recently completed Creative Waikato's Elevate Programme, an indicator of her commitment to excellence and continuous growth.

At its heart, this initiative commits to fostering filmmaking creativity in Waikato, providing a stage for emerging talents to thrive. As the curtain lifts on the 'Young Filmmakers Workshop' production, we warmly welcome you to join us in uplifting artistry, boosting local representation, and leaving a lasting mark on cinema. Your backing will bring happiness and contribute to shaping cinematic greatness in Waikato, nurturing the upcoming filmmakers.

The process / Te Whakatukuki: How will the project happen?

Pre-scouting for the project has already taken place. Permission has been obtained to film along the Te Awa River Ride and the Hakarimata Scenic Reserve in Ngaruawahia. The first part of the workshop will involve scouting out the exact areas the kids would like to film and determine the environmental topics they will create a script about

(Jan 2024). The screenwriting process of the workshop is set to take place in one of the local library's meeting rooms (Jan 2024). A minimum of one of the children's parents will be supervising at all times.

The filming process will serve a dual purpose: the children will learn about the entire filming process and will be filmed. Filming will take place over one shooting day, provisionally in February 2024. Prior to filming, there will be one rehearsal in January or February 2024. Post-production will take place over the following 3 months – this will be comprised of editing, scoring, sound mixing and colour correction, with final delivery expected in mid 2024.

Upon completion of the film, there will be a screening at the children's local school(s) theatre to all crew, cast and family members, as well as other interested people from the school community; they are opportunities for other screenings as well. This will be followed by submissions to national and international film festivals, with the film being released online upon the completion of its festival run. Funds are not being sought for film festival submissions or catering costs.

The people / Nga tangata: Tell us about the key people and/or groups involved.

Pamela Kaval – Workshop Coordinator, Writer and Producer

Dawn Glover – Director

Jared Jones – Director of Photography

Robert Pendergrast – Sound Recordist

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

This collaborative workshop brings together passionate filmmakers, aiming to educate and inspire the next generation of filmmakers, specifically 10 to 12 year-olds. Through uniting the Waikato filmmaking community, it encourages extraordinary creations and the sharing of storytelling skills.

At its core, this initiative nurtures local children's filmmaking talents, igniting their passion for the art. Its goal is to kindle vibrant interest in young minds, guiding them toward promising futures as adept filmmakers. The results will shine at a local screening, spotlighting Waikato's talents.

Yet, this effort reaches beyond local bounds. The platform aims to showcase local talent within Waikato and globally, screening creations at various festivals, magnifying their reach.

This journey involves students from Waikato Schools, reinforcing the community-centric approach. Key roles will be led by experienced professionals in the region, steering this ambitious project and showcasing the local filmmaking prowess.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:
Young Filmmakers Workshop

Funding criteria:

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

Young people: Enable young people (under 18 years of age) to engage with, and participate in the arts

Artform or cultural arts practice:
Multi-artform (including film)

Activity best describes your project?
Creation and presentation

Brief description of project:

A multi-day environmental filmmaking workshop for kids aged 10-12 guided by professional local crew, resulting in a film premiere.

Start date:
01/01/2024

Finish date:
29/08/2024

Number of *active* participants:
31

Number of viewer/audience members:
5400

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Cast and Crew Fees	Fees using NZ Screen Guild Rate cards for short films, several day workshop, but 1 day film shoot, includes cinematographer, director, sound recordist, gaffer, grip, producer writer and assistants.	$19,450

Post Production Fees	Fees using NZ Screen Guild rate cards for short films, Editor, Colourist, Composer, Sound Editor	$13,500
Unit/Catering Costs	31 people, $15/person for meals and $6/person for snacks plus 2 more workshop days with fewer people (just snacks on those days)	$744
Production/Equipment hire	Camera, lighting, van hire, and support equipment	$1,890
Art Department Costs	Workshop supplies	$120
Administration and Marketing Costs	Insurance, festival submissions	$485
Total Costs		$36,189

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Personal funds	From the Producer	$1,500
In kind contributions	Not charging for some equipment, crew and cast taking lower or no fees	$28,359
Private donations/Boosted	Unconfirmed	$3,000
Total Income		$32,859
Costs less income	**This is the maximum amount you can request from CCS**	$3,330
ENTER amount you are requesting from Creative Communities Scheme		$3,330

$ Total Cost

Total cost being sought from Creative Community Scheme

3330

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed
30/8/2023	Hamilton Creative Communities Fund	$3,330	Unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Young Filmmakers Workshop - Budget - August 2023
NZ Screen Guild Rate Cards December 2022

File
Young Filmmakers Workshop - CVs - August 2023
Young Filmmakers Workshop - Letter of Support from Paige August 2023
Young Filmmakers Workshop - Visual References
Young Filmmakers Workshop - Project Support Ngaruawahia
Young Filmmakers Workshop - Links to our IMDb pages and websites

"Young Filmmakers Workshop" - BUDGET

PRODUCTION:	Young Filmmakers Workshop
BUDGET / COST REPORT DATE:	28/8/2023
PREPARED BY:	Pamela Kaval

BUDGET DETAILS

Budgeted Costs	Notes	Amount/ Days	Units	Rate	Subtotal	Total
PRE-PRODUCTION						
Writer(s) - for workshop to help kids with script		1	fee(s)	1,800	1,800	
Van to drive kids to locations		1	rental	120	120	
Petrol for van (for workshop 1)		1	petrol	20	20	
Supplies (paper, pens)		1	allow	120	120	
TOTAL PRE-PRODUCTION COSTS						**2,060**
KEY PRODUCTION PERSONNEL						
Producer - Pamela Kaval		1	fee	4,800	4,800	
Director - Dawn Glover		1	fee	3,200	3,200	
TOTAL KEY PRODUCTION PERSONNEL COSTS						**8,000**
PRODUCTION CREW						
Director of Photography - Jared Jones		1	days	900	900	
Sound Recordist - Robert Pendergrast		1	days	900	900	
Grip		1	days	600	600	
Gaffer		1	days	600	600	
Marketing Photographer		1	days	600	600	
Van Driver		3	days	1,350	4,050	
Parent volunteers (approximately 5)		3	days	0	0	
TOTAL PRODUCTION CREW COSTS						**7,650**
CAST						
Approximately 10 kids		3	days	0	0	
		1	days	0	0	
		1	days	0	0	
		1	days	0	0	
		1	days	0	0	
TOTAL CAST COSTS						**0**
EQUIPMENT (Mostly Included in Crew Costs)						
Camera Equipment Rental		1	days	450	450	
Sound Equipment Rental		1	days	450	450	
TOTAL EQUIPMENT COSTS						**900**
ART DEPARTMENT / WARDROBE / MAKE-UP						
Set & Props Budget		1	allow	0	0	
Production Designer		0	allow	0	0	
Art Director		0	allow	0	0	
Make-up and Hair		1	allow	2,000	2,000	
Costume Budget		0	allow	0	0	
TOTAL ART DEPARTMENT / WARDROBE / MAKE-UP COSTS						**2,000**
STUDIO / LOCATION COSTS						
Location Fees / Permits		0	allow	0	0	
Catering / Meals		1	allow	465	465	
Unit Snacks / Drinks	1 day with everyone and 2 da	1.5	allow	186	279	
Overnight accomodation		0	allow	0	0	
Van to transport equipment (for workshop 2)		0	allow	0	0	
Lighting Van		1	allow	450	450	
Van to transport cast and crew		2	allow	120	240	
Petrol for Vans (for two days)		1	allow	160	160	
Petrol Reimbursements		0	allow	0	0	
Unit / Locations Equipment		0	allow	0	0	
TOTAL STUDIO / LOCATION COSTS						**1,594**
POST-PRODUCTION						
Editor - Guillaume Arnoulet		3	days/weeks	2,500	7,500	
Editors Assistant		3	days/weeks	600	1,800	
Colorist		1	days/weeks	800	800	
TOTAL POST-PRODUCTION COSTS						**10,100**
AUDIO POST-PRODUCTION						
Music Composition		1	fee	900	900	
Sound Mixer		1	allow	2,500	2,500	
TOTAL AUDIO POST-PRODUCTION COSTS						**3,400**
INSURANCE						
Insurance		1	allow	135	135	
TOTAL INSURANCE COSTS						**135**

THE SCREEN GUILD

Recommended Rate Guide

ASSISTANT DIRECTOR (AD) DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
1st Assistant Director	$2750 - $3200	$3200 - $3900	$3400 - $4200	$3700 - $4800	$4500 - $5500	$5500 + Neg	$950 - $1300
SUPERVISORS / COORDINATORS							
2nd Assistant Director	$1800 - $2500	$2100 - $3000	$2400 - $3100	$2700 - $3500	$3000 - $4000	$4000 - $4800	$600 - $800
GEN EXPERIENCED CREW							
2nd 2nd Assistant Director	N/A	$1800 - $2100	$1900 - $2250	$2100 - $2400	$2400 - $2700	$2700 - $3100	$550 - $650
3rd Assistant Director	$1450 - $1650	$1650 - $1900	$1750 - $1950	$1900 - $2050	$2000 - $2200	$2200 - $2500	$500 - $600
Cast Driver	$1400 - $1600	$1500 - $1650	$1500 - 1700	$1500 - $1800	$1500 - $1900	$1500 - $2000	$400 - $550
ASSISTANTS							
Set PA / Base Camp PA / Stand In / Trainee AD	$1400 - $1600	$1500 - $1700	$1500 - $1750	$1500 - $1800	$1500 - $1900	$1600 - $2000	$400 - $550

AD DEPARTMENT
10 December 2022

For information regarding recommended rates or upcoming reviews, please email: ratecards@screenguild.co.nz

DISCLAIMER
Please see our disclaimer on the Rate Card page of our website for appropriate use of these documents.

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
TRAINEES							
Trainee A.D	$1250 - $1500	$1250 - $1400	$1350 - $1450	$1400 - $1600	$1400 - $1600	$1400 - $1600	$300 - $400

AD DEPARTMENT

10 December 2022

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THE SCREEN GUILD

Recommended Rate Guide

ART DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Production Designer	$2500 - $3200	$3000 - $4000	$3700 - $4700	$4400 - $NEG	$NEG	$NEG	$850 - $1200+
Supervising Art Director	N/R	N/R	N/R	N/R	$3700 - $5000	$5000 - $NEG	$850+
Construction Manager	$2000 - $2200	$2200 - $2800	$2500 - $3500	$3200 - $3750	$3600 - $4500	$4500 +	$850+
Art Director	$1800 - $2200	$2100 - $2800	$2400- $3400	$3200 - $4000	$3500 - $4000	$3600 - $4200	$700+
On Set Art Director	$1800 - $2200	$2100 - $2800	$2400- $3400	$3200 - $4000	$3500 - $4000	$3600 - $4200	$700+
Motion Graphics Manager	$1800 - $2000	$2000 - $2500	$2300 - $2700	$2500 - $3000	$2500 - $3000	$3000 +	$600 - $750
SUPERVISORS / COORDINATORS							
Armourer	$2000 - $2500	$2000 - $2500	$2300 - $2700	$2500 - $3000	$3000 - $4500	$3000 - $4500	$750 - $900
Props Master	$1800 - $2000	$2000 - $2500	$2700 - $3300	$3200 - $3600	$3400 - $4000	$3500 - $4500	$600 - $850
Construction Supervisor	N/R	N/R	N/R	N/R	$3500 - $4000	$4000+	$800 +
HOD Plaster	$2200 - $2800	$2200 - $2800	$2700 - $3300	$2700 - $3300	$3000 - $3500	$3300 - $3900	$750 - $900

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
SUPERVISORS / COORDINATORS							
HOD Paint	$2200 - $2800	$2200 - $2800	$2500 - $3000	$2700 - $3300	$3000 - $3500	$3300 - $3900	$750 - $900
HOD Greens	$2200 - $2800	$2200 - $2800	$2500 - $3000	$2700 - $3300	$3000 - $3500	$3300 - $3900	$750 - $900
HOD Fabrication	$2200 - $2800	$2200 - $2800	$2500 - $3000	$2700 - $3300	$3000 - $3500	$3300 - $3900	$750 - $900
Head Greensman	$1700 - $2100	$1900 - $2500	$2400 - $3000	$2900 - $3300	$2800 - $3400	$3000 - $3600	$600 - $700
Construction Foreman	$1700 - $2000	$1900 - $2450	$2400 - $3000	$2800 - $3300	$2800 - $3300	$3000 - $3600	$600 - $700
Head Steel Fabricator	$1900 - $2100	$2000 - $2700	$2700 - $3000	$2700 - $3000	$2700 - $3200	$2900 - $3500	$600 - $700
Art Department Coordinator	$1800 - $2200	$2200 - $2500	$2300 - $2700	$2500 - $3000	$2700 - $3300	$2700 - $3300	$700 +
Construction Coordinator	N/R	N/R	$2000 - $2500	$2100- $2700	$2200 - $2800	$2300 - $2900	$550 - $700
Storeroom Manager	$1800 - $2000	$2000 - $2500	$2200 - $2600	$2500 - $2700	$2500 - $3000	$2700 - $3000	$600 - $700
Sup. Props Fabricator	$2000 - $2400	$2000 - $2400	$2100 - $2700	$2400 - $3000	$2400 - $3000	$2400 - $3000	$550 - $700
Greens Foreman	$1800 - $2000	$2000 - $2500	$2200 - $2700	$2500 - $2850	$2500 - $2850	$2500 - $3000	$600 - $700
Scenic Foreman	$1800 - $2000	$2000 - $2500	$2500 - $3000	$2500 - $3000	$2500 - $3000	$3000 +	$600 - $700
Set Dec Head of Fabrication	$1900 - $2250	$2100 - $2500	$2300 - $2800	$2500 - $2900	$2700 - $3200	$3000.00+	$700+
GEN EXPERIENCED CREW							
Senior Set Designer	$1800 - $2250	$2200 - $2500	$2350 - $2850	$2600- $3200	$2900 - $3700	$3200 - $4000 +	$700+
Set Designer	$1800 - $2250	$2200 - $2500	$2300 - $2600	$2500- $2800	$2500 - $3100	$2900 - $3500	$550+
Set Decorator	$1800 - $2100	$2000 - $2500	$2300 - $2900	$2500 - $3000	$2700 - $3200	$3100+	$600 - $850
Scenic Artist	$2000 - $2700	$2000 - $2700	$2200 - $2900	$2700 - $3300	$2850 - $3450	$3000 - $3600	$450 +
Prac Lighting Head Tech	$1800 - $2200	$2200 - $2700	$2500 - $3000	$2700 - $3300	$2700 - $3300	$3000 - $3600	$600 - $700
Props Standby	$1800 - $1900	$1900 - $2200	$2000 - $2500	$2300 - $2800	$2600 - $3000	$2800 - $3500	$450 - $650
Props Designer	$1800 - $2200	$1850 - $2400	$2000 - $2500	$2400 - $2700	$2500 - $3000	$2700 - $3500	$500 - $600
Concept Artist (off site)	$1700 - $2000	$1900 - $2300	$2200 - $2650	$2500 - $3300	$2700 - $3600	$2700 - $3600	$600 - $800
Graphic Designer	$1700 - $2000	$1900 - $2500	$2400 - $2900	$2400 - $2900	$2500 - $3000	$2700 - $3300	$600 - $700
Workshop Joiner	$2400 - $3000	$2400 - $3000	$2700 - $3150	$3000 - $3300	$3000 - $3300	$3000 - $3300	$450 +

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Senior Electrical Tech	$1900 - $2100	$2100 - $2600	$2400 - $2850	$2700 - $3000	$2800 - $3100	$3000 - $3300	$450 +
Leading Hand	$2400 - $3000	$2400 - $3000	$2400 - $3000	$2700 - $3300	$2700 - $3300	$2700 - $3300	$450 +
On Set Carpenter	$2400 - $2700	$2400 - $2700	$2500 - $2900	$2700 - $3000	$2700 - $3300	$2700 - $3300	$450 +
Set Builder	$2400 - $3000	$2400 - $3000	$2600 - $3100	$2700 - $3300	$2700 - $3300	$2700 - $3300	$450 +
Props Carpenter	$2000 - $2600	$2000 - $2600	$2400 - $2850	$2700 - $3000	$2700 - $3000	$2700 - $3200	$450 +
Prop Maker	$1900 - $2400	$1900 - $2400	$2200 - $2850	$2500 - $3200	$2500 - $3200	$2500 - $3200	$450 +
Standby Painter	$1600 - $2000	$1900 - $2200	$2100 - $2500	$2400 - $2700	$2500 - $3000	$2500 - $3000	$450 +
Greens Arborist	$1600 - $1700	$1900 - $2100	$2000 - $2500	$2100 - $2700	$2400 - $3000	$2500 - $3200	$450 +
Food Stylist	as daily	as daily	as daily	as daily	as daily	as daily	$550 +
Scenic Painter	$1600 - $1700	$1900 - $2100	$2000 - $2500	$2100 - $2700	$2400 - $3000	$2500 - $3200	$450 +
Onset Set Dresser	$1800 - $2000	$2000 - $2500	$2300 - $2800	$2500 - $3000	$2500 - $3000	$3000 +	$500 - $700
Set Dec Carpenter	$1900 - $2100	$2100 - $2600	$2400 - $2850	$2700 - $3000	$2700 - $3200	$3000 +	$600
Carpenter	$2400 - $2700	$2400 - $2700	$2400 - $2700	$2500 - $2750	$2700 - $3000	$2700 - $3000	$450 +
Props Co-ordinator	$2100 - $2700	$2100 - $2700	$2400 - $2850	$2700 - $3000	$2700 - $3000	$2700 - $3000	$600 +
Set Dec Rigger	$1800 - $2000	$2000 - $2500	$2200 - $2550	$2500 - $2700	$2700 - $3000	$2700 - $3000	$550 - $650
Drapes Master	$1800 - $2100	$2000 - $2500	$2200 - $2750	$2400 - $3000	$2400 - $3000	$2700 - $3000	$550 - $650
Set Dec Painter	$1900 - $2100	$2100 - $2600	$2200 - $2500	$2400 - $2700	$2500 - $3000	$2700 - $3000	$600
Set Dec Fabricator	$1800 - $2000	$1850 - $2300	$2000 - $2400	$2300 - $2600	$2400 - $2900	$2700 - $3000	$550 - $650
Set Dec Textiles	$1800 - $2000	$2000 - $2500	$2250 - $2500	$2400 - $2700	$2600 - $2800	$2700 - $3000	$550 - $650
Key Set Dresser	$1900 - $2100	$2100 - $2500	$2300 - $2650	$2500 - $2900	$2500 - $3000	$2500 - $3000	$450 +
Set Dec Buyer	$1600 - $1900	$1800 - $2100	$2000 - $2600	$2500 - $3000	$2500 - $3000	$2500 - $3000	$450 - $650
Onset Greensman	$1600 - $1700	$1900 - $2100	$2000 - $2400	$2100 - $2700	$2200 - $2600	$2400 - $3000	$450 +
On Set Screens Technician	$1600 - $1700	$1900 - $2100	$2000 - $2300	$2100 - $2700	$2400 - $2900	$2400 - $3000	$450 +
Props Buyer	$1600 - $1700	$1900 - $2100	$2000 - $2300	$2100 - $2400	$2100 - $2400	$2400 - $3000	$450 +

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Scenic Lead Hand	$1700 - $2100	$2000 - $2400	$2400 - $2800	$2600 - $3000	$2600 - $3000	$2600 - $3000	$500 +
Vehicle Wrangler	$1800 - $2200	$2000 - $2400	$2200 - $2650	$2500 - $2900	$2500 - $2900	$2900+	$500 - $700
Animal Wrangler	$1800 - $2000	$2000 - $2500	$2300 - $2800	$2500 - $3000	$2500 - $3000	$3000	$600 - $700
Greensman	$1600 - $1700	$1900 - $2100	$2000 - $2300	$2100 - $2400	$2200 - $2600	$2400 - $2700	$450 +
Plaster Lead Hand	$1700 - $2000	$1800 - $2200	$2000 - $2400	$2000 - $2600	$2000 - $2600	$2100 - $2700	$450 - $500
Model Maker (rate entries needed)	$0000 - $0000	$0000 - $0000	$0000 - $0000	$0000 - $0000	$0000 - $0000	$0000 - $0000	$0000 - $0000
Swing Gang	$1600 - $1700	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2200 - $2600	$2200 - $2600	$400 - $550
Painter	$1700 - $2000	$1800 - $2200	$1900 - $2350	$2000 - $2600	$2000 - $2600	$2000 - $2600	$400 - $550
Plasterer	$1700 - $2000	$1800 - $2200	$1900 - $2300	$2000 - $2400	$2100 - $2600	$2200 - $2600	$400 - $550
Set Deck Truck Driver	$1800 - $2100	$1800 - $2100	$1900 - $2150	$2000 - $2300	$2100 - $2400	$2100 - $2400	$400 - $540
Brush/Plaster Hand	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $450
ASSISTANTS							
Assistant Art Director	$1700 - $1800	$1800 - $2200	$2000 - $2250	$2100 - $2400	$2400 - $2700	$2500 - $3200	$600 - $700
Assistant Props Master	$1800 - $2100	$2100 - $2400	$2300 - $2750	$2600 - $3000	$2600 - $3000	$2600 - $3000	$550 +
Graphic Assistant	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2100 - $2400	$2200 - $2600	$2500 - $2700	$450 +
Art Dept Assistant / Clearances.	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450+
Assistant Set Decoarator	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450
Trade Assist / Construction Support	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Truck Driver / Trade Assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Assist Plasterer	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450
Assist Props Buyer	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Standby Props Assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Props Finisher/ Props Assist	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450
Assistant Model Maker	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1700 - $2100	$1700 - $2100	$300 - $450

ART DEPARTMENT
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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Casual Props Assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Scenic Brush Hand	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $450
Set Dec Buyers Assist	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $450
Assistant Drapes Master	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $400
Set Dec Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $400
Vehicle Wrangler Assist	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $400
Animal Wrangler Assist	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $400
Swing Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $1900	$1700 - $2000	$300 - $400
Set Dec Painter assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Greens Assist	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1600 - $1900	$1600 - $1900	$300 - $450
Scenic Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$300 - $450
RUNNERS							
Art Dept Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
Construction Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
Prac Lighting Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
Set Dec Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
TRAINEES							
Art Trainee	$1250 - $1500	$1250 - $1500	$1300 - $1550	$1300 - $1600	$1300 - $1600	$1350 - $1600	$300 - $400

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THE SCREEN GUILD

Recommended Rate Guide

CAMERA DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

DAILY RATES

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Main Unit Cinematographer	$900+	$1250+	$1500+	$1500+	by negotiation	by negotiation	$2000 - $3500+
2nd Unit Cinematographer	$850+	$1100+	$1350+	$1350+	by negotiation	by negotiation	$1500 - $3000+
A Camera Operator	$800+	$900+	$1100+	$1200+	$1300+	$1500+	$1200+
Steadicam Operator	$800+	$900+	$1100+	$1200+	$1300+	$1500+	$1200+
Additional Camera Op (B/C/D)	$750+	$800+	$1000+	$1150+	$1300+	$1400+	$1000+
SUPERVISORS / COORDINATORS							
1st AC / Focus Puller (Daily)	$500 - $600 +	$550 - $650 +	$600 - $700 +	$600 - $700 +	$650 - $750 +	$750 - $850 +	$800 - $900 +
GEN EXPERIENCED CREW							
2nd AC / Clapper Loader	$350 - $450 +	$400 - $500 +	$450 - $550 +	$500 - $600	$500 - $600 +	$550 - $650 +	$600 - $700 +
Truck/Film Loader	$250 - $350 +	$250 - $350 +	$300 - $450 +	$300 - $450 +	$350 - $500 +	$400 - $550 +	$450 - $550 +

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Gimbal Technician	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Gimbal Operator	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Phantom Technician	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
3D Rig Technician	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Stereographer	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Underwater Director of Photography	$800+	$900+	$1000+	$1100+	by negotiation	by negotiation	by negotiation
Aerial Director of Photography	$800+	$900+	$1000+	$1100+	by negotiation	by negotiation	by negotiation
Underwater Camera Operator	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Motion Control Operator	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Motion Control Technician	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
CCU Operator	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
Videographer	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
OB / Live Sports Camera Operators	$550 - $650+	N/A	N/A	N/A	N/A	N/A	$550 - $650+
Studio / Pedestal Camera Operators	$525 - $575+	N/A	N/A	N/A	N/A	N/A	$525 - $575+
ENG / News Gathering Camera Operators	$525 - $575+	N/A	N/A	N/A	N/A	N/A	$525 - $575+
Jib / Grip Operators	$550 - $700+	N/A	N/A	N/A	N/A	N/A	$550 - $700+
Reality TV Camera Operators	$650 - $750+	N/A	N/A	N/A	N/A	N/A	$650 - $750+
Cable Runners	$250 - $300+	N/A	N/A	N/A	N/A	N/A	$250 - $300+
ASSISTANTS							
Motion Control Assistant	$800+	$900+	$1000+	$1100+	$1300+	$1500+	$1200+
TRAINEES							
Camera Trainee	$250 - $350 +	$250 - $350 +	$300 - $400 +	$300 - $400 +	$350 - $400 +	$350 - $400 +	$350 - $450 +

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WEEKLY RATES

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Main Unit Cinematographer	$4000+	$5500+	$7000+	$8000+	by negotiation	by negotiation	see Daily Rate above
2nd Unit Cinematographer	$3750+	$4400+	$6000+	$7000+	by negotiation	by negotiation	see Daily Rate above
A Camera Operator	$3200+	$3800+	$4500+	$5000+	$5500+	$6500+	see Daily Rate above
SUPERVISORS / COORDINATORS							
1st AC / Focus Puller	$2500 - $3250 +	$2750 - $3250 +	$3000 - $3500 +	$3400 - $3600 +	$3400 - $3750 +	$3500 - $4000 +	see Daily Rate above
GEN EXPERIENCED CREW							
2nd AC / Clapper Loader	$1750 - $2250 +	$2000 - $2500 +	$2250 - $2750 +	$2250 - $2750 +	$2500 - $3000 +	$2750 - $3250 +	see Daily Rate above
Truck/Film Loader	$1250 - $1750 +	$1250 - $1750 +	$1400 - $1800	$1500 - $2000 +	$1500 - $2000 +	$1500 - $2000 +	see Daily Rate above
TRAINEES							
Camera Trainee	$1250 - $1500+	$1250 - $1500+	$1250 - $1750 +	$1250 - $1750 +	$1250 - $1750 +	$1250 - $1750 +	$250 - $450 +

CAMERA DEPARTMENT

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Recommended Rate Guide

COSTUME DEPARTMENT

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Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Costume Designer	$2000 - $2500	$2500 - $3500	$3000 - $4500	$3500 - $5500	$4500 - $5500+	$5500 - $NEG	$750 - $1200+
Assistant Costume Designer	$1800 - $2200	$2200 - $2600	$2600 - $3000	$3000 - $3800	$3000 - $3800	$3500 - $4500	$600 - $750
TVC - Costume Stylist	N/A	N/A	N/A	N/A	N/A	N/A	$750 - $1000
SUPERVISORS / COORDINATORS							
Costume Supervisor	$1800 - $2200	$2200 - $2500	$2400 - $2700	$2600 - $3000	$3500 - $4000	$4000.00 +	N/A
Onset Costume Supervisor	N/A	N/A	$2300 - $2600	$2500 - $3000	$2800 - $3400	$3000 - $3600	$600 - $750
Costume Workroom Supervisor	$1800 - $2000	$2000 - $2200	$2100 - $2500	$2300 - $2600	$2500 - $3000	$2700 - $3500	N/A
Textile Supervisor	$1800 - $2000	$2000 - $2200	$2250 - $2600	$2250 - $2600	$2500 - $3000	$2700 - $3500	N/A
Costume Breakdown Supervisor	$1800 - $2000	$2000 - $2200	$2250 - $2600	$2250 - $2600	$2500 - $3000	$2700 - $3500	N/A
Background / Extras Costume Supervisor	$1800 - $2000	$2000 - $2200	$2200 - $2600	$2500 - $2850	$2550 - $3000	$2700 - $3500	$550 - $650

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Costume Props Supervisor	$1800 - $2000	$2000 - $2200	$2200 - $2600	$2500 - $2850	$2550 - $3000	$2700 - $3500	N/A
Costume Coordinator	N/A	N/A	$2250 - $2600	$2250 - $2600	$2500 - $3000	$2800 - $3500	$500 - $700
Offset Costume Coordinator	$1700 - $2000	$1850 - $2000	$2250 - $2600	$2250 - $2600	$2500 - $3000	$2800 - $3500	$500 - $700
Background / Extras Costume Coordinator	N/A	N/A	$2000 - $2200	$2000 - $2200	$2100 - 2500	$2500 - $2800	N/A
GEN EXPERIENCED CREW							
Costume Illustrator	N/A	$2200 - $2500	$2350 - $2700	$2500 - $3000	$2500 - $3000	$2900 - $3500	$600 - $800
Key Costume Standby	$1800 - $1900	$1900 - $2200	$2100 - $2650	$2500 - $2800	$2600 - $3000	$2800 - $3500	$450 - $650
Head Pattern Cutter	$1600 - $1800	$2300 - $2700	$2300 - $2700	$2500 - $2700	$2500 - $2700	$2700 - $3500	$500 - $600
Costume Milliner	N/A	N/A	$2250 - $2700	$2250 - $2700	$2300 - $2700	$2700 - $3500	$450 - $500
Costume Barding Maker	N/A	N/A	$1750 - $2000	$1750 - $2000	$1750 - $2000	$2000 - $3500	$350 - $400
Costume Props Maker/Moulder	$1500 - $1800	$1800 - $2000	$1900 - $2300	$2000 - $2500	$2600 - $3000	$2600 - $3000	$500 - $650
Costume Buyer	$1500 - $1800	$1800 - $2000	$1900 - $2300	$2000 - $2500	$2500 - $3000	$2500 - $3000	$450 - $650
Costume Armour Fabricator	N/A	N/A	$1900 - $2300	$1900 - $2300	$2500 - $3000	$2500 - $3000	$500 - $600
Costume Jeweller	N/A	N/A	$2000 - $2500	$2000 - $2500	$2200 - $3000	$2500 - $3000	$500 - $650
Military Costume Specialist	N/A	N/A	$2500 - $2800	$2500 - $2800	$2500 - $2800	$2500 - $2800	$400 - $600
Onset Costume Armourer	N/A	N/A	$1900 - $2500	$1900 - $2500	$2200 - $2800	$2200 - $2800	$450 - $650
Costume Dresser	$1400 - $1600	$1800 - $2000	$1900 - $2300	$2300 - $2500	$2300 - $2500	$2500 - $2750	$550 - $600
Costume Standby	$1750 - $1900	$1700 - $2000	$1900 - $2300	$2000 - $2500	$2300 - $2600	$2300 - $2600	$400 - $550
Background / Key Extras Costume Standby	$1500 - $1800	$1800 - $2000	$1900 - $2200	$2000 - $2300	$2400 - $2600	$2400 - $2600	$500 - $650
Background / Extras Stylist	$1500 - $1850	$1800 - $2000	$1900 - $2150	$2000 - $2300	$2200 - $2600	$2300 - $2600	$500 - $650
Head Machinist	$1800 - $2200	$1800 - $2200	$1900 - $2350	$2000 - $2600	$2000 - $2600	$2000 - $2600	$450 - $550
Costume Leatherworker	N/A	N/A	$1900 - $2300	$1900 - $2300	$2300 - $2600	$2300 - $2600	$500 - $650
Pattern Cutter	$1700 - $1800	$1900 - $2000	$2000 - $2300	$2200 - $2400	$2100 - $2500	$2300 - $2500	$450 - $600
Costume Graphics Artist	$1600 - $1750	$1800 - $2100	$2000 - $2250	$2000 - $2250	$2000 - $2500	$2250 - $2500	$600 - $650
Textile Artist	$1500 - $1800	$1800 - $2000	$1900 - $2300	$1900 - $2300	$2100 - $2500	$2100 - $2500	$350 - $500

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Breakdown Artist	$1500 - $1800	$1800 - $2000	$1900 - $2300	$1900 - $2300	$2000 - $2500	$2000 - $2500	$350 - $500
Costume Knitter	N/A	N/A	$2000 - $2300	$2000 - $2500	$2000 - $2500	$2000 - $2500	$400 - $500
Machinist	$1700 - $1800	$1700 - $1800	$1800 - $2200	$2000 - $2400	$2000 - $2400	$2000 - $2400	$400 - $500
Background / Extras Costume Dresser / Standby	$1500 - $1800	$1750 - $1900	$1800 - $2000	$2000 - $2300	$2000 - $2300	$2000 - $2400	$500 - $650
Costume Hand Finisher	N/A	N/A	$1600 - $1800	$1600 - $1800	$1800 - $2000	$1800 - $2000	$350 - $450
Costume Embroiderer	N/A	N/A	$1600 - $1800	$1600 - $1800	$1800 - $2000	$1800 - $2000	$350 - $450
ASSISTANTS							
Assistant Costume Coordinator / Supervisor	N/A	N/A	$1800 - $2000	$2000 - $2200	$2100 - $2500	$2500 - $2800	N/A
Lead Daily Assistant	$1500 - $1800	$1750 - $2000	$1800 - $2000	$1800 - $2000	$2000 - $2500	$2000 - $2500	$400 - $550
Costume Design Assistant	N/A	N/A	$1800 - $2000	$1800 - $2200	$1900 - $2300	$2000 - $2500	$450 - $550
Costume Props Assistant	$1500 - $1800	$1600 - $1900	$1700 - $2100	$1700 - $2100	$1800 - $2200	$1900 - $2200	$450 - $650
Assistant Costume Buyer	$1350 - $1700	$1500 - $1850	$1800 - $2200	$2000 - $2400	$2000 - $2400	$2000 - $2400	$400 - $550
Costume Digital Assisitant	N/A	N/A	N/A	N/A	$1700 - $2100	$1700 - $2100	$400 - $550
Costume Clearance Assistant	N/A	N/A	N/A	N/A	$1700 - $2100	$1700 - $2100	$400 - $550
Costume Jeweller Assistant	N/A	N/A	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$350 - $450
Costume Milliner Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Textile Assistant	$1350 - $1500	$1500 - $1700	$1600 - $2050	$1700 - $2100	$1700 - $2100	$1700 - $2100	$250 - $400
Breakdown Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Workroom Assistant	$1350 - $1500	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Extras Daily Assistant	$1250 - $1750	$1700 - $1800	$1750 - $1900	$1750 - $1900	$1800 - $2200	$1800 - $2200	$350 - $450
Costume Standby Assistant	$1250 - $1400	$1400 - $1800	$1400 - $1800	$1750 - $2000	$1800 - $2200	$1800 - $2200	$350 - $450
Background / Extras Costume Assistant	$1250 - $1400	$1400 - $1800	$1550 - $1900	$1750 - $2000	$1800 - $2200	$1800 - $2200	$350 - $450
Costume Props Junior Assistant	$1250 - $1550	$1500 - $1700	$1600 - $1800	$1600 - $1800	$1700 - $1900	$1750 - $2000	$350 - $400
Junior Buyer	$1250 - $1400	$1400 - $1700	$1400 - $1700	$1500 - $1800	$1500 - $1800	$1500 - $1800	$350 - $450
TVC - Costume Stylist Assistant	N/R	N/R	N/R	N/R	N/R	N/R	$350 - $650

COSTUME DEPARTMENT

10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
RUNNERS							
Costume Runner	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$300 - $350
TRAINEES							
Costume Assistant Entry - Qualified	$1250 - $1350	$1350 - $1400	$1400 - $1500	$1400 - $1500	$1400 - $1500	$1400 - $1500	$350 - $450
Onset Costume Assistant Entry	$1250 - $1300	$1250 - $1300	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1250 - $1500	$300 - $450
Costume Trainee - Unqualified	$1250 - $1300	$1250 - $1300	$1250 - $1300	$1250 - $1300	$1250 - $1300	$1250 - $1300	$250 - $350
COMBOS							
SMALL DRAMA/TVC - Makeup & Costume Stylist/Design Combo	$2500 - $3000	$3000 - $4000	N/A	N/A	N/A	N/A	$750 - $1000
SMALL DRAMA/TVC - Makeup & Costume Combo Technician	$2000 - $2500	$2500 - $3200	N/A	N/A	N/A	N/A	$700 - $900
SMALL DRAMA/TVC - Makeup & Costume Combo Assistant	$1800 - $2200	$2200 - $2900	N/A	N/A	N/A	N/A	$500 - $700

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THE SCREEN GUILD

Recommended Rate Guide

DIT / VIDEO DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
DATA - Dailies Producer	$2500 - $2750	$2750 - $3000	$2900 - $3150	$3000 - $3250	$3250 - $3500	$3250 - $3500	$600 - $750
SUPERVISORS / COORDINATORS							
DATA - Dailies Colourist	$2500 - $2750	$2750 - $3000	$2900 - $3150	$3000 - $3250	$3250 - $3500	$3500 - $3750	$650 - $800
DIT - Onset DIT	$2500 - $2750	$2500 - $2750	$2650 - $2850	$2750 - $3000	$3000 - $3250	$3250 - $3500	$600 - $750
VID - Video Playback Operator	$2500 - $2750	$2500 - $2750	$2650 - $2850	$2750 - $3000	$3000 - $3250	$3250 - $3500	$600 - $750
Streaming Operator	$2500 - $2750	$2500 - $2750	$2650 - $2850	$2750 - $3000	$3000 - $3250	$3250 - $3500	$600 - $750
GEN EXPERIENCED CREW							
DATA - Data Manager	$2250 - $2500	$2250 - $2500	$2400 - $2600	$2500 - $2750	$2750 - $3000	$3000 - $3250	$550 - $700
DATA - Data Coordinator	$1750 - $2250	$2250 - $2500	$2250 - $2500	$2250 - $2500	$2500 - $2750	$2750 - $3000	$450 - $600
DIT - Offset DIT	$2250 - $2500	$2250 - $2500	$2400 - $2600	$2500 - $2750	$2750 - $3000	$3000 - $3250	$550 - $700

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
DIT - Offset DIT	$2250 - $2500	$2250 - $2500	$2400 - $2600	$2500 - $2750	$2750 - $3000	$3000 - $3250	$550 - $700
DATA - Data Wrangler	$1750 - $2250	$2250 - $2500	$2250 - $2500	$2250 - $2500	$2500 - $2750	$2750 - $3000	$450 - $600
DIT - DIT Utility	$1500 - $1750	$1500 - $1750	$1600 - $1850	$1750 - $2000	$2000 - $2250	$2000 - $2500	$400 - $500
VID - Video Playback Utility	$1500 - $1750	$1500 - $1750	$1600 - $1850	$1750 - $2000	$2000 - $2250	$2000 - $2500	$400 - $500
ASSISTANTS							
DIT - DIT Assistant	$1250 - $1500	$1250 - $1500	$1400 - $1600	$1500 - $1750	$1750 - $2000	$1750 - $2250	$350 - $450
VID - Video Playback Assistant	$1250 - $1500	$1250 - $1500	$1400 - $1600	$1500 - $1750	$1750 - $2000	$1750 - $2250	$350 - $450
Streaming Assistant	$1250 - $1500	$1250 - $1500	$1400 - $1600	$1500 - $1750	$1750 - $2000	$1750 - $2250	$350 - $450
VID - Cable Wrangler	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1500 - $1750	$1750 - $2000	$250 - $350
TRAINEES							
VID - Video Playback Trainee	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1250 - $1500	$1500 - $1750	$1750 - $2000	$250 - $350

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THE SCREEN GUILD

Recommended Rate Guide

GRIP DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Key Grip	$2500 - $2800	$2600 - $3100	$2900 - $3300	$3200 - $4000	$3500 - $4000	$3700 - $4400	$750 - $850
Key Rigging Grip	$2200 - $2500	$2200 - $2700	$2700 - $3200	$3200 - $3800	$3400 - $4000	$3700 - $4400	$700 - $800
SUPERVISORS / COORDINATORS							
Best Boy/ Girl (on set & off)	$2100 - $2500	$2200 - $2600	$2600 - $3100	$2900 - $3500	$3000 - $3500	$3300 - $3700	$600 - $700
Rigging Best Boy Grip	$2100 - $2300	$2200 - $2600	$2600 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $700
GEN EXPERIENCED CREW							
A Dolly Grip	$2000 - $2400	$2000 - $2400	$2200 - $3000	$2600 - $3500	$2600 - $3500	$3500 - $3600	$550 - $650
Crane Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3500 - $3600	$550 - $650
Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$2800 - $3600	$550 - $650
Techno Dolly Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3000 - $3600	$550 - $650

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Tracking Vehicle Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3000 - $3600	$550 - $650
Russian Arm Technician	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3000 - $3600	$550 - $650
Motion Control Grip	$2000 - $2400	$2000 - $2400	$2200 - $2600	$2400 - $2800	$2600 - $3000	$3000 - $3600	$550 - $650
B Dolly Grip	$1900 - $2300	$1900 - $2300	$2000 - $2550	$2250 - $2700	$2500 - $2900	$2900 - $3500	$550 - $650
Remote Head Technician	$1900 - $2300	$1900 - $2300	$2000 - $2550	$2250 - $2700	$2500 - $2900	$2700 - $3500	$550 - $650
Crane Technician	$1900 - $2300	$1900 - $2300	$2000 - $2550	$2250 - $2700	$2500 - $2900	$2700 - $3500	$550 - $650
Rigging Lead Hand	$1900 - $2300	$1900 - $2300	$2000 - $2550	$2250 - $2700	$2500 - $3000	$3000 - $3500	$550 - $650
Rigging Grip	$1800 - $2200	$1800 - $2200	$2000 - $2250	$2150 - $2500	$2300 - $2900	$2900 - $3300	$550 - $650
Tracking vehicle driver	$1800 - $2200	$1800 - $2200	$2000 - $2250	$2150 - $2500	$2300 - $2900	$2900 - $3300	$550 - $650
Russian Arm Driver	$1800 - $2200	$1800 - $2200	$2000 - $2250	$2150 - $2500	$2300 - $2900	$2900 - $3300	$550 - $650
Russian Arm Operator	$1800 - $2200	$1800 - $2200	$2000 - $2250	$2150 - $2500	$2300 - $2900	$2900 - $3300	$550 - $650
ROLES TO BE CATEGORISED							
Key Production Rigging Grip							
Production Rigger 1							
Production Rigger 2							
Company Grip							
ASSISTANTS							
Grip Assistant	$1400 - $1600	$1500 - $1700	$1600 - $1700	$1650 - $1800	$1700 - $1900	$1800 - $2200	$450 - $550
Rigging Asst	$1400 - $1600	$1500 - $1700	$1600 - $1700	$1650 - $1800	$1700 - $1900	$1700 - $1900	$450 - $550
TRAINEES							
Trainee Grip	$1250 - $1500	$1250 - $1500	$1300 - $1550	$1350 - $1600	$1300 - $1600	$1500 - $1800	$300 - $400
Techno Dolly Trainee	$1250 - $1500	$1250 - $1500	$1300 - $1550	$1300 - $1600	$1300 - $1600	$1350 - $1600	$300 - $400
Rigging Grip Trainee	$1250 - $1500	$1250 - $1500	$1300 - $1550	$1300 - $1600	$1300 - $1600	$1300 - $1600	$300 - $400

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Recommended Rate Guide

LIGHTING DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Gaffer	$2600 - $2800	$2800 - $3200	$3100 - $3450	$3300 - $3800	$3400 - $4000	$3700 - $4400	$750 - $900
Rigging Gaffer	$2600 - $2800	$2800 - $3200	$3100 - $3450	$3200 - $3800	$3400 - $4000	$3700 - $4400	$750 - $900
SUPERVISORS / COORDINATORS							
Best Boy Onset	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750
Best Boy Offset	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750
Rigging Best Boy	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750
Lighting Coordinator	$2000 - $2400	$2100 - $2500	$2400 - $2800	$2600 - $3000	$2900 - $3300	$3100 - $3500	$550 - $700
GEN EXPERIENCED CREW							
Lighting Console Operator	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750
Rigging Lighting Console Operator	$2100 - $2500	$2200 - $2600	$2500 - $2900	$2700 - $3100	$3000 - $3400	$3300 - $3700	$600 - $750

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Senior Lighting Technician	$2000 - $2400	$2100 - $2500	$2400 - $2800	$2600 - $3000	$2900 - $3300	$3100 - $3500	$550 - $700
Lighting Electrician (Sparkie)	$2000 - $2400	$2100 - $2500	$2400 - $2800	$2600 - $3000	$2900 - $3300	$3100 - $3500	$550 - $700
Rigging Electrician (Sparkie)	$2000 - $2400	$2100 - $2500	$2400 - $2800	$2600 - $3000	$2900 - $3300	$3100 - $3500	$600 - $700
DMX Tech	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Lighting Technician	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Rigging DMX Tech	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Generator Operator	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Rigging Leading Hand	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$550 - $700
Rigging CAD Draughtsperson	$1900 - $2300	$2000 - $2400	$2200 - $2700	$2500 - $2900	$2800 - $3200	$2800 - $3300	$500 - $650
Lamp Operator	$1800 - $2200	$2000 - $2400	$2300 - $2500	$2200 - $2600	$2400 - $2800	$2400 - $2800	$500 - $650
Rigging Electric	$1800 - $2200	$2000 - $2400	$2300 - $2500	$2200 - $2600	$2400 - $2800	$2400 - $2800	$550 - $650
ASSISTANTS							
Lighting Assistant	$1500 - $1900	$1800 - $2200	$2000 - $2200	$2000 - $2400	$2100 - $2500	$2200 - $2600	$450 - $550
RUNNERS							
Lighting Runner	$1250 - $1600	$1300 - $1700	$1400 - $1800	$1400 - $1900	$1500 - $2000	$1500 - $2000	$300 - $400
TRAINEES							
Lighting Trainee	N/A	$1250 - $1500	$1300 - $1550	$1300 - $1600	$1300 - $1700	$1400 - $1900	N/A

LIGHTING DEPARTMENT

10 December 2022

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THE SCREEN GUILD

Recommended Rate Guide

LOCATION DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Supervising Location Manager	$4000 - $5000	$4000 - $5000	$4000 - $5000	$4000 - $5000	$4000 - $6000	$4000 - $6000	$800 - $1000
Off-Set Location Manager	$3500 - $4250	$3500 - $4250	$3500 - $4250	$3500 - $4250	$3500 - $4500	$3500 - $4500	$700 - $850
On-Set Location Manager	$3500 - $4250	$3500 - $4250	$3500 - $4250	$3500 - $4250	$3500 - $4500	$3500 - $4500	$700 - $850
Key Location Scout	$3500 - $4250	$3500 - $4250	$3,500 - $4250	$3,500 - $4250	$3500 - $4500	$3500 - $4500	$700 - $850
Studio Manager	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$680 - $720
Studio Night Manager	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$3400 - $3600	$680 - $720
SUPERVISORS / COORDINATORS							
Supervising Location Coordinator	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2750	$2250 - $2750	$450 - $550
Location Scout Co-ordinator	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2750	$2250 - $2750	$450 - $550
Location Managers Coordinator	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2600	$2250 - $2750	$2250 - $2750	$450 - $550

LOCATION DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Supervising Location Manager Assistant	$2000 - $2100	$2000 - $2100	$2000 - $2100	$2000 - $2100	$2000 - $2100	$2000 - $2100	$400 - $450
GEN EXPERIENCED CREW							
On-set Location P.A	$1700 - $1800	$1700 - $1800	$1700 - $1800	$1700 - $1800	$1700 - $1800	$1700 - $1800	$350 - $450
ASSISTANTS							
Location Scout Assist	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$300 - $500
On-set Location Managers Assistant	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$1500 - $2500	$300 - $500
Location Managers Assist	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$300 - $400
Studio Manager Assist	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$300 - $400
Location Assistant	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$1500 - $2000	$300 - $400
TRAINEES							
Location Trainee	$1250 - $1350	$1250 - $1350	$1250 - $1350	$1250 - $1350	$1250 - $1350	$1250 - $1350	$250 - $350

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Recommended Rate Guide

MAKEUP DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Hair and Makeup Designer	$2000 - $2500	$2500 - $3000	$3000 - $4000+	$4000 - $5000	$5000 - $6000	$5000 - $NEG	$650 - $850 +
Prosthetics Designer	$2000 - $2500	$2500 - $3000	$3000 - $4000	$4000 - $5000	$5000 - $6000+	$5000 - $6000+	$650 - $850
Hair and Makeup Co-Designer	N/A	NA	N/A	N/A	$4500 - $5000	$4500 - $NEG	$600 - $750
Hair and Makeup Dept Manager (Off Set)	N/A	N/A	$2000 - $2500	$2000 - $2500	$2500 - $2800	$2500 - $2800	$550 - $650
SUPERVISORS / COORDINATORS							
Prosthetics Supervisor	$1950 - $2200	$2200 - $2800	$2500 - $3200	$2800 - $3500	$3500 - $4500	$3500 - $4500	$600 - $750
Hair & Makeup Onset Supervisor	$1800 - $2000	$2000 - $2200	$2100 - $3000	$2200 - $3200	$3000 - $3700	$3500 - $4000	$600 - $750
Hair & Makeup Doubles Supervisor	$1800 - $2000	$2000 - $2200	$2100 - $3000	$2200 - $3200	$3000 - $3500	$3200 - $3500	$600 - $750
BG Makeup & Hair Supervisor	$1800 - $2000	$2000 - $2200	$2100 - $3000	$2200 - $3200	$3000 - $3500	$3200 - $3500	$600 - $750
Wig Workroom Supervisor	as Daily	as Daily	as Daily	as Daily	$3000 - $3500	$3200 - $3500	$600 - $750

MAKEUP DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Wig Build Supervisor	as Daily	as Daily	as Daily	as Daily	$3000 - $3500	$3200 - $3500	$550 - $700
Prosthetics Coordinator	$1950 - $2200	$1950 - $2200	$2000 - $2400	$2300 - $2500	$2500 - $2800	$2500 - $2800	$550 - $700
Designers Assistant	N/A	N/A	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$400 - $500
Hair and Makeup Dept Coordinator (Off-Set)	N/A	N/A	N/A	N/A	$2200 - $2750	$2200 - $2750	$550 - $650
GEN EXPERIENCED CREW							
Leads Hair and Makeup Artist	N/A	N/A	N/A	N/A	$3000 - $4000	$3000 - $4000	$600 - $750
Leads Makeup Artist	N/A	N/A	N/A	N/A	$3000 - $4000	$3000 - $4000	$600 - $750
Leads Hair Stylist	N/A	N/A	N/A	N/A	$3000 - $4000	$3000 - $4000	$600 - $750
Senior Hair and Makeup Artist	$1850 - $1950	$1950 - $2200	$2100 - $2800	$2200 - $3000	$2500 - $3000	$2500 - $3000	$550 - $700
BG Senior Hair and Makeup Artist	$1850 - $1950	$1950 - $2200	$2100 - $2800	$2500 - $3000	$2500 - $3000	$2500 - $3000	$550 - $700
Senior Prosthetics Makeup Artist	$1800 - $2100	$1900 - $2500	$2300 - $3000	$2750 - $3500	$3000 - $4000	$3000 - $4000	$550 - $700
Prosthetics Makeup Artist	$1700 - $2000	$1800 - $2200	$2000 - $2600	$2200 - $2750	$2500 - $3000	$2500 - $3000	$550 - $700
Hair and Makeup Artist	$1750 - $1900	$1750 - $1900	$1900 - $2200	$2000 - $2500	$2500 - $2800	$2500 - $2800	$500 - $650
Additional Hair and Makeup Artist	$1750 - $1900	$1750 - $1900	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$500 - $650
BG Hair and Makeup Artist	$1750 - $1900	$1750 - $1900	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$500 - $650
BG Additional Hair and Makeup Artist	$1750 - $1900	$1750 - $1900	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$500 - $650
Wig Maker	as Daily	as Daily	as Daily	as Daily	$2500 - $5000	$2500 - $5000	$650 - $850
Facial Hair Maker	as Daily	as Daily	as Daily	as Daily	$2500 - $5000	$2500 - $5000	$650 - $850
Wig Knotter	as Daily	as Daily	as Daily	as Daily	$2500 - $3000	$2500 - $3000	$650 - $850
Junior Prosthetics Makeup Artist	$1500 - $1700	$1700 - $1800	$1800 - $2000	$1900 - $2200	$2000 - $2400	$2000 - $2400	$500 - $650
Junior Hair and Makeup Artist	$1350 - $1400	$1350 - $1400	$1400 - $1750	$1400 - $1900	$1900 - $2200	$1900 - $2200	$400 - $500
BG Junior Hair and Makeup Artist	$1350 - $1400	$1350 - $1400	$1400 - $1750	$1400 - $1900	$1900 - $2200	$1900 - $2200	$400 - $500

MAKEUP DEPARTMENT

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
ASSISTANTS							
Designers Assistant	N/A	N/A	$1900 - $2300	$2000 - $2500	$2500 - $2800	$2500 - $2800	$400 - $500
Hair and Makeup Assistant	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1500 - $1800	$1500 - $1800	$350 - $500
BG Hair and Makeup Assistant	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1500 - $1800	$1500 - $1800	$350 - $500
Hair and Makeup Dept Assistant (offi	N/A	N/A	$1400 - $1600	$1400 - $1600	$1500 - $1600	$1500 - $1600	$350 - $400
Wig Assistant	as Daily	as Daily	as Daily	as Daily	$1400 - $1600	$1400 - $1600	$300 - $400
Prosthetics Assistant	$1400 - $1600	$1400 - $1600	$1400 - $1600	$1550 - $1750	$1550 - $1800	$1550 - $1800	$350 - $500
TRAINEES							
Hair and Makeup Trainee	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1600	$1250 - $1600	$300 - $400
BG Hair and Makeup Trainee	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1600	$1250 - $1600	$300 - $400
Prosthetics Makeup Trainee	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$300 - $400
COMBOS							
SMALL DRAMA/TVC - Makeup & Costume Stylist/Design Combo	$2500 - $3000	$3000 - $4000	N/A	N/A	N/A	N/A	$750 - $1000
SMALL DRAMA/TVC - Makeup & Costume Combo Technician	$2000 - $2500	$2500 - $3200	N/A	N/A	N/A	N/A	$700 - $900
SMALL DRAMA/TVC - Makeup & Costume Combo Assistant	$1800 - $2200	$2200 - $2900	N/A	N/A	N/A	N/A	$500 - $700

MAKEUP DEPARTMENT

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Recommended Rate Guide

PRODUCTION DEPARTMENT

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Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Unit Production Manager	$2750 - $3200	$3200 - $3900	$3500 - $4200	$3700 - $4800	$4500 - $5500	$5500 + Neg	$950 - $1300
Production Manager	$2600- $3200	$2600- $3200	$3000- $3900	$3200- $4000	$3500 - $4500	$4500 + $5500	$850+
Assistant Production Manager	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2000 - $2200	$2200 - $2600	$2500 - $3000	$450+
Cast Manager	$1700 - $1800	$1800 - $2200	$2100 - $2500	$2400 - $3000	$2700 - $3200	$2700 - $3500	$600 - $700
Casting Producer	N/R	N/R	$2600 - $3200	$2800 - $3700	$3500 - $4500	$4500 - $NEG	$800+
SUPERVISORS / COORDINATORS							
Production Supervisor	$1800 - $2000	$2000 - $2200	$2250 - $2600	$2550 - $3000	$2900 - $3500	$3500 - $4500	$600 - $750
Casting Director	$1800 - $2000	$2500 - $3000	$2700 - $3100	$2900 - $3500	$3000 - $5000	$3000 - $5000	$600 - $750+
Production Coordinator	$1700 - $1800	$1800 - $2200	$2200 - $2750	$2400 - $2900	$2700 - $3000	$2700 - $3250	$600 - $700
Casting Coordinator	$1700 - $1800	$1800 - $2200	$2100 - $2900	$2300 - $3200	$2300 - $3200	$2500 - $3500	600-700

PRODUCTION DEPARTMENT
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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Extras Casting Director	$1700 - $1800	$1800 - $2200	$2100 - $2500	$2300 - $2900	$2800 - $3200	$2500 - $3500	$600 - $700
Casting Associate	$1600 - $1700	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2200 - $2600	$2500 - $3200	$450 +
Extras Casting Coordinator	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2000 - $2200	$2200 - $2600	$2500 - $3200	$550 +
Extras Coordinator	$1600 - $1700	$1900 - $2100	$1900 - $2100	$2000 - $2250	$2100 - $2400	$2400 - $3000	$450 +
GEN EXPERIENCED CREW							
Production Accountant	$2000 - $3000	$2500 - $3500	$3200 - $4000	$3500 - $4500	$4200 - $4750	$4500 - $7500	$450 - $NEG
Cast Coordinator	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2100 - $2650	$2400 - $2900	$2500 - $3200	$450 - $700
Cast Driver Coordinator	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2000 - $2200	$2200 - $2600	$2500 - $3200	$450 - $700
Intimacy Co-ordinator	as daily	as daily	as daily	as daily	as daily	as daily	$700 +
Medical Advisor	as daily	as daily	as daily	as daily	as daily	as daily	$650 - $1200
Assets Coordinator	$1600 - $1700	$1900 - $2100	$2000 - $2200	$2000 - $2200	$2200 - $2600	$2500 - $3000	$450 +
Chaperone	$1600 - $1700	$1900 - $2100	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2100 - $2300	$450 +
Teacher	$1600 - $1700	$1900 - $2100	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2100 - $2300	$450 +
Researcher	$1600 - $1700	$1900 - $2100	$1900 - $2100	$2000 - $2200	$2200 - $2600	$2200 - $2600	$500 - $600
Travel and Accommodation Coordinator	N/A	$1900 - $2100	$2000 - $2200	$2100 - $2600	$2200 - $2800	$2500 - $3000	$450 +
Agency Driver	$1350 - $1500	$1400 - $1600	$1500 - $1700	$1600 - $1800	$1700 - $1900	$1700 - $1900	$250 - $400
Client Driver	$1350 - $1500	$1400 - $1600	$1500 - $1700	$1600 - $1800	$1700 - $1900	$1700 - $1900	$250 - $400
Production Driver	$1350 - $1500	$1400 - $1600	$1500 - $1700	$1600 - $1800	$1700 - $1900	$1700 - $1900	$250 - $400
Cast Driver	$1350 - $1500	$1400 - $1600	$1500 - $1700	$1600 - $1800	$1700 - $1900	$1700 - $1900	$250 - $400
Production Secretary	$1350 - $1500	$1350 - $1500	$1400 - $1600	$1400 - $1600	$1500 - $1800	$1600 - $1900	N/R
Stand In	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1300 - $1650	$1300 - $1650	$1300 - $1650	$300 - $400
Body Double	$1250 - $1600	$1250 - $1600	$1600 - $1800	$1600 - $1800	$1700 - $1900	$1700 - $1900	$300 - $400
Receptionist	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$350 - $450

PRODUCTION DEPARTMENT

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
ASSISTANTS							
Assistant Production Coordinator	N/R	$1500 - $1800	$1700 - $2000	$2000 - $2200	$2100 - $2400	$2300 - $2700	$450 +
Assistant Travel and Accommodation Coordinator	N/R	$1500 - $1800	$1600 - $1900	$1700 - $2000	$1800 - $2200	$1800 - $2200	$450 +
Producer's Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$350 - $450
Director's Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$350 - $450
Personal Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$350 - $450
Production Accountant Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1500 - $1700	$1500 - $1700	$250 - $400
Cast Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2000	$1700 - $2000	$250 - $400
Production Assistant	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$1350 - $1500	$250 - $400
Assistant Extras Coordinator	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Casting Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Extras Casting Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
Extras Production Assistant	$1350 - $1500	$1500 - $1700	$1500 - $1700	$1600 - $1800	$1700 - $2100	$1700 - $2100	$250 - $400
RUNNERS							
Production Runner	$1250 - $1600	$1250 - $1600	$1250 - $1600	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
TRAINEES							
Production Trainee	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$250 - $350

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SAFETY DEPARTMENT

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Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Safety Manager offset	N/A	N/A	$3000 - $3500	$3250 - $4000	$3500 - $5000	$3500 - $NEG	$700 - $1250
Safety Supervisor/Manager onset	$3000 - $3250	$3000 - $4000	$3250 - $4000	$3250 - $4000	$3500 - $5000	$3500 - $NEG	$700 - $1250
Covid Manager - offset	N/A	N/A	$2600 - $3000	$2600 - $3000	$3000 - $3250	$3000 - $3500	$550 - $750
SUPERVISORS / COORDINATORS							
Covid Supervisor/Compliance Officer	$2500 - $2750	$2500 - $2750	$2500 - $2900	$2500 - $2900	$2500 - $3250	$2500 - $3250	$500 - $650
GEN EXPERIENCED CREW							
Safety Officer- Off/Onset	$3000 - $3250	$3000 - $3500	$3000 - $3500	$3000 - $4000	$3300- $4000	$3500 - $4500	$600 - $900
Safety Assistant - off/onset	$2000 - $2640	$2000 - $2640	$2000 - $2640	$2000 - $3000	$2000 - $3500	$2000 - $3500	$400 - $700
Safety Specialist (River&lakes, Marine, Alpine, Work at height)	$2000 - $2750	$2000 - $2750	$2250 - $3200	$2250 - $3500	$3000 - $4000	$3000 - $5000	$700 - $1000
COVID Compliance Assistant	N/A	$2000 - $2250	$2000 - $2250	$2000 - $2250	$2000 - $2250	$2150 - $2500	$450 - $500

SAFETY DEPARTMENT
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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Covid Cleaners	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$1250 - $1400	$250 - $350
Covid Nurse	as daily	as daily	as daily	as daily	as daily	$2250 - $3000	$450 - $650
Covid Testers	as daily	as daily	as daily	as daily	as daily	$2250 - $3000	$450 - $650
Doctor	as daily	as daily	as daily	as daily	as daily	$4500 - $9000	$900 - $1800
Marine Specialist	as daily	as daily	as daily	as daily	as daily	$4000 - $7500	$800 - $1600
Skipper	as daily	as daily	as daily	as daily	as daily	$2500 - $4500	$500 - $900
Safety Specialist: Onset Nurse	as daily	as daily	as daily	as daily	as daily	$2500 - $4000	$500 - $800
Safety Specialist: Onset Paramedical	as daily	as daily	as daily	as daily	as daily	$3500 - $6000	$750 - $1250
Lifeguard	as daily	as daily	as daily	as daily	as daily	$1500 - $3000	$350 - $600
TRAINEES							
Trainee Safety Officer (tbc)	$1600 - $2200	$1600 - $2200	$1600 - $2200	$1600 - $2200	$1600 - $2200	$1600 - $2200	$350 - $450

SAFETY DEPARTMENT
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SCRIPT DEPARTMENT

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Budget Tiers and Project Size Description

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Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Script Supervisor	$1800 - $2400	$2200 - $2800	$2400 - $3000	$2600 - $3200	$3200 - $4200	$3500 - $4500	$800 - $1200
SUPERVISORS / COORDINATORS							
Script Coordinator	N/A	$1800 - $2500	$2400 - $2900	$2700 - $3000	$2800 - $3250	$3000 - $3500	N/A
Assistant Script Supervisor/ Script Supervisor Co-Ordinator	N/A	$1800 - $2500	$2100 - $2800	$2200 - $3000	$2500 - $3000	$3000 - $3500	N/A
TRAINEES							
Script Trainee	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	$1250 - $1800	N/A

SCRIPT DEPARTMENT
20 December 2022

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Recommended Rate Guide

SOUND DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Production Sound Mixer	$2500 - $2900	$2900 - $3200	$3100 - $3400	$3400 - $3800	$3800 - $4100	$4100 - $4400	$750 - $850
Sound Rec documentary (Local)	as daily	as daily	as daily	as daily	as daily	as daily	$500 - $700
Sound Rec documentary (International)	as daily	as daily	as daily	as daily	as daily	as daily	$700 - $900
SUPERVISORS / COORDINATORS							
1st Assistant Sound (1AS)	$2150 - $2500	$2400 - $2600	$2600 - $2850	$2800 - $3100	$3100 - $3400	$3400 - $3700	$600 - $700
GEN EXPERIENCED CREW							
Sound Playback Operator	$2150 - $2500	$2400 - $2600	$2600 - $2850	$2800 - $3100	$3100 - $3400	$3400 - $3700	$500 - $600
2nd Asisstant Sound (2AS)	$1850 - $2200	$2200 - $2350	$2350 - $2500	$2450 - $2600	$2600 - $2800	$2800 - $3100	$500 - $600
3rd Asisstant Sound (3AS)	$1600 - $1800	$1800 - $1950	$1900 - $2100	$2000 - $2200	$2200 - $2400	$2400 - $2600	$400 - $500

SOUND DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
TRAINEES							
Sound Trainee	$1250 - $1500	$1250 - $1400	$1350 - $1450	$1400 - $1600	$1400 - $1600	$1400 - $1600	$300 - $400

SOUND DEPARTMENT

10 December 2022

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Recommended Rate Guide

SPFX DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
SPFX Supervisor	N/A	$3500 - $4000	$3500 - $4100	$3800 - $4250	$3750 - $4500	$4500 - $NEG	$700 - $1000
SPFX Assistant Supervisor	N/A	N/A	$3200 - $3500	$3350 - $3750	$3500 - $3800	$3500 - $4000	N/A
SUPERVISORS / COORDINATORS							
SPFX Onset Coordinator/Key	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3500	$3400 - $3750	$650 - $800
SPFX Offset Coordinator/Key	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3500	$3400 - $3750	N/A
Armourer	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3400	$3000 - $3500	$3400 - $3750	$650 - $750
GEN EXPERIENCED CREW							
SPFX Senior Technician	$2700 - $3000	$2700 - $3000	$2700 - $3000	$2700 - $3000	$2700 - $3000	$2900 - $3250	$600 - $750
SPFX Technician	$2400 - $2750	$2400 - $2750	$2400 - $2750	$2400 - $2750	$2500 - $2900	$2500 - $2900	$500 - $650
Assistant Armourer	$2400 - $2750	$2400 - $2750	$2400 - $2750	$2400 - $2750	$2500 - $2900	$2500 - $2900	$450 - $600

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
SPFX Office Coordinator	N/A	N/A	$2000 - $2250	$2000 - $2250	$2000 - $2250	$2000 - $2250	$350 - $500
ASSISTANTS							
SPFX Assistant	$1250 - $1400	$1250 - $1600	$1500 - $1850	$1500 - $1850	$1500 - $1850	$1500 - $1950	$300 - $400
RUNNERS							
SPFX Runner/Assistant	$1250 - $1600	$1250 - $1600	$1300 - $1650	$1400 - $1650	$1400 - $1650	$1400 - $1650	$300 - $400
TRAINEES							
SPFX Intern/Trainee	$1250 - $1350	$1250 - $1350	$1250 - $1400	$1250 - $1450	$1300 - $1600	$1300 - $1600	$250 - $350

SPFX DEPARTMENT

10 December 2022

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THE SCREEN GUILD

Recommended Rate Guide

TRANSPORT DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Transport Manager	N/A	N/A	$3500 - $4500	$3500 - $4500	$3500 - $4500	$3500 - $4500	$700 - $900
SUPERVISORS / COORDINATORS							
Transport Co-ordinator	N/A	N/A	$2000 - $3000	$2000 - $3000	$2000 - $3000	$2000 - $3000	$400 - $600
Transport Captain	N/A	N/A	$2000 - $3000	$2000 - $3000	$2000 - $3000	$2000 - $3000	$400 - $600
Swing Captain	N/A	N/A	N/A	N/A	$2500 - $3000	$2500 - $3000	$500 - $600
Assist Transport Cordinator	N/A	N/A	N/A	N/A	$1850 - $2500	$1850 - $2500	$370 - $500
Swing Coordinator	N/A	N/A	N/A	N/A	$1850 - $2500	$1850 - $2500	$370 - $500
Swing Captain - 5 hour min callout @ / hr	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50

TRANSPORT DEPARTMENT
10 December 2022

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ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
GEN EXPERIENCED CREW							
Waste Driver	as call out	as call out	$2500 - $3000	$2500 - $3000	$2500 - $3000	$2500 - $3000	$500 - $600
Mechanic	as call out	as call out	as call out	as call out	$2500 - $3000	$2500 - $3000	$500 - $600
Auto Electrician	as call out	as call out	as call out	as call out	$2500 - $3000	$2500 - $3000	$500 - $600
Onset Drivers	N/A	N/A	$2000 - $2500	$2000 - $2500	$2000 - $2500	$2000 - $2500	$400 - $500
Swing Driver - 4 hr min callout @ / hr	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50	$32.50 - $42.50
ASSISTANTS							
Transport Assistant	N/A	N/A	$1850 - $2250	$1850 - $2250	$1850 - $2250	$1850 - $2250	$370 - $450
TRAINEES							
Transport Trainee (tbc)	$1250 - $1500	$1250 - $1400	$1350 - $1450	$1400 - $1600	$1400 - $1600	$1400 - $1600	$300 - $400

TRANSPORT DEPARTMENT

10 December 2022

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THE SCREEN GUILD

Recommended Rate Guide

UNIT DEPARTMENT

10 December 2022

Budget Tiers and Project Size Description

TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
Very Small Feature or Web-Series, Narrative & Documentary, Short Films, Music Videos.	Small Feature Film Small TV Drama.	Small / Medium Feature Film or TV Drama, Small TV Series.	Medium Feature Film or TV Drama Small to Medium TV Series	Large Feature Film or TV Drama Medium to large TV Series	Major International Feature or TV Drama Large TV Series	TVC Short Term Engagement (Daily rate)
Budget: **up to 2.5m**	Budget: **2.5m - 6m**	Budget: **6m - 12m**	Budget: **12m - 25m**	Budget: **25 - 80m**	Budget: **80m+**	STE

ROLE	TIER 1	TIER 2	TIER 3	TIER 4	TIER 5	TIER 6	S.T.E
HOD / MANAGEMENT							
Unit Manager	$1800 - $2200	$2200 - $2600	$2400 - $2700	$2500 - $2800	$2600 - $3000	$2800 - $3400	$550 - $650 +
Craft Manager	N/A	N/A	$2000 - $2200	$2100 - $2300	$2200 - $2500	$2300 - $2800	$475 - $575
Assistant Unit Manager	N/A	N/A	$2000 - $2200	$2000 - $2300	$2200 - $2500	$2300 - $2800	$475 - $575
GENERAL EXPERIENCED CREW							
Senior Unit Technician	N/A	N/A	$1900 - $2050	$2000 - $2200	$2100 - $2400	$2200 - $2500	$450 +
ASSISTANTS							
Craft Assistant	$1350 - $1500	$1500 - $1750	$1650 - $1750	$1700 - $1800	$1700 - $2000	$1700 - $2000	$300 - $450
Unit Assistant	$1350 - $1500	$1600 - $1750	$1650 - $1750	$1700 - $1800	$1700 - $1800	$1800 - $1900	$350 - $400
TRAINEES							
Unit Trainee	$1250 - $1350	$1250 - $1350	$1300 - $1400	$1350 - $1500	$1350 - $1500	$1350 - $1500	$250 - $300

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PAMELA KAVAL

SCREENWRITER – AUTHOR - PRODUCER

BIO

Pamela Kaval, a former environmental academic and park ranger, is now an accomplished screenwriter, author, producer, and actor. She especially enjoys crafting compelling children's stories, young adult stories, comedies, dramas, thrillers, and documentaries. Her multi-award-winning short film, Mothering Sunday, is proof of her exceptional skills. Pamela is currently focused on writing novels and producing TV series and feature films, while still providing her 15 year editing expertise to writers. Nature is a common theme in her work; this is influenced by her sustainability and biodiversity research.

SCREENWRITER, PRODUCER AND FOUNDER
Wildaval Productions (2021 – current)
(wildaval.com)(website in development)

PROFESSIONAL NOVEL AND ARTICLE EDITOR
Servicescape (2008 – Current)
servicescape.com/editors/drpam
4.9/5 Review Rating (edited over 39,000)

Mobile Phone: (+64) 22 043 6987
Email: pam98k@yahoo.com
Twitter Handle: @KavalAuthorActs
63,000+ followers
IMDB: imdb.com/name/nm13227301/

Memberships:

- Weekly Writing Critique Group (since 2018)
- NZ Society of Authors
- WIFT NZ
- NZ Writers Guild
- Equity NZ
- SCBWI

PERSONAL AWARDS

*2022. Best Script/Writer, Mothering Sunday, IndieFest
*2022. Best Producer, Mothering Sunday, OTB – Only the Best International Film Awards

FILMOGRAPHY – IN DEVELOPMENT

*Getting to the Galapagos/ Animated Feature Film/ *Writer*/ 1st Draft Complete
*Living in Kikino/ TV Series/ *Writer*/ In Development

FILMOGRAPHY – PRE PRODUCTION

*The Shoebox/ Short Film/ *Writer/ Producer /* Seeking Production Funding

FILMOGRAPHY – SUBMITTED TO FILM FESTIVALS

*2023. Under Cover/ Short Film/ *Producer/ Writer*

FILMOGRAPHY – POST PRODUCTION

*Illuminati Castrati/ Short Film/ *Producer*

FILMOGRAPHY – COMPLETED AND SCREENED

*Proud Hooligan/ Short Film/ *Producer*/ 2022 / (00:10:56)

- 5 Awards and 21 Nominations/Screenings

*No Woman No Child No Cry/ Short Film/ *Producer*/ 2022 / (00:04:51)

- 1 Award and 3 Nominations (New Zealand 48 Hour Film Festival)

*Mothering Sunday/ Short Film/ *Writer/ Producer/* 2021/ (00:07:24)

- 19 Awards and 53 Nominations/Screenings

FICTION BOOKS

• Getting to the Galapagos. Middle Grade Adventure Novel. In review.
• Rolling Tortoises. Picture Book. In review.
*Speed Dancing to Speed Dating – The Courage to Love in Different Centuries. Novel. In development.

ACADEMIC PUBLICATIONS (OVER 100 PUBLICATIONS) – SELECTED LIST

• Kaval, P. 2019. Integrated Catchment Management and Ecosystem Services: A 25 Year Overview. *Ecosystem Services*. 37:100912.
• Freire, P.D., Stimson, J.R., Schuiteman, M. Kaval, P. Garcia, J. Unda, D., Diaz, L. and Buglass, S. 2017. Charles Darwin Foundation for the Galapagos Islands: Annual Report: 2016-2017. Charles Darwin Research Center. Galapagos, Ecuador.
• Kaval, Pamela, Livia Madureira, et al. 2016. "Stated Preference Guidelines" in Riera and Signorello (eds.) Valuation of forest ecosystem services. A practical guide. Oklahoma, USA: Books2Read. Chapter 1. Second edition. ISBN: 9781533779045
• Kaval, P. and Baskaran, R. 2013. Chapter 3 - Key ideas and concepts from economics for understanding the roles and value of ecosystem services. In the book: Ecosystem Services in Agricultural and Urban Landscapes. 218p. ISBN: 978-1-4051-7008-6
• Riera, P., Signorello, G., Thiene, M., Mahieu, P-A., Navrud, S., Kaval, P., et al.. 2012. Non-Market Valuation of Forest Goods and Services: Good Practice Guidelines. *Journal of Forest Economics*. 18:259-270.
• Kaval, P., Stithou, M., and Scarpa, R. 2009. Social Values of Biodiversity Conservation for the Endangered Monk Seal and Loggerhead Turtle. *International Journal of Ecological Economics and Statistics*. 14(9):67-76.
• Kaval, P., Loomis, J., and Seidl, A. 2007. Willingness-to-pay for prescribed fire in the Colorado (USA) wildland urban interface. *Forest Policy and Economics Journal*. 9.
• Kaval, P. June 2005. Creating a mainland island and what it's worth. *Regional Economic Bulletin.* Waikato Management School. New Zealand.1:5-9.
• Kaval, P. 2004. Public Values for Restoring Natural Ecosystems. Colorado State University, Fort Collins, Colorado (USA). 129p.

Dawn Glover - Director

Location: Tuakau, Waikato, NEW ZEALAND *D.O.B: 07.01.1983*

Mobile Phone: +640221940796 ***'Equity New Zealand Member'***

Email: sunsetmarie7@gmail.com

Agent: Trio Arts

2014-Present	Artistic Director	Navi Collaborative

FILM

2022	Aria	Navi Collaborative
2021	Water's Fall	Navi Collaborative

THEATRE

2021 &2022	The Cheshire Cat's Smile	Whoa! Studios	
2021	The Cheshire Cat's Smile	Whoa! Studios	
2021	The Mad Hatters Funk	Whoa! Studios	
2020	The Mad Hatters Christmas Funk	Whoa! Studios	
2019	How Do You Like Your Eggs	Wooden Rabbit Theatre Co	
2018	Something Magical	Chocolate Lantern Theatre Co.	
2018	A Midsummer Night's Dream	Chocolate Lantern Theatre Co.	
2017	A Very Kiwi Christmas	Chocolate Lantern Theatre Co.	
2017	Dear Shel Silverstein….	Chocolate Lantern Theatre Co.	
2017	Interoception	Apricity Productions	Te Pou Theatre
2016	Alice In Onehunga	Chocolate Lantern Theatre Co	
2016	Balls	Navi Collaborative	Te Pou Theatre
2015	The Dummy	Navi Collaborative	The Basement Theatre

THEATRE - Assistant Director

2019	(on) WHATIPU	Navi Collaborative	2019 Fringe Festival
2018	The Snot Gobbler	Chocolate Lantern Theatre Co.	Te Pou Theatre
2018	The Snot Gobbler	Chocolate Lantern Theatre Co.	Uxbridge Arts & Cultural Centre
2017	Balls	Navi Collaborative	Papakura Theatre Co.
2017	The Snot Gobbler	Chocolate Lantern Theatre Co.	Te Pou Theatre

TRAINING

2007-2010	Purdue University (USA)	Master of Fine Arts
2004-2007	University of North Texas (USA)	Bachelor of Fine Arts
2001 - 2004	Midland College (USA)	Associate of Arts

Robert Pendergrast

Sound department

PO Box 9214
Waikato Mail Centre
Hamilton 3240

rpendy@gmail.com
027 276-2025

I'm a Screen & Media Studies graduate who has been working in the sound department for film and TV ever since. I am based in Hamilton & I have worked on a range of projects across the North Island, including features and short films, corporate videos and advertisements. I have experience recording sound on small projects and boom op on bigger films

I have been a part of teams competing in the 48Hours film making challenge. The teams have made it to the city finals most years. Most recently, we received a best sound nomination to the national finals.

Education

Waikato Institute of Technology - *Bachelor's Degree in Information Technology (2006)*

Waikato University - *Graduate Diploma in Screen and Media Studies (2012)*

CREDITS (partial list)

Title	Producer
From Shadow (short film)	Paper Doll Productions
What Now - Hobby Hub (TV)	Whitebait Media
Liberty 16 (advertisement)	Anthony Neazor
GnD Films (corporate video)	Contact Energy/Reload and Smoke
Raukatauri Music Therapy Centre	Liminal Pictures
Minimally Invasive (short film)	Mary Rinaldi
Blink (short film)	Space Invader Films NZ
Attitude	Angela Barlie
Waiata Anthems	Notable Pictures
In post production:	
The Tavern (feature film)	Matt Hick Media Productions
Plumley Walker Trials (Indie Feature)	Media Network TV
Last Round (short film)	Ben Corcoran
AU3 (Indie Feature)	AU3 Project Ltd

Jared Jones CV

Nationality: New Zealand
Date of Birth:14/02/1993

Email Address: omatoic@gmail.com
Phone: 0220724502
Online: www.nomadfilms.nz

Awards

Al Guilford Emerging Cinematographer award NZCS awards 2023
Gold Award NZCS awards 2023 (Short film - Worthy of Thee)
Best Cinematography **Paris International Film Festival 2022** (Worthy of Thee)
Honourable Mention Cinematography **London International Monthly Film Festival** (Mothering Sunday)
Best Cinematography at **Taupo Halloween Film Festival** 2021 (Be quiet)
Nominated Best Cinematography at **Clapperboard Golden Festival**
3rd place Best Cinematography at ISHS Film Festival 2021 for **Be Quiet**
Nominated Best Cinematography Voodoo Curse Awards for **Mothering Sunday**
Nominated Best Cinematographer at 48 Hour Film Fest 2018 for **Dear Anthony**

Recent Work History

May 2023	**To Te Wai (Short Film)** Director of Photography
May 2023	**Miles From Nowhere** Additional B cam Op/ Pickups DOP
March 2023	**Our Changing Earth - PBS Documentary (Greenland)** Additional Camera
January 2023	**Our Changing Earth - PBS Documentary (Senegal)** Additional Camera
June 2022	**Comedy Central series "Bouncers"** Director of Photography
May 2022	**Murder in the Pacific - BBC Documentary** additional Director of Photography
March 2022	Youth Horizons Documentary B camera operator
March 2022	SOS Survival commercial Director of Photography

Jared Jones CV

January 2022	Short film 'Cherry' Director of Photography
July 2021	Short Film 'Mothering Sunday' Director of Photography
June 2021	**"The Volcano" Netflix Documentary** Additional Camera
May 2021	**Jellyfish Commercial with KIMBRA** Cinematographer
May 2021	**Air New Zealand Commercial (Pick ups)** Cinematographer
May 2021	Be Quiet - Short film Cinematographer
March 2021	MeetMeats (Web commercial) Director of Photography
January 2021	Handee Hacks (web commercial) Director of Photography
January 2021	Straw Warehouse Web Commercial Director of Photography
January 2021	Shipwrecked Cam Op
January 2021	Proud Hooligan (Short Film) Director of Photography
October 2020	Loop Track (feature film) Steadicam operator
September 2020	Weed with Patrick Gower 2nd Camera Operator
August 2020	Who's in there? (Short film) Director of Photography
May 2020	Liberty 16 Commercial Director of Photography
January 2020	**Worthy of Thee (short film)** Director of Photography
August 2019	**The Tavern (Feature Film)** Director of Photography

Jared Jones CV

June 2019	Dear Anthony (Short Film) Director of Photography
June 2019	Channa Ve – Music Videos Aakhiyan Laapata Queen Director of Photography
May 2019	Beat Cop (Short film) Director of Photography
April 2019	Silence MV (Older) Director of Photography
April 2019	Point to the Sky MV (Descendants of Dinosaurs) Director of Photography
March 2019	Cravings Web Series Director of Photography (Episode 2)
January 2019	In the Rainbow Web Series 1st AC/ A Camera Op
January 2019	The Rocky Road Feature Film 1st AC/Gaffer
January 2019	Naughty Bits Web Series Gaffer
December 2018	Caged Short Film Director of Photography
November 2018	Alone short film Director of Photography
September 2018	Culpa Short Film Director of Photography
August 2018	Beneath Insula Feature Film Gaffer/1st AC
May 2018	This is Not the End of the World (Short Film) Director of Photography
April/May 2018	**Brown Boys Feature Film** Director of Photography
November 2017	Sydney Tropfest short film – “Always Spring” Director of Photography

Jared Jones CV

Technical Skills:

- Photoshop, Premiere Pro, After Effects, DaVince Resolve
- 3ds Max, Blender
- Blackmagic Cameras, Arri Alexa/Amira, Sony F5/FS7, Red Epic
- Steadicam/Gimbal/ Car mounted camerawork
- FPV drone experience/owner
- Experience with international travel
- Experience working in Arctic environments

Referees

Alex Campbell
DOP/1st ac

Tel: 021 813 304
E-mail:allegoryfilms@gmail.com

Ami Coster
Director

Tel: 027 721 1158
email: amileetaylor@yahoo.com

Hans Masoe
Director

Tel : 027 458 0405

Gal Hochman
Director

Tel : 021 025 29924
Email: galhochman@gmail.com

MISTY FLICKS

30 August 2023

I am excited to endorse Pamela Kaval's grant proposal for the "Young Filmmaker Workshop." This dynamic initiative is designed as a comprehensive multi-day workshop catering to young children aged 10 to 12. It empowers them by offering an immersive experience in the intricate world of filmmaking, culminating in the creation and screening of their very own film on the grand stage. This hands-on opportunity, facilitated by accomplished professional filmmakers, is an endeavour that holds significant importance, particularly as such offerings are typically offered in Auckland and Wellington, but scarce in the Waikato area.

Having had the privilege of knowing Pamela for a number of years, I can attest to her deep involvement within the Waikato Film Industry. Her dedication is evident through her active participation in various events, such as volunteering at the Misty Flicks Film Festival and taking a pivotal role in organizing and attending Waikato Film Hub gatherings, including the Waikato Film Hub Speed Networking Event.

Pamela's diverse contributions to short film production, ranging from producing and writing to acting, have been impressive. Notably, her 2021 creation "Mothering Sunday" garnered a remarkable 19 international film festival awards, spanning categories like producer, screenwriter, and acting accolades. This success has been a testament to her talents as well as those of her team. With five more short films produced since then, some of which are currently making waves in film festivals, Pamela has continued to push creative boundaries.

With full confidence, I anticipate Pamela's ability to steer this project towards excellence. Her unwavering dedication ensures that this endeavour will stand as a resounding testament to her artistic prowess. It's important to underscore the multifaceted benefits that this project holds for the region. It promises participants a valuable opportunity to gain hands-on experience and contribute to the creation of a remarkable film. Simultaneously, it offers local audiences the chance to bask in the splendour of art through the viewing of this film.

Following its local presentation, the project will extend its reach to national and international film festivals. This strategic move not only serves to elevate the work itself but also yields broader benefits for the Waikato Region. By casting a spotlight on the abundant talent that flourishes within the region, the project holds the potential to attract and inspire more creative individuals, ultimately fostering a thriving filmmaking community in the local area.

Sincerely,

Paige Larianova

Young Filmmakers Workshop – Visual References

As the project leader for the Young Filmmakers Workshop, I have been discussing this project with many people and organizations. Everyone seems extremely supportive:

1. There are ten youths that are currently interested in this workshop. I have spoken with some of their parents, all of which are interested and very supportive and excited about the potential project. They are extremely keen for their children to learn about the professional film making process and make a short film in an area they are interested in. They are also happy to be involved and help out in any way they can.
2. Two locations have been scouted as potential filming sites: Te Awa River Ride and the Hakarimata Scenic Reserve. Both will be visited by the students. I have been in contact about permission from both locations:
    a. Sarah Ulmer, Trail Manager at Te Awa River Ride has given permission for filming and specified that no permit is required.
    b. Paul Hardy, Waikato Community Ranger for DOC has given permission for filming in the Hakarimata Scenic Reserve with no permit required.
3. For the local showing of the film, we have been offered several options, of which we plan to take up 2, if not more of the offers:
    a. We can show it in the children's classrooms at Rototuna Junior High School
    b. We can show it in the theatre at Rototuna Junior High School where all parents and people involved in the filming process (as well as anyone interested from the school, including students and teachers) can attend
    c. We can show it at the Nga Art Centre in Ngaruawahia
    d. We can show it at the Regent Theatre
    e. We can show it at Go Eco
    f. We can show it at Misty Flicks, a local Hamilton film festival
4. Go Eco (formerly Waikato Environment Centre) is excited about the project. They are happy to have the youths over to their location during the workshop to provide the youths with ideas. They are also happy for the film to be shown at their venue.
5. I have discussed the project with my colleague, Dougie Mackie, a camera journalist at TV1 News (https://www.1news.co.nz/reporter/dougie-mackie/), and he is optimistic that we can get a 30 second clip from the film on the national new stations.
6. There are also a variety of other national and international film festivals that we can submit our film to for even more viewers to see the film. These include, but are not limited to: the New Zealand International Film Festival, the Planet in Focus International Environmental Film Festival, Environmental Film Festival Australia, the Colorado Environmental Film Festival, Sun Child International Environmental Film Festival, Elements International Film Festival, and the Boulder Environmental/ Outdoors/ Nature Film Festival.

Links to our IMDb pages and websites to see the types of films we have made in the past:

Pamela Kaval

- https://www.imdb.com/name/nm13227301/
- www.wildaval.com (in construction)

Dawn Glover

- https://www.imdb.com/name/nm1898521/?ref_=fn_al_nm_1

Robert Pendergrast

- https://www.imdb.com/name/nm8253858/?ref_=fn_al_nm_1

Jared Jones

- https://www.nomadfilms.co.nz/
- https://www.imdb.com/name/nm9281203/?ref_=fn_al_nm_2

Details of submitter No: 24 - Evelyn Shead

Submitter:	Evelyn Shead
Submitter Address:	55 william street huntly 3700, New Zealand
Organisation:	Friendship House Huntly

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Evelyn

Last name: * Shead

Organisation:
Friendship House Huntly

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (●) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
55 William Street HUNTLY

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Friendship House (Huntly)

GST Number:
108259434

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Pacific Peoples
Middle Eastern/Latin American/African
Other

Details:
All in our community

How did you hear about the Creative Communities Scheme?

Other

Please provide how you heard about the Creative Communities Scheme
previous applicant

The idea / Te Kaupapa: What do you want to do?

We would like to run a variety of workshops over the first two terms of 2024. Including after hours, weekend and school holiday workshops as well as a Toi Maori (Maori Art) series which we are very excited about. We would like these to tie in with various other creative groups in the community using things such as reading month in February, earth day in April and Matariki in June as well as the usual holidays such as mothers day and easter to create a varied array of arts and craft opportunities in our community. This will also enable us to have more diversity in our audience and reach more in our community through the arts. This aligns with our vision as included in our arts strategy to provide what the community would like in the future of the Huntly arts (see pages 5 and 12 of the Huntly arts strategy 2023).
We are currently working with Dominique Thurlow (WDC Funding advisor) on finding other sources of funding for the Huntly arts and running other workshops using other sources of funding so we are looking to CCS to help fund these particular classes as they represent the shortfall in our budget for the first half of the year.
Our kids arts club is now funded using other funding sources and I would just like to say a huge thank you to CCS for funding this initiative for the previous 4 years.

The process / Te Whakatukuki: How will the project happen?

This will be achieved by offering all in our community the opportunity to sign up to these classes through our online booking system and will be delivered by a variety of tutors in our community that each excel in their chosen artforms.
We also connect with the Toi Ako art space and Twin Rivers (Te Whare Toi o) to encourage a sharing of advertising to ensure we can fill those not quite full roles when required. Ngaruawahia are also keen to share knowledge, such as lantern making, with our team and we are keen to share our knowledge in other artforms, such as balms, with them. This ensures a great crossover in our communities and roles as we are so close together.
The reading month will be held as a community competition and will include a series of comic book workshops that the community will have the opportunity to attend and result in the books being available to the public via our local library for the public to read and then vote for their favorite.
Earth day will be a creative opportunity for our community to engage with our local community gardens and create vibrant artistic bee gardens and birdhouses to encourage nature to be more present in those areas of the town. This will be a great placemaking opportunity for the public to get involved in and we are currently trialing this on a smaller scale thanks to the Waikato District Councils placemaking team.
The Toi Maori with Mikki will be an 8 week intensive workshop series with a fully qualified teacher from Te Wananga o Aotearoa who over the course will unpack the meaning of kowhaiwhai patterns, the design process and share her knowledge of making your own paint and natural mediums to create some awesome art pieces.

The people / Nga tangata: Tell us about the key people and/or groups involved.

The key people involved with be myself, Evelyn Shead - arts coordinator at the Friendship House, Sasha - Art Liaison at Friendship House, Mikki Feasey - Tutor from Te Wananga o Aotearoa, The Huntly West HUB, Maata Whaanui community gardens team, Huntly Library, Schools in our community, The Menzshed, Waikato District Council and various other tutors and community groups.

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

We aim to engage all in our community through workshops, exhibits of work and placemaking. This ensures we are truly diverse.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:

Creative Huntly - The shortfall

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Artform or cultural arts practice:

Multi-artform (including film)

Activity best describes your project?

Creation and presentation

Brief description of project:

We aim to deliver a 6 week Raku Clay, 8 week Toi Maori series, 8 week Still life series and 9 other workshops to expose our community to a variety of artforms. Some of these will be displayed in the community and we are running other classes as well over the first half of 2024. these are just the last few we require funding for.

Start date:
01/01/2024

Finish date:
30/06/2024

Number of *active* participants:
149

Number of viewer/audience members:
400+

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Still life tutor	24 hours at $30 per hour	$720
Still life resources	Misc consumable resources	$600
Raku Clay	All inclusive costings (see quote)	$1455.36
8 workshops	Various - 23 hours at $30 per hour	$690.00
Workshop resources	Misc consumable resources	$1000
Family date night tutors	6 hours at $30 per hour	$180
Family date night resources	Misc Consumable resources	$500
Toi Maori Tutor	48 hours at $30 per hour	$1440
Toi Maori Resources	Misc consumable resources	$569.30
Total Costs		$7,156.66

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Still life tickets	10 at $50pp	$500
Raku Clay Ticket	9 at $80pp	$720
Workshop Tickets	80 at $10 each	$800
Family night tickets	$20 for family of 4 x 10	$200
Toi Maori Tickets	10 at $80	$800
Total Income		$3020
Costs less income	**This is the maximum amount you can request from CCS**	$4130.66
ENTER amount you are requesting from Creative Communities Scheme		$4130.66

$ Total Cost
Total cost being sought from Creative Community Scheme
4130.66

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
Nov 2021	Creative Huntly	2250.00	Yes
Nov 2022	Creative Huntly - The Interim	6350.00	No
April 2022	Creative Huntly - The Interim	4400.00	No

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
FHHCCT Annual Accounts 2022
Mikki Feasey - Toi Ako Art Workshops
First 6 months 2024 planning - Sheet1
QUKH0052 Huntly Friendship House Pottery class quote 2024 Term 1 with Raku 6 weeks V1.0

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

PERFORMANCE REPORTS
FOR THE YEAR ENDED 31ST DECEMBER 2022

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FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

ENTITY INFORMATION
FOR THE YEAR ENDED 31ST DECEMBER 2022

Legal Name of Entity:

Friendship House (Huntly) Community Charitable Trust

Type of Entity and Legal Basis (if any):

Charitable Trust registered under the Charities Act 2005

Registration Number:

CC47572

Entity's Purpose or Mission:

The purpose of the Trust is to provide a community resource centre to help our community thrive, using the following objectives:

3.1 Provide a range of services and opportunities that meet the needs of the community.

3.2 Identify, facilitate and provide opportunity for access to information, resources, activities, health, social interaction, employment, education, housing and welfare for all members of our community.

3.3 Work together in partnership with individuals, groups, local and central government to achieve the objectives of the Trust and encourage collaboration between existing services, community resources and facilities.

3.4 Clearly and effectively communicate the activities of Friendship House to the Huntly and surrounding community.

3.5 Promote and support other local activities and services that are working to encourage positive change in our community.

3.3 Other support and assistance consistent with this charitable purpose.

Entity Structure:

Trust Structure: The Board will comprise of no less than four (4) Trustees and no more than ten (10) Trustees. We currently have eight (8) trustees that constitute our governance board, including three executive officer positions: chairperson, treasurer and secretary. Operational Structure: Our operations are managed by three paid employees. We employer a manager, coordinator and art coordinator. Volunteer's support us with our various activates throughout the year.

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

ENTITY INFORMATION
FOR THE YEAR ENDED 31ST DECEMBER 2022

Main Sources of the Entity's Cash and Resources:

Friendship House (Huntly) Community Charitable Trust's main funding sources are government grants, community grants and donations/Koha.

Main Methods Used by the Entity to Raise Funds:

Fundraising activities include donations or Koha for workshops.

Entity's Reliance on Volunteers and Donated Goods or Services:

Volunteers donate time and sometimes resources to run workshops and our regular Morning Tea. The Trust receives food donations for our Huntly Community Pantry and food rescue.

Physical Address:	55 William Street Huntly 3700
Postal Address:	55 William Street Huntly 3700
Phone:	07 8787559
Email:	friendship.huntly@gmail.com
Facebook:	https://www.facebook.com /Friendship-House-Huntly-Community-Charitable-Trust-313414105436218/
Website:	https://friendship-house.webnode.com/
Accountants:	Accounting Concepts, 68 Main Street, Huntly, 3700
Reviewer:	Stuart Duff & Associates Limited Hamilton

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF SERVICE PERFORMANCE
FOR THE YEAR ENDED 31ST DECEMBER 2022

Description of the Entity's Outcomes

The people in our community to flourish and grow. Friendship House and Huntly West Hub to provide the best community support provision, providing accessible opportunities for people to learn grow, play and make positive changes in their lives. Reducing isolation, a connected community, people learning new skills and using them in their daily lives, volunteers feeling valued and people feeling supported.

Description and Quantification (to the extent practicable) of the Entity's Outputs:	2022
Playgroup (attendees)	894
Wool Gathering (attendees)	250
Free Morning Tea (attendees)	1048
Kids Art Club	315
Huntly Art Club	255
Mosaic Club	151
Quilting Club & Wednesday Wellbeing	439
Adult Art & Craft Classes	450
Music & Ukulele Club	195
Workshops	121
North Waikato Transport Trust Volunteers & Queries	545
Skinny Jump Modems Issued	69
Connecting Communities Classes	162
Drop In information Other	786
Counsellors & Clients	385
Steady as you go – exercise class	318
Other group & Agency Meetings	455
Community Breakfast & Lunch	822
Food rescue	4074
Plunket	863
Huntly Community Dinners	194
Creating Kai Cooking Classes	206
Bellyful (recipients)	509
Phone calls	1790

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

The financial statements should be read in conjunction with the accompanying notes which form part of these financial statements and also in conjunction with the accompanying review report.

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDED 31ST DECEMBER 2022

	Note	2022		2021
INCOME				
Donations, Fundraising and other similar revenue	5	228177		167943
Revenue from providing goods & services	6	13494		10910
Interest, Dividends and other investment income	7	310		90
TOTAL INCOME			241981	178943
EXPENSES				
Volunteer and employee related costs	8	158761		135444
Costs related to providing goods & services	9	60129		45136
Other Expenses	10	1246		1086
TOTAL EXPENSES			220136	181666
SURPLUS/(DEFICIT) FOR YEAR			21845	(2723)

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

The financial statements should be read in conjunction with the accompanying notes which form part of these financial statements and also in conjunction with the accompanying review report.

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF FINANCIAL POSITION
AS AT 31ST DECEMBER 2022

	Notes	2022	2021
Current Assets			
Bank Accounts & Cash	11	180158	126219
Accounts Receivable & Accrued Funding	12	-	46
		180158	126265
Non Current Assets			
Property, Plant & Equipment	14	9576	8375
		9576	8375
Total Assets		$189734	$134640
Current Liabilities			
Accounts Payable & Accrued Expenses	13	142857	109608
		142857	109608
Total Liabilities		$142857	$109608
Net Assets		$46877	$25032
Represented By			
Equity			
Balance at Beginning of Year		25032	27755
Net Surplus / (Deficit) for year		21845	(2723)
		46877	25032
Total Equity	17	$46877	$25032

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SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

The financial statements should be read in conjunction with the accompanying notes which form part of these financial statements and also in conjunction with the accompanying review report.

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31ST DECEMBER 2022

	2022	2021
Cash Flows from Operating Activities		
Cash was received from:		
Grants Donations Fundraising	262,774	174,710
Revenue from providing goods & services	13,494	10,910
Interest, dividends and other investment receipts	310	90
Net GST Movement	263	- 2,118
	276,841	183,592
Cash was applied to:		
Volunteer & Employment related expenses	158,761	135,444
Cost related to providing goods & services	61,694	46,535
	220,455	181,979
Net Cash Flows from Operating Activities	56,386	1,613
Cash flows from Investing and Financing Activities		
Cash was received from:		
Receipts from the sale of property, plant and equipment	0	0
Proceeds from loans borrowed from other parties	0	0
Cash was applied to:		
Payments to acquire property, plant and equipment	2,447	0
Repayments of loans borrowed from other parties	0	0
Net Cash Flows from Investing and Financing Activities	**$ 53,939**	**$ 1,613**
Net Increase / (Decrease) in Cash	**$ 53,939**	**$ 1,613**
Opening Cash	126,219	124,606
Closing Cash	180,158	126,219
This is represented by:		
Bank Accounts and Cash Note 11	180,158	126,219

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

The financial statements should be read in conjunction with the accompanying notes which form part of these financial statements and also in conjunction with the accompanying review report.

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF ACCOUNTING POLICIES
FOR THE YEAR ENDED 31ST DECEMBER 2022

STATEMENT OF ACCOUNTING POLICIES

1. Reporting Entity

The reporting entity is Friendship House (Huntly) Community Charitable Trust, set up under the provisions of the Charitable Trusts Act 1957. It is registered with the Charities Commission 2005.

Basis of Preparation & Statement of Compliance

Friendship House (Huntly) Community Charitable Trust has elected to apply PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting - Accrual (Not-For-Profit) on the basis that it does not have public accountability and has total annual expenses of equal to or less than $2,000,000. All transactions in the financial statements are reported using the accrual basis of accounting. The financial statements are prepared under the assumption that the entity will continue to operate in the foreseeable future.

Specific Accounting Policies

The following specific accounting policies have been used by the Society in the preparation of these financial statements.

Revenue

Grants Received, which contribute to revenue, are recognised in the Statement of Finanical Performance as soon as any obligations attaching to those grants have been met.

Any Grants not spent are carried forward to the following year and shown in the Statement of Financial Position.

All other Income received, is returned on an accrual basis.

Bank Accounts and Cash

Bank Account and Cash in the Statement of Cashflow compromise cash balances bank balances including term deposits.

Goods and Services Tax

All amounts are shown exclusive of Goods and Services Tax (GST), except for accounts receivable and accounts payable which are stated as GST inclusive.

Taxation

The Trust has Charitable status and therefore no tax is payable.

Accounts Receivable

Accounts owing to the Trust (Receivables) are stated at their estimated relisable value.

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF ACCOUNTING POLICIES
FOR THE YEAR ENDED 31ST DECEMBER 2022

Fixed Assets

Fixed assets are included within the accounts at cost less accumulated depreciation as set by the Trust.

Depreciation

Fixed assets are depreciated on a 'diminishing value'- this means their cost is spread over their estimated useful life in annual instalments.

Changes in Accounting Policies

All accounting policies were applied consistently during the year.

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2022

	2022	2021

NOTES TO THE ACCOUNTS

1. Related Parties

There are no related party transactions (2021:Nil)

2. Committments & Contingencies

The Trust has no identified material contingencies but have committments concerning Grants in Advance $139,543.00 as at balance date. (2021:$104,770.00)

3. Trustees Fees

There are no Trustee Fees Paid.

4. Going Concern

Friendship House (Huntly) Community Charitable Trust has the ability and intention to continue to operate beyond the 12 month period. The entity has sufficient cashflow to pay salaries, expenses GST on or before the due date.

Analysis of Revenue

5. Donations fundraising & other similar revenue		
Grant - Trust Waikato	25000	20000
Grant - WEL Energy Trust	45500	30000
Grant - DV Bryant	5000	5500
Grant - NZ Lotteries	93300	51767
Grant - Twin Rivers Community	-	2602
Grant - COGS	4000	9600
Grant - Tindall	-	5000
Grant - Waikato District Council Creative Communities	27494	3520
Grant - Creative Waikato	-	2859
Grant - Huntly Community Board	1500	3500
Grant - Public Trust	-	3000
Donations	26383	30595
Total	228177	167943
6. Revenue from providing goods or services		
Rent - Plunket	9280	9280
Rent - Room Hire	1445	1630
Sundry Income	2769	-
Total	13494	10910
7. Interest Dividends and other investment revenue		
Interest Received	310	90
Total	310	90

Analysis of Expenses

8. Volunteer & Employee related expenses		
Volunteer Appreciation	3778	250
ACC Levies	726	540
Wages	154257	134654
Total	158761	135444

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2022

	2022	2021
9. Costs related to providing goods or services		
Accounting	880	838
Advertising	500	728
Bank Charges	10	10
Computer Expenses	577	29
Cleaning	1140	675
Community Development Sessions	29559	17333
Community Pantry	-	4250
Insurance	398	341
Light, Heat & Power	667	501
Office Expenses	2484	1519
Printing, Post & Stationery	76	281
Rent	10957	10957
Repairs & Maintenance	2031	1570
Staff Hospitality Allowance	1876	843
Staff Training & Welfare	4323	572
Subscriptions	606	1193
Telephone & Tolls	3624	3449
Travel - National	421	47
Total	60129	45136
10. Other Expenses		
Depreciation	1246	1086
Total	1246	1086
Analysis of Assets		
11. Bank Accounts & Cash		
BNZ - 01	2576	3216
BNZ - 00	156027	101185
BNZ - Playgroup	437	620
BNZ - Creating Kai	3623	4210
BNZ - Groceries	1054	726
BNZ - Term Deposit	16441	16262
Total	180158	126219
12. Debtors & Accrued Revenue		
Accounts Receivable	-	46
Total	-	46
Analysis of Current Liabilities		
13. Accounts Payable & Accrued Expenses		
Accounts Payable	1058	2845
Income in Advance	-	6300
Grants Received in Advance	139543	98470
GST Payable	2156	1893
Funds Held for War Memorial Hall Committee	100	100
Total	142857	109608

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2022

	2022	2021
NOTES TO THE ACCOUNTS		
14. Property Plant & Equipment		
Furniture & Fittings		
Furniture & Fittings	8375	9461
Depreciation	(1246)	(1086)
Purchases	2447	-
Total	9576	8375

15. Significant Assets Donated

There have been no significant assets donated.

16. Significant Donated Assets - Not recorded

There are no significant assets not recorded.

17. Accumulated Funds		
Balance at Beginning of Year	25032	27755
Surplus / Deficit	21845	(2723)
Total	46877	25032

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

SDA Stuart Duff & Associates Limited
Chartered Accountants

70 Nielsen Gardens, Rototuna,
Hamilton 3210

Ph. 027 247 2646
E. stuartduff.sda@gmail.com

INDEPENDENT ASSURANCE PRACTITIONER'S REVIEW REPORT

To the Trustees of Friendship House (Huntly) Community Charitable Trust

We have reviewed the accompanying performance report of Friendship House (Huntly) Community Charitable Trust which comprises the entity information, the statement of service performance, the statement of financial performance and statement of cash flows for the year ended 31 December 2022, the statement of financial position as at 31 December 2022, and the statement of accounting policies and other explanatory information.

Trustees Responsibility for the Performance Report

The Trustees are responsible on behalf of the entity for:
a) Identifying outcomes and outputs, and quantifying the outputs to the extent practicable, that are relevant, reliable, comparable and understandable, to report in the statement of service performance;
b) the preparation and fair presentation of the performance report which comprises:
- the entity information;
- the statement of service performance; and
- the statement of financial performance, statement of financial position, statement of cash flows, statement of accounting policies and notes to the performance report in accordance with Trustees, and
c) for such internal control as the Trustees determine is necessary to enable the preparation of the performance report that is free from material misstatement, whether due to fraud or error.

Assurance Practitioner's Responsibility

Our responsibility is to express a conclusion on the performance report. We conducted our review of the statement of financial performance, statement of financial position, statement of cash flows, statement of accounting policies and notes to the performance report in accordance with International Standard on Review Engagements (New Zealand) (ISRE (NZ)) 2400 (Revised), Review of Historical Financial Statements Performed by an Assurance Practitioner who is not the Auditor of the Entity, and the review of the entity information and statement of service performance in accordance with the International Standard on Assurance Engagements (New Zealand) ISAE (NZ) 3000 (Revised). Those standards require us to conclude whether anything has come to our attention that causes us to believe that the performance report, taken as a whole, is not prepared in all material respects in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit). Those standards also require that we comply with ethical requirements.

A review of the performance report in accordance with ISRE (NZ) 2400(Revised) and ISAE (NZ) 3000 (Revised) is a limited assurance engagement. We will perform procedures, primarily consisting of making enquiries of management and others within the entity, as appropriate, and applying analytical procedures, and evaluate the evidence obtained.

The procedures selected depend on our judgement, including the areas identified where a material misstatement is likely to arise and includes performing procedures to obtain evidence and evaluating whether the reported outcomes and outputs, and quantification of the outputs to the extent practicable, are relevant, reliable, comparable and understandable.

The procedures performed in a review are substantially less than those performed in an audit conducted in accordance with International Standards on Auditing (New Zealand) and ISAE (NZ) 3000 (Revised). Accordingly, we do not express an audit opinion on the performance report.

Other than in our capacity as assurance practitioner we have no relationship with, or interests in, Friendship House (Huntly) Community Charitable Trust.

Conclusion

Based on our review, nothing has come to our attention that causes us to believe that:
a) the reported outcomes and outputs, and quantification of the outputs to the extent practicable, are not suitable; or that
b) the performance report does not fairly, in all material aspects:
- the financial position of Friendship House (Huntly) Community Charitable Trust as at 31 December 2022, and of its financial performance and cash flows for the year then ended; and
- the entity information and its service performance for the year then ended in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit).

Other Matter – Previous Auditor

The Trust 2021 financial statements were audited by another auditor who issued their audit opinion on 22 June 2022.

Stuart Duff & Associates

Stuart Duff & Associates Limited
16 August 2023

HAMILTON

Mikki Feasey - Toi Maori Art Workshop Layout

What topics/skills will the instruction cover?

- The meaning of kowhaiwhai patterns, including how they tie in with Raahui Pookeka and the local tribes and sub tribes.
- Working with shapes
- Working with colour
- The design process

What can the students gain or learn from the participation?

They will study different kowhaiwhai patterns before practicing replicating said patterns. They will then use this knowledge to create/personalize their own kowhaiwhai and use this as a basis to create a stunning art piece of their own filled with meaning and mana.

Kowhaiwhai patterns are curvilinear designs. This means they are made up of curved lines as opposed to straight lines. The design process in Kowhaiwhai involves learning basic curvilinear shapes, these will form the basis of many kowhaiwhai patterns they will learn.

Colour theory provides information about the mixing of colours (primary, secondary and so forth) and the meaning of colour in Toi Maori.

This workshop will consist of 2x 3hour sessions per week over 8 weeks. This is to enable a fully immersive Toi Maori experience so participants get the appropriate knowledge needed to respect and understand this art form.

Materials needed for this workshop series:

- Pencils
- Drawing pads
- Paints
- Mixed media mediums
- Canvas
- Paint brushes

	January	February	March	April	May	June
		Chinese NY	Reading Month		Music Month	Pride / Matariki
SAT						1
SUN						2
MON	1			1 [1]		3 [2]
TUE	2			2		4
WED	3			3	1	5
THU	4	1		4 Still Life Class	2 Toi Ako/Mikki	6 Still Life Class
FRI	5	2	1	5	3	7
SAT	6	3 Candle Making	2	6	4 Glass Fusion WS /	8 Pride WS
SUN	7	4	3	7	5	9
MON	8	5	4	8	6 Exploring Art	10 Exploring Art
TUE	9	6 [4]	5 Raku Clay	9	7	11
WED	10	7	6	10	8	12
THU	11	8 Still Life Class	7 Still Life Class	11	9 Toi Ako/Mikki	13. Still Life Class
FRI	12	9	8 Comic comp due [	12	10	14
SAT	13	10 [6]	9 Art in the Park	13	11 Flower Arranging \	15
SUN	14	11	10	14	12 [7]	16
MON	15 [8]	12	11	15	13 Exploring Art	17 Exploring Art
TUE	16	13 Raku Clay	12	16 Family art night [9	12 Shirts WS [10]	18
WED	17	14 [11]	13	17	15	19
THU	18	15 Still Life Class	14. Still Life Class	18 Earth Day WS [1	16 Toi Ako/Mikki	20 Tukutuku Panels
FRI	19	16	15	19	17 [13]	21
SAT	20	17 Comic Book Art	16	20 Earth Day WS [1	18 Toi Ako/Mikki	22 Lantern Making
SUN	21	18	17 [15]	21	19	23
MON	22	19	18	22 Beeswax Wraps [	20 Exploring Art	24 Exploring Art
TUE	23	20 Raku Clay	19 DIY Bookmarks	23 Anzac WS [1	21 [18]	25
WED	24	21	20	24	22	26
THU	25	22 Still Life Class	21 Still Life Class	25 [19]	23 Toi Ako/Mikki	27 Still Life Class
FRI	26	23	22	26	24	28 [20]
SAT	27	24	23	27	25 Toi Ako/Mikki	29
SUN	28	25	24	28	26	30
MON	29 [21]	26	25	29 Exploring Art	27 Exploring Art	
TUE	30 Raku Clay	27 Raku Clay	26 Raku Clay /	30	28	
WED	31	28	27		29	
THU		29 Still Life Class	28 Still Life Class		30	
FRI			29 [23]		31	
SAT			30			
SUN			31 [24]			
	January	February	March	April	May	June

[1] Easter Monday

[2] King's Birthday

[3] For Mothers day

[4] Waitangi Day

[5] two week - library display

International Womans Day

[6] Chinese New Years - Year of the dragon

-Dragon placement on Bridge

[7] Mother's Day

[8] Return to work

[9] make a puppet of your family member

[10] Pink shirt day - Tie dye or fabric paint

[11] Valentines Day

[12] Birdbox building, painting or feeders? to go around lake

Create Bee Gardens

[13] Pink Shirt day

[14] Birdbox building, painting or feeders? to go around lake

Create Bee Gardens

[15] St.Patricks Day

[16] Earth Day - Birdbox / feeder install around lake Hakanoa

BEE Gardens

[17] Screen Printed Workshop - to make Anzac related art to display

[18] Youth Week - till 29 May

[19] ANZAC Day

[20] Matariki

[21] Term 1 Starts

[22] Easter Workshop

[23] Good Friday

[24] Easter

Pottery with an Engineer

Quote

David Kenny trading as
Ukhamba.NZ
20 Elmwood Crescent
Pukete, Hamilton
0226511495
Ukhamba.NZ@gmail.com

To
Evelyn Shead
Huntly Friendship House
55 William St
Huntly 3700
arts.huntly@gmail.com 07-828 7559

QUOTE NO. QUKH0052
DATE 27 August 2023
CUSTOMER ID Huntly House

The proposal is to teach how to make pieces suitable for conventional glazes over 6 weeks with a raku firing at the Huntly Friendship House community centre.

The course includes 3 kg of clay and non refundable firing credit of $10 per person. A chart will be used to calculate firing costs for pieces. Money for extra clay and firing will be paid directly to me by the students. Assumes at least two students to help with packing work for firing and tidying up. Unfinished work, glaze buckets and my clay for sale to be stored on site. Ideally student clay can be stored. Completed work to be taken by me for firing and returned.

Classes are $160/person with between 9 to 14 people. Writen agreement required for less than 9 students.

Children to be accompanied by a guardian.

SALESPERSON	JOB	PAYMENT TERMS	START
David Kenny	Pottery class	40% at the start. Balance at the end.	Term 4 2023

QUANTITY	No.	DESCRIPTION	UNIT PRICE	LINE TOTAL
2 hrs	6	Class teaching	$ 42.00	$ 504.00
1 hrs	6	travel time to Site	$ 24.00	$ 144.00
52 Km	6	travel Km to Site	$ 0.72	$ 224.64
16 Km	6	travel to WSP Km	$ 0.72	$ 69.12
0.25 hrs	6	travel to WSP time	$ 24.00	$ 36.00
				$ -
1	1	Raku kiln hire & setup	$ 150.00	$ 150.00
3	2	Gas for Raku kiln	$ 6.00	$ 36.00
30 Km	1	Raku transport	$ 0.72	$ 21.60
				$ -
438 Km	Travel			
			TUITION	$ 1,185.36

QUANTITY	No.	DESCRIPTION	UNIT PRICE	LINE TOTAL
1	0.4 Kg	Glazes raw material (dry)	$ 20.00	$ 8.00
1	3 Kg	Clay Whitestone	$ 4.00	$ 12.00
1	0 Kg	Clay buff Stoneware	$ 3.20	$ -
1	5	firing	$ 2.00	$ 10.00
			MATERIALS	$ 30.00

Example	Students	Materials	Tuition		
	9	$ 270.00	$ 1,185.36	Total	$ 1,455.36

Make all checks payable to David Kenny or direct credit into bank account - D A Kenny - 38-9002-0029967-010

THANK YOU FOR YOUR BUSINESS!

Details of submitter No: 25 - Lauren Hughes

Submitter:	Lauren Hughes
Submitter Address:	1a Waerenga Rd, Te Kauwhata, 3710, New Zealand
Organisation:	Toi Ako Artspace @ Te Kauwhata Community House

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Lauren

Last name: * Hughes

Organisation:
Toi Ako Artspace @ Te Kauwhata Community House

Postal address:
[redacted]

Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (●) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application: I am very happy to speak to this application at the panel's discretion.

Street Address of Venue:
(Events must take place within the Waikato District.)
247 Waerenga Road TE KAUWHATA

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
The Te Kauwhata & Districts Information & Support Centre Incorporated

GST Number:
65845008

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā

Details:

How did you hear about the Creative Communities Scheme?

Council staff member

Please provide how you heard about the Creative Communities Scheme

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The idea / Te Kaupapa: What do you want to do?

Waerenga Creative Car Rally

The process / Te Whakatukuki: How will the project happen?

We will be working with several community organisations in Waerenga to create a fun family day event that will bring activity and exposure to the fantastic but under utilised facilities in the district and also deliver participation in a wide range of arts experiences.

Families or teams of 2-6 people (limited to the number of seats available in their vehicle) will register with Toi Ako to participate. There will be a registration fee of $20 per car.

On the event day they will start at the Te Kauwhata Community House where they will receive their Rally Sheet. There will be no incentive for speed. The event is about quality time together not fast driving. The rally sheet will list 8-10 destinations they need to visit throughout the day. In each destination one of Toi Ako's teaching team will be running a different creative activity. The whole family/team will need to participate in that activity in order to get that destination signed off. Once they have completed all creative challenges the team will hand in their completed sheet at Waerenga Church Hall where they will receive collage pieces for each of their completed destinations and their final creative challenge will be to make a group artwork featuring these which will be photographed and then displayed at the church for several months afterwards. There will also be live music and a sausage sizzle available at prizegiving time. The prizes will be spot prizes and based on feedback from the teaching team about participation in each challenge.

The destinations and creative challenges have not yet been confirmed but may look something like this:

Te Kauwhata Community House - Clay vehicles

Toi Ako Artspace - Car flags

Okaeria Marae - Soap carving

Waerenga Hall - Bucket Drumming

Waerenga School - Song & Dance

Waerenga Rec Centre - Felt Mascots

Plum Meadows - Nature Sketch & Haiku

Waerenga Church - Finale collage and visual art creation

The people / Nga tangata: Tell us about the key people and/or groups involved.

The event will be delivered by the Toi Ako team. We are a well established team what has been delivering arts programmes and events in Te Kauwhata for 5 years. We run 12 regular weekly arts programmes to 80-100 people each week plus termly guest workshops and art in the community events. You can see our programme and track record at www.toiako.org.

We will be involving many of our regular teaching team and volunteers from across our programmes to make this event happen. Exactly which kaiako will work the event is still unconfirmed but likely to include:

Lauren Hughes - Toi Ako Manager, Creative Arts Therapist

Kris Bryant - Toi Ako Youth Lead, music manager

Claire du Bosky - visual arts

Mihi Waru - Taaniko, korowai, tukutuku

Sandra Pace - Choir, drama, performance

Chelsey Bennet - Ukulele, voice

Kim Falwasser - Kapa Haka

Gail Hosken - Te reo Maaori

Rosalie Klaus - yarn and fibre crafts

We are already in discussions with many host venues across Waerenga. With the exception of Plum Meadows which is a private business all other venues are community governed. At the time of writing their status is as follows:

Te Kauwhata Community House - Confirmed

Toi Ako Artspace - Confirmed

Okaeria Marae - Approach made, in discussion

Waerenga Hall - Confirmed

Waerenga School - Confirmed

Waerenga Rec Centre - Confirmed

Taniwha Marae - Approach made, in discussion

Plum Meadows - Confirmed pending the date as they are a busy wedding venue

Waerenga Church - Confirmed

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

This programme is designed to reach a broader demographic than many of our other programmes. We anticipate it will be popular with families and groups of friends. Waerenga School is heartily on board and we will also promote the event through other local schools in the wider region. We already have 24 children attending our Creative Kids programme and 20-30 rangatahi regularly attending Toi Ako Youth. They also offer us some great networks. These kids from from Kimihia, Ohinewai, Te Kauwhata, Waerenga, Te Paina and Bombay Schools.

The driving and local history elements may attract people who might not come specifically to an arts workshop, particularly men.

By offering a brief but authentic exposure to a wide range of artforms we hope people will be brave enough to take risks and try new things.

Te Kauwhata is growing increasingly diverse and we'd like to attract these new comers in our community to experience some of the jewels in our local districts.

While we have not yet confirmed the participation of the marae in these districts we are optimistic they will choose to be involved in some capacity. We'd like to work with them and Ngaa Muka the 5 combined marae around Te Kauwhata to welcome participation by their members.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:
Waerenga Creative Car Rally

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

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Artform or cultural arts practice:
Multi-artform (including film)

Activity best describes your project?
Creation and presentation

Brief description of project:
A fun family event inviting people to participate in a range of arts experiences across Waerenga and districts

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Start date:
04/05/2024

Finish date:
04/05/2024

Number of *active* participants:
200

Number of viewer/audience members:
200

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Total Costs		

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Total Income		
Costs less income	**This is the maximum amount you can request from CCS**	
ENTER amount you are requesting from Creative Communities Scheme		

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

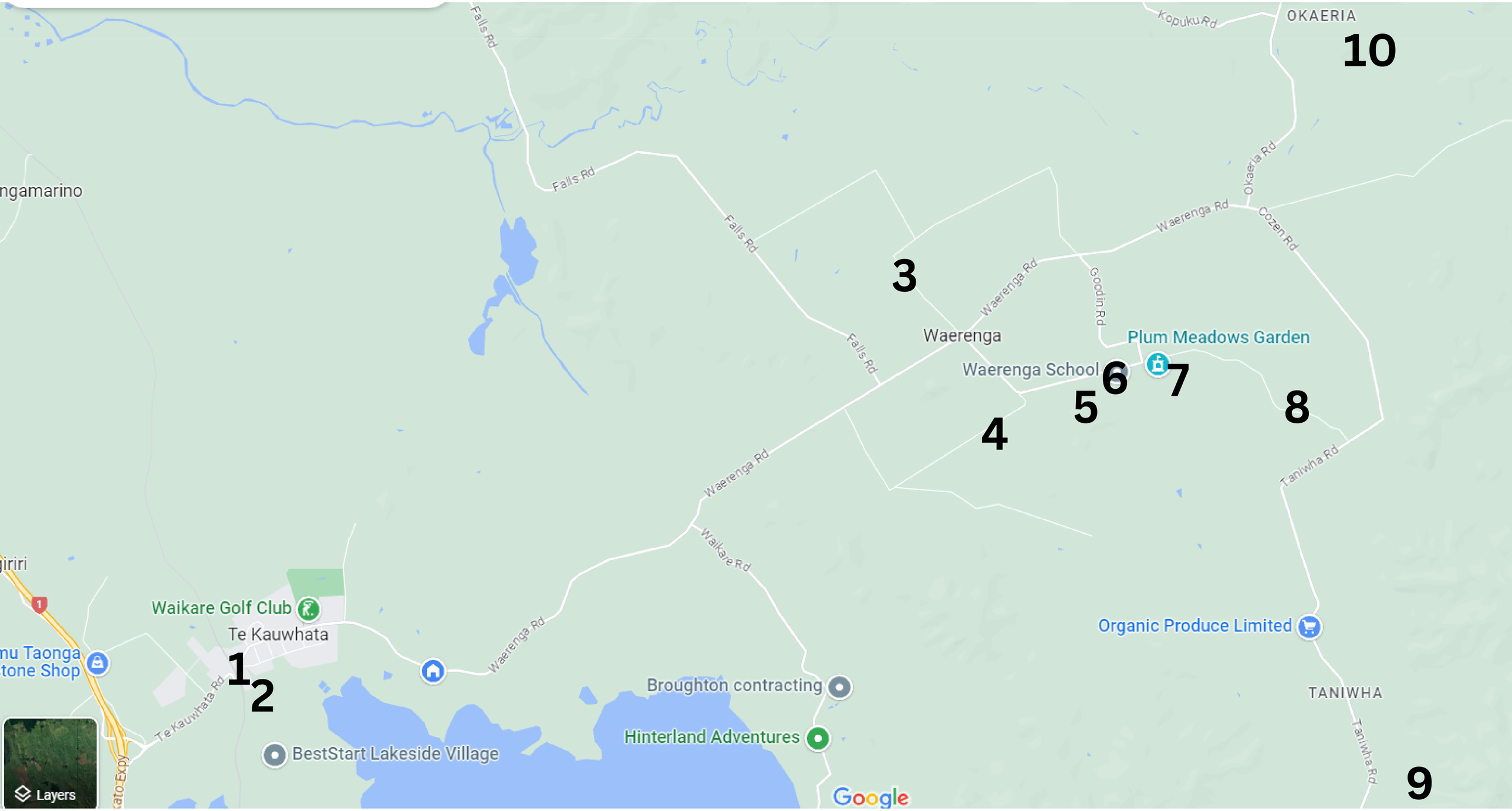
Do you agree:

I/We agree

Attached Documents

File
WCCR Planning Map

Waerenga Creative Car Rally



1 TK Community House
2 Toi Ako Artspace
3 Waerenga Cemetery
4 Waerenga Hall
5 Waerenga Rec Centrel
6 Waerenga School
7 Plum Meadows
8 Waerenga Church
9 Taniwha Marae
10 Okaerea Marae

Details of submitter No: 26 - Jane Crosbie

Submitter:	Jane Crosbie
Submitter Address:	P.O. Box 124 Pokeno, New Zealand

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Jane

Last name: * Crosbie

Organisation:

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (•) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
7A Bluff Road POKENO

Before submitting your application, complete this checklist:

My project has an arts focus
My project takes place in the local authority district that i am applying to
I have read and signed the declaration

Name on bank account:
Jane Te Aroha Nui Crosbie

GST Number:
036-198-974

Bank account number:
[redacted]

Ethnicity of applicant/group

Maori

Details:

How did you hear about the Creative Communities Scheme?

Social media

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

Hold an inaugural art festival that promotes sutainability by focusing on harakeke in 2023 as a sustainable art material, in particular demonstrating with pride that Maori Arts forms such as Raranga are 100% sustainable art practises. The art festival will hold educational workshops engaging people from Pokeno and surrounding districts, who are interested in Raranga and Sustainable art. Raranga is a beautiful sustainable art form. Harakeke is a beautiful art material that is 100% sustainable. It is totally eco-friendly, totally earth friendly, and is composed of 100% biodegradable fibre. It is also incredibly versatile lending itself to all manner of 3D art works. We believe the public should be educated more about sustainable art forms and materials and Nga Toi, as sustainable art forms prevalent in the Waikato. In addition to workshops we will hold a sustainable arts exhibition.

The process / Te Whakatukuki: How will the project happen?

Over November 11th and 12th we will hold an art festival focusing on sustainability. Nga Toi will be exhibited in the form of whakairo and Raranga in particular, as examples of sustainable art forms, but other Maori and European sustainable art forms will also be displayed such as stainless steel sculpture and other arts. Kaitiakitanga is the underlying philosophy behind the festival. WE want to show people you can create beautiful art and look after our environment at the same time.

The people / Nga tangata: Tell us about the key people and/or groups involved.

We have invited professional Raranga tutors from the Waikato to hold Raranga workshops. In addition other Waikato artists will be displaying their sustainable art works at the venue. The property selected for the Sustainable Art Festival is a 100% organic property with organic gardens on display during the festival. The property supports biodiversity with areas of native bush, Waikato wetlands with native flora and fauna, as well as gardens that use only natural fertilizers and environmentally friendly methods of weed and pest control. Funding is needed to cover the costs of professional Raranga tutors who will be holding workshops Saturday and Sunday. Professional tutors and supervisors who will demonstrate the principles of Kaitiakitanga are necessary. It is hoped this will be the first of many to come North Waikato Sustainable Art Festivals.

The criteria / Nga paearu: Tell us how this project will deliver to your selected

criterion: access and participation, diversity of young people.

The sustainable art exhibition will be free for all public to attend all weekend, though the workshops will have a minimal cost to attend. The workshops are inclusive, and open to all age groups, nationalities, genders, and cultures. The public will have the chance to learn about Nga Toi in a non-museum environment, actually seeing Maori art being created in the form of Raranga. At the venue they will also see the principles of Kaitiakitanga displayed.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:

North Waikato Sustainable Art Festival

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Artform or cultural arts practice:
Ngā toi Māori

Activity best describes your project?
Creation and presentation

Start date:
11/11/2023

Finish date:
12/11/2023

Number of *active* participants:
We anticipate 20 students per day. But it's possible more students may become involved as they hear about it. The workshops will be minimal cost to students who wish to participate.

Number of viewer/audience members:
Possibly hundreds over the 2 days the festival takes place

Project Costs

Project costs **Item***eg hall hire*	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs. **Detail***e.g. 3 days' hire* **Amount** *at $100 per e.g. $300 day*
Materials cost = $100.00 approximately Promotion costs = $200.00 Venue cost = $100.00 Artist Fees = $2000.00 Equipment = $200.00 Total costs = $2600.00	

Total Costs		
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
The objective of the workshops are to give the people of Pokeno and surrounding districts the opportunity to learn about kaitiakitanga and traditional Maori art forms, but particularly Raranga, the traditional Maori Art Form of weaving. Workshop costs will be minimal at $10.00 per morning or afternoon workshop or $20.00 per day tuition for Raranga. Maximum workshop size will be 20 people, but should many more people be interested they can be catered for. So there is potential to generate income of $400.00 on Saturday and $200.00 on Sunday. Income generated may be up to $600.00. Hopefully this will cover the costs for materials, equipment, venue and promotion. We are applying for a $2000.00 grant to cover the cost of the artists who will be teaching at the workshops.		
Total Income		$2600.00
Costs less income	**This is the maximum amount you can request from CCS**	$2000.00
ENTER amount you are requesting from Creative Communities Scheme		$2000.00

$ Total Cost

Total cost being sought from Creative Community Scheme
2000

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
No records to display.

Details of submitter No: 27 - Evelyn Shead

Submitter:	Evelyn Shead
Submitter Address:	55 william street huntly , New Zealand
Organisation:	Friendship House Huntly

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Evelyn

Last name: * Shead

Organisation:
Friendship House Huntly

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (●) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
0 Park Avenue HUNTLY

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Friendship House (Huntly)

GST Number:
108259434

Bank account number:
[redacted]

Ethnicity of applicant/group
Other

Details:
all in our community

How did you hear about the Creative Communities Scheme?
Other

Please provide how you heard about the Creative Communities Scheme
Previous Applicant

The idea / Te Kaupapa: What do you want to do?

We would like to hold a community arts festival. This will be our 3rd time holding what is fast becoming known as Raahui Pookekeas annual art event. At this festival we would like to have live music and entertainment as well as a craft market BUT our main drawcard is always our FREE interactive art stations where all in our community have an opportunity to try out different art forms at no cost.

The process / Te Whakatukuki: How will the project happen?

This will be achieved by using our previous year as a starting point to grow the festival according to the communities needs.
Last year we had 30 stall holders/food vendors and chose not to charge them a fee. The feedback from the stall holders was so positive and many of them expressed that they would be happy to pay a fee so this year we have chosen to charge them $10 a stall if they are a community member, $20 a stall if it is a business and free for school/fundraising groups - this is due to the foreseen growth of the festival.
We will have this as a sunsmart event (as last year this went down well with all involved) this means providing sunscreen and water for free and ensuring all stall holders are under shade or marquees.
We aim to have a celebrity MC as a drawcard and entertainment will include a variety of local emerging artists as well as school and community groups.
The community feedback included a donation bin so people could discreetly donate if they wished as well as a better sound system so the live entertainment could be heard all the way down the back.
We are so excited to be able to bring this back to the community as it ties in with our Raahui Pookeka Arts Strategy that we developed in 2022. This was developed through community consultation and thus enables us to deliver the community's wants and needs in the way of the arts directly.

The people / Nga tangata: Tell us about the key people and/or groups involved.

The key people involved will be myself, Evelyn Shead - arts coordinator at the Friendship House, Sasha - Art Liaison at Friendship House, Schools in our community, The Menzshed, Waikato District Council and various other community members and community groups.

The criteria / Nga paearu: Tell us how this project will deliver to your selected

criterion: access and participation, diversity of young people.

We aim to engage all in our community through the arts in the way of a community arts festival. we had approx 400+ people through last year (not including stall holders etc...) and are looking at even more this time around.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:
Art in the Park Huntly

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Artform or cultural arts practice:
Multi-artform (including film)

Activity best describes your project?
Creation and presentation

Brief description of project:
Art in the Park festival with live entertainment, a craft market and interactive art stations for the community to engage in.

Start date:
09/03/2024

Finish date:
09/03/2024

Number of *active* participants:
200

Number of viewer/audience members:
600

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Stage Hire	1x Mobile Stage 7.2m wide x 6m deep @ 900mm high with black stage skirt and 1x access steps with handrails. White back and side walls, and full roof cover which incorporates Truss for lighting (lighting not included). Delivery, set-up, and removal included.	$4800
Sound Hire	Sound system suitable for up to approx 500 people. Speakers, Mics, Technicians x 2, KVA Generator. White lighting for stage Includes set-up and pack-out.	$5995
Celebrity MC	Drawcard for event	$500
Water	500 bottles in packs of 24 at $11 per pack = 21 pack	$231
Sunscreen	4 x 1L bottles @ $49 per bottle	$196
Art Station Resources	Misc consumable resources	$1000
Rubbish costs	Bin liners and rubbish stickers	$50

Volunteer Supplies	Snacks, water etc....	$200
Total Costs		$12,972.00
Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Stall Holders	30 at $10 each	$300
Business stall holders	20 at $20 each	$400
Donations	Business donations	$200
Total Income		$900.00
Costs less income	**This is the maximum amount you can request from CCS**	$12,072.00
ENTER amount you are requesting from Creative Communities Scheme		$8,000.00

$ Total Cost

Total cost being sought from Creative Community Scheme
8000

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed
Not yet applied	Community Board	$2072	unconfirmed
Not yet applied	Genesis Energy	$2000	unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

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If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

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- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
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Do you agree:

I/We agree

Attached Documents

File
Stage Hire Quote
FHHCCT Annual Accounts 2022
water and sunscreen for art in the park

STRONGLITE EVENT HIRE

Stronglite Event Hire Limited
196 Finlayson Road, RD 10, Hamilton, 3290
Ph: 0800 12 12 33 | Email: events@stronglitehire.co.nz | www.stronglite.co.nz

Hire Quote

Quote No.:	Quote Date:	Quote Valid For:	Your Reference:
H23-0168	25-08-2023	30 days	Phone 27/07/2023

Attention: Evelyn Shead
Arts Co-ordinator
Email: arts.huntly@gmail.com
Phone: 07 828 7559
Mobile:

Prepared For:
Friendship House Huntly Community Charitable Trust
55 Williams Street
Huntly 3700

To supply for hire: Mobile Stage
Location: Main Street, Huntly
Event Dates: 2/12/2023 to 2/12/2023
Set-up: Saturday 2/12/2023 - 6am
Pack-out: Saturday 2/12/2023 - 15.00 hrs

DESCRIPTION	PRICE (EX. GST)
Mobile Stage 1x Mobile Stage 7.2m wide x 6m deep @ 900mm high with black stage skirt and 1x access steps with handrails. White back and side walls, and full roof cover which incorporates Truss for lighting (lighting not included). Delivery, set-up, and removal included.	NZ$4,800.00
	NZ$4,800.00

OPTIONAL EXTRAS (TICK ITEMS YOU WOULD LIKE ADDED TO THE QUOTE)

☐ Side Wings 2m x 2m wings each side of stage each with access steps from rear. Side and front walls to protect from weather and shield wing from view. The best way for your performers to enter and exit the stage.	NZ$495.00
☐ Small Drum Riser 2m x 2m fixed position drum riser at centre back of stage. 300mm high. Suitable for small/medium drum kits.	NZ$150.00
☐ Large Drum Riser 2.4m x 2.4m fixed position drum riser at centre back of stage. 300mm high. Suitable for large drum kits.	NZ$200.00

Stronglite Event Hire Limited
196 Finlayson Road, RD 10, Hamilton, 3290
Ph: 0800 12 12 33 | Email: events@stronglitehire.co.nz | www.stronglite.co.nz

☐ Make my Drum Riser Wheeled **We put lockable castor wheels on the drum riser you selected above so the riser can be easily moved around the stage and locked in place.**	NZ$50.00
☐ Downstage Side Walls **White side walls that run to the front of the stage - only recommended when weather is a concern as this reduces viewing angles.**	NZ$200.00
Sound system suitable for up to approx 500 people. Speakers, Mics, Technicians x 2, KVA Generator. White lighting for stage Includes set-up and pack-out.	NZ$5,995.00
	NZ$5,995.00

GST	**NZ$1,619.25**
Total	**NZ$12,414.25**

Sign here to accept this quote and our Terms & Conditions of Hire:

Stronglite Event Hire Limited
196 Finlayson Road, RD 10, Hamilton, 3290
Ph: 0800 12 12 33 | Email: events@stronglitehire.co.nz | www.stronglite.co.nz

Terms & Conditions of Hire:

Any Company, Organisation or Individual acting on their own behalf or as an Agent or Event Organiser for a third party agrees that they are "the CLIENT" of Stronglite Event Hire Ltd and accept all the Terms and Conditions herein.

The CLIENT is responsible for advising Stronglite Event Hire Ltd, in writing, of the type of performance/intended use of the equipment hired, e.g:

- types of performance including: presentations, plays, music groups, orchestras;
- dance (particularly Kapa Haka-style performance);
- any performance involving acrobatic or flying work;
- any use involving motorised vehicles;
- any use involving livestock or other animals;
- any intended use involving items which may be of a hazardous nature (e.g. smoke machines, naked flames, pyrotechnics, any chemicals or other substances which may be considered hazardous, etc.);
- the type, weight and height of all other equipment which may be placed on, around or under the staging.

The CLIENT is responsible for disclosing all information about a **Site/Venue** which may impact on the safety of the set-up and use of equipment, e.g:

- **Outdoor venue** - e.g. road access, parking, slope of ground and surface type where equipment is to be set-up, obstructions of any kind which may impede access for delivery, set-up and collection of equipment, and all Underground and Overhead Services (water/power/gas/communication/data cables etc.).
- **Indoor venue** – e.g. road access, parking, lifts, stairs, width and heights of doorways, ceiling heights, type of flooring including load rating, obstructions of any kind which may impede delivery, set-up and collection of equipment.

All Equipment must be located at a safe distance from all Underground and Overhead Services (water/power/gas/communication/data cables etc.). The CLIENT is responsible for determining the location of any such Services **before** the set-up of the equipment.

The CLIENT is responsible for ensuring Site/Venue is open and accessible on the dates and times arranged for set-up and collection of equipment.

Heavy delivery vehicles must be able to operate on the site.

Pricing:
Hire price quoted is valid for 30 days from date of quote.
All unit prices are **Exclusive** of GST and based on **clear access to a level site**.
Prices quoted are applicable only for the date(s) shown and may be subject to change if the Event is rescheduled.
Public Holidays, Sundays and Unsocial Hours may attract additional charges.
Items not quoted e.g. additional equipment, alterations made after set-up, extended hire period etc. will incur additional costs.
If a site inspection is deemed necessary by our company this may incur an additional cost to the hire cost of equipment.
A Consultation fee may apply for professional advice, research, design, travel and any time spent on behalf of the CLIENT/event over and above standard hire quotes.
Time spent complying with CLIENT's or Venue's Induction Process will be an additional charge to the CLIENT.
Expenses incurred by Stronglite Event Hire Ltd to fulfil CLIENT's or Venue's specific Health & Safety requirements will be an additional charge to the CLIENT.

Payment:
Our terms of business require your written acceptance of our proposal and your company/incorporated society/organisation/individual's details for invoicing including:

- full legal name
- full address (physical and postal)
- telephone contact numbers (landline and mobile)
- a business NZBN number, Incorporated Society number or other identifying legal verification

A deposit (amount as invoiced) is required at least one month in advance of the hire date to confirm your order. A progress payment may also be required. If a deposit is not paid then full payment of the total cost of hire is required before set-up.

Other terms of payment apply to custom-design or specialized work.

Total payment is required upon completion of set-up unless otherwise arranged with Stronglite Event Hire Ltd.

Charges apply on overdue accounts at **5%** per month of the total outstanding balance owing from the due date of payment to the date on which the amount is paid. Any costs incurred by Stronglite Event Hire Ltd in recovering outstanding monies will be charged to the debtor.

Any financial transaction fees/charges (including but not limited to domestic and/or international Bank Fees, Exchange rates, etc) on any payments made to Stronglite Event Hire Ltd are the sole responsibility of the CLIENT and must not be deducted from the amount owed to Stronglite Event Hire Ltd.

Cancellations:
Cancellation of Event by CLIENT for whatever reason may incur charges for time, consultation, travel and any expenses incurred by Stronglite Event Hire Ltd.
A **minimum charge of 50%** dependant on timeframe of cancellation applies.

Cancellation of Events due to Covid restrictions.
It is the responsibility of the CLIENT to advise Stronglite Event Hire Ltd if the Event is eligible or ineligible to be registered with the government's Event Support Schemes which cover Events impacted by restrictions imposed at the 'red' level of the COVID-19 Protection Framework or through localised lockdown.

• Special New Year's Eve terms for whatever reason (including Covid restrictions) incur cancellation fees charged as follows (% of total costs):
v Cancellation of event up to 30 November admin fee of $500
v After 1st December up to 14th December 20%
v After 14th and up to 28th December 50%
v After 28th December Full payment is charged

• Any **'Rain Dates'** must be advised at the time booking is confirmed – rain dates can only apply to the day following the intended performance day.

• If for any reason (including but not limited to weather conditions) it is deemed unsafe to set up equipment or continue with an Event, then Stronglite Event Hire Ltd reserves the right to prevent use of equipment and determine a safe, clear "no-go" area around equipment. Stronglite Event Hire Ltd will not be responsible for any costs incurred by the CLIENT if this action is undertaken. Any costs owing to Stronglite Event Hire Ltd will still apply.

Security:
The CLIENT shall be liable for any damage to or loss of equipment howsoever caused and is responsible for insurance and security of all equipment for the entire time on site.

No fixings, tape, screws, staples etc., are permitted to be used on the equipment without the prior approval of Stronglite Event Hire Ltd.

All signage e.g. backdrops, banners, advertising boards etc which are intended for use in, on and around the equipment must have approval from Stronglite Event Hire Ltd before installation.

The equipment provided remains the property of Stronglite Event Hire Ltd and/or its subcontractors and may not be used for any other purpose. Stronglite Event Hire Ltd will not accept any responsibility for any unauthorised use of, or alterations made to, equipment which results in damage to site/venue or injury to any persons.

General Requirements:

Local Authority Regulations:
Acquisition of and payment for necessary **Permits** from Local Authorities are the sole responsibility of the CLIENT. The CLIENT must ensure that the Event complies with all Local Authority Regulations.

Health & Safety Policy:
It is the CLIENT's responsibility to provide a Health & Safety Plan for the Event.

Insurance:
Stronglite Event Hire Ltd carries Public Liability Insurance and it is the CLIENT's responsibility to show they have the required Insurance cover for the Event including Public Liability, Equipment insurance and cover should the Event be cancelled.

Particulars:

Stronglite Event Hire Ltd's equipment is Engineer Certified and independently tested and meets or exceeds industry safe load ratings. Equipment is installed/set-up by experienced personnel. All equipment, designs, drawings, photographs and written information are the intellectual property of **Stronglite Event Hire Ltd** and may not be copied without the permission of **Stronglite Event Hire Ltd. ©2020 All rights reserved.**

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

PERFORMANCE REPORTS
FOR THE YEAR ENDED 31ST DECEMBER 2022

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4	STATEMENT OF FINANCIAL PERFORMANCE
5	STATEMENT OF FINANCIAL POSITION
6	STATEMENT OF CASHFLOWS
7 - 11	STATEMENT OF ACCOUNTING POLICIES & NOTES TO THE PERFORMANCE REPORTS
12 - 13	INDEPENDENT ASSURANCE PRACTITIONER'S REVIEW REPORT

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

ENTITY INFORMATION
FOR THE YEAR ENDED 31ST DECEMBER 2022

Legal Name of Entity:

Friendship House (Huntly) Community Charitable Trust

Type of Entity and Legal Basis (if any):

Charitable Trust registered under the Charities Act 2005

Registration Number:

CC47572

Entity's Purpose or Mission:

The purpose of the Trust is to provide a community resource centre to help our community thrive, using the following objectives:

3.1 Provide a range of services and opportunities that meet the needs of the community.

3.2 Identify, facilitate and provide opportunity for access to information, resources, activities, health, social interaction, employment, education, housing and welfare for all members of our community.

3.3 Work together in partnership with individuals, groups, local and central government to achieve the objectives of the Trust and encourage collaboration between existing services, community resources and facilities.

3.4 Clearly and effectively communicate the activities of Friendship House to the Huntly and surrounding community.

3.5 Promote and support other local activities and services that are working to encourage positive change in our community.

3.3 Other support and assistance consistent with this charitable purpose.

Entity Structure:

Trust Structure: The Board will comprise of no less than four (4) Trustees and no more than ten (10) Trustees. We currently have eight (8) trustees that constitute our governance board, including three executive officer positions: chairperson, treasurer and secretary. Operational Structure: Our operations are managed by three paid employees. We employer a manager, coordinator and art coordinator. Volunteer's support us with our various activates throughout the year.

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

ENTITY INFORMATION
FOR THE YEAR ENDED 31ST DECEMBER 2022

Main Sources of the Entity's Cash and Resources:

Friendship House (Huntly) Community Charitable Trust's main funding sources are government grants, community grants and donations/Koha.

Main Methods Used by the Entity to Raise Funds:

Fundraising activities include donations or Koha for workshops.

Entity's Reliance on Volunteers and Donated Goods or Services:

Volunteers donate time and sometimes resources to run workshops and our regular Morning Tea. The Trust receives food donations for our Huntly Community Pantry and food rescue.

Physical Address:	55 William Street Huntly 3700
Postal Address:	55 William Street Huntly 3700
Phone:	07 8787559
Email:	friendship.huntly@gmail.com
Facebook:	https://www.facebook.com /Friendship-House-Huntly-Community-Charitable-Trust-313414105436218/
Website:	https://friendship-house.webnode.com/
Accountants:	Accounting Concepts, 68 Main Street, Huntly, 3700
Reviewer:	Stuart Duff & Associates Limited Hamilton

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF SERVICE PERFORMANCE
FOR THE YEAR ENDED 31ST DECEMBER 2022

Description of the Entity's Outcomes

The people in our community to flourish and grow. Friendship House and Huntly West Hub to provide the best community support provision, providing accessible opportunities for people to learn grow, play and make positive changes in their lives. Reducing isolation, a connected community, people learning new skills and using them in their daily lives, volunteers feeling valued and people feeling supported.

Description and Quantification (to the extent practicable) of the Entity's Outputs:	2022
Playgroup (attendees)	894
Wool Gathering (attendees)	250
Free Morning Tea (attendees)	1048
Kids Art Club	315
Huntly Art Club	255
Mosaic Club	151
Quilting Club & Wednesday Wellbeing	439
Adult Art & Craft Classes	450
Music & Ukulele Club	195
Workshops	121
North Waikato Transport Trust Volunteers & Queries	545
Skinny Jump Modems Issued	69
Connecting Communities Classes	162
Drop In information Other	786
Counsellors & Clients	385
Steady as you go – exercise class	318
Other group & Agency Meetings	455
Community Breakfast & Lunch	822
Food rescue	4074
Plunket	863
Huntly Community Dinners	194
Creating Kai Cooking Classes	206
Bellyful (recipients)	509
Phone calls	1790

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

The financial statements should be read in conjunction with the accompanying notes which form part of these financial statements and also in conjunction with the accompanying review report.

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDED 31ST DECEMBER 2022

	Note	2022		2021
INCOME				
Donations, Fundraising and other similar revenue	5	228177		167943
Revenue from providing goods & services	6	13494		10910
Interest, Dividends and other investment income	7	310		90
TOTAL INCOME			241981	178943
EXPENSES				
Volunteer and employee related costs	8	158761		135444
Costs related to providing goods & services	9	60129		45136
Other Expenses	10	1246		1086
TOTAL EXPENSES			220136	181666
SURPLUS/(DEFICIT) FOR YEAR			21845	(2723)

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

The financial statements should be read in conjunction with the accompanying notes which form part of these financial statements and also in conjunction with the accompanying review report.

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF FINANCIAL POSITION
AS AT 31ST DECEMBER 2022

	Notes	2022	2021
Current Assets			
Bank Accounts & Cash	11	180158	126219
Accounts Receivable & Accrued Funding	12	-	46
		180158	126265
Non Current Assets			
Property, Plant & Equipment	14	9576	8375
		9576	8375
Total Assets		$189734	$134640
Current Liabilities			
Accounts Payable & Accrued Expenses	13	142857	109608
		142857	109608
Total Liabilities		$142857	$109608
Net Assets		$46877	$25032
Represented By			
Equity			
Balance at Beginning of Year		25032	27755
Net Surplus / (Deficit) for year		21845	(2723)
		46877	25032
Total Equity	17	$46877	$25032

.....

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

The financial statements should be read in conjunction with the accompanying notes which form part of these financial statements and also in conjunction with the accompanying review report.

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31ST DECEMBER 2022

	2022	2021
Cash Flows from Operating Activities		
Cash was received from:		
Grants Donations Fundraising	262,774	174,710
Revenue from providing goods & services	13,494	10,910
Interest, dividends and other investment receipts	310	90
Net GST Movement	263	- 2,118
	276,841	183,592
Cash was applied to:		
Volunteer & Employment related expenses	158,761	135,444
Cost related to providing goods & services	61,694	46,535
	220,455	181,979
Net Cash Flows from Operating Activities	56,386	1,613
Cash flows from Investing and Financing Activities		
Cash was received from:		
Receipts from the sale of property, plant and equipment	0	0
Proceeds from loans borrowed from other parties	0	0
Cash was applied to:		
Payments to acquire property, plant and equipment	2,447	0
Repayments of loans borrowed from other parties	0	0
Net Cash Flows from Investing and Financing Activities	**$ 53,939**	**$ 1,613**
Net Increase / (Decrease) in Cash	**$ 53,939**	**$ 1,613**
Opening Cash	126,219	124,606
Closing Cash	180,158	126,219
This is represented by:		
Bank Accounts and Cash Note 11	180,158	126,219

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

The financial statements should be read in conjunction with the accompanying notes which form part of these financial statements and also in conjunction with the accompanying review report.

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF ACCOUNTING POLICIES
FOR THE YEAR ENDED 31ST DECEMBER 2022

STATEMENT OF ACCOUNTING POLICIES

1. Reporting Entity

The reporting entity is Friendship House (Huntly) Community Charitable Trust, set up under the provisions of the Charitable Trusts Act 1957. It is registered with the Charities Commission 2005.

Basis of Preparation & Statement of Compliance

Friendship House (Huntly) Community Charitable Trust has elected to apply PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting - Accrual (Not-For-Profit) on the basis that it does not have public accountability and has total annual expenses of equal to or less than $2,000,000. All transactions in the financial statements are reported using the accrual basis of accounting. The financial statements are prepared under the assumption that the entity will continue to operate in the foreseeable future.

Specific Accounting Policies

The following specific accounting policies have been used by the Society in the preparation of these financial statements.

Revenue

Grants Received, which contribute to revenue, are recognised in the Statement of Finanical Performance as soon as any obligations attaching to those grants have been met.

Any Grants not spent are carried forward to the following year and shown in the Statement of Financial Position.

All other Income received, is returned on an accrual basis.

Bank Accounts and Cash

Bank Account and Cash in the Statement of Cashflow compromise cash balances bank balances including term deposits.

Goods and Services Tax

All amounts are shown exclusive of Goods and Services Tax (GST), except for accounts receivable and accounts payable which are stated as GST inclusive.

Taxation

The Trust has Charitable status and therefore no tax is payable.

Accounts Receivable

Accounts owing to the Trust (Receivables) are stated at their estimated relisable value.

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

STATEMENT OF ACCOUNTING POLICIES
FOR THE YEAR ENDED 31ST DECEMBER 2022

Fixed Assets

Fixed assets are included within the accounts at cost less accumulated depreciation as set by the Trust.

Depreciation

Fixed assets are depreciated on a 'diminishing value'- this means their cost is spread over their estimated useful life in annual instalments.

Changes in Accounting Policies

All accounting policies were applied consistently during the year.

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2022

	2022	2021

NOTES TO THE ACCOUNTS

1. Related Parties

There are no related party transactions (2021:Nil)

2. Committments & Contingencies

The Trust has no identified material contingencies but have committments concerning Grants in Advance $139,543.00 as at balance date. (2021:$104,770.00)

3. Trustees Fees

There are no Trustee Fees Paid.

4. Going Concern

Friendship House (Huntly) Community Charitable Trust has the ability and intention to continue to operate beyond the 12 month period. The entity has sufficient cashflow to pay salaries, expenses GST on or before the due date.

Analysis of Revenue

5. Donations fundraising & other similar revenue		
Grant - Trust Waikato	25000	20000
Grant - WEL Energy Trust	45500	30000
Grant - DV Bryant	5000	5500
Grant - NZ Lotteries	93300	51767
Grant - Twin Rivers Community	-	2602
Grant - COGS	4000	9600
Grant - Tindall	-	5000
Grant - Waikato District Council Creative Communities	27494	3520
Grant - Creative Waikato	-	2859
Grant - Huntly Community Board	1500	3500
Grant - Public Trust	-	3000
Donations	26383	30595
Total	228177	167943
6. Revenue from providing goods or services		
Rent - Plunket	9280	9280
Rent - Room Hire	1445	1630
Sundry Income	2769	-
Total	13494	10910
7. Interest Dividends and other investment revenue		
Interest Received	310	90
Total	310	90

Analysis of Expenses

8. Volunteer & Employee related expenses		
Volunteer Appreciation	3778	250
ACC Levies	726	540
Wages	154257	134654
Total	158761	135444

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2022

	2022	2021
9. Costs related to providing goods or services		
Accounting	880	838
Advertising	500	728
Bank Charges	10	10
Computer Expenses	577	29
Cleaning	1140	675
Community Development Sessions	29559	17333
Community Pantry	-	4250
Insurance	398	341
Light, Heat & Power	667	501
Office Expenses	2484	1519
Printing, Post & Stationery	76	281
Rent	10957	10957
Repairs & Maintenance	2031	1570
Staff Hospitality Allowance	1876	843
Staff Training & Welfare	4323	572
Subscriptions	606	1193
Telephone & Tolls	3624	3449
Travel - National	421	47
Total	60129	45136
10. Other Expenses		
Depreciation	1246	1086
Total	1246	1086
Analysis of Assets		
11. Bank Accounts & Cash		
BNZ - 01	2576	3216
BNZ - 00	156027	101185
BNZ - Playgroup	437	620
BNZ - Creating Kai	3623	4210
BNZ - Groceries	1054	726
BNZ - Term Deposit	16441	16262
Total	180158	126219
12. Debtors & Accrued Revenue		
Accounts Receivable	-	46
Total	-	46
Analysis of Current Liabilities		
13. Accounts Payable & Accrued Expenses		
Accounts Payable	1058	2845
Income in Advance	-	6300
Grants Received in Advance	139543	98470
GST Payable	2156	1893
Funds Held for War Memorial Hall Committee	100	100
Total	142857	109608

SDA
REVIEW
ASSIGNMENT
CHARTERED ACCOUNTANTS

FRIENDSHIP HOUSE (HUNTLY) COMMUNITY CHARITABLE TRUST

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2022

	2022	2021
NOTES TO THE ACCOUNTS		
14. Property Plant & Equipment		
Furniture & Fittings		
Furniture & Fittings	8375	9461
Depreciation	(1246)	(1086)
Purchases	2447	-
Total	9576	8375

15. Significant Assets Donated

There have been no significant assets donated.

16. Significant Donated Assets - Not recorded

There are no significant assets not recorded.

17. Accumulated Funds		
Balance at Beginning of Year	25032	27755
Surplus / Deficit	21845	(2723)
Total	46877	25032

SDA REVIEW ASSIGNMENT CHARTERED ACCOUNTANTS

SDA Stuart Duff & Associates Limited
Chartered Accountants

70 Nielsen Gardens, Rototuna,
Hamilton 3210

Ph. 027 247 2646
E. stuartduff.sda@gmail.com

INDEPENDENT ASSURANCE PRACTITIONER'S REVIEW REPORT

To the Trustees of Friendship House (Huntly) Community Charitable Trust

We have reviewed the accompanying performance report of Friendship House (Huntly) Community Charitable Trust which comprises the entity information, the statement of service performance, the statement of financial performance and statement of cash flows for the year ended 31 December 2022, the statement of financial position as at 31 December 2022, and the statement of accounting policies and other explanatory information.

Trustees Responsibility for the Performance Report

The Trustees are responsible on behalf of the entity for:
a) Identifying outcomes and outputs, and quantifying the outputs to the extent practicable, that are relevant, reliable, comparable and understandable, to report in the statement of service performance;
b) the preparation and fair presentation of the performance report which comprises:
- the entity information;
- the statement of service performance; and
- the statement of financial performance, statement of financial position, statement of cash flows, statement of accounting policies and notes to the performance report in accordance with Trustees, and
c) for such internal control as the Trustees determine is necessary to enable the preparation of the performance report that is free from material misstatement, whether due to fraud or error.

Assurance Practitioner's Responsibility

Our responsibility is to express a conclusion on the performance report. We conducted our review of the statement of financial performance, statement of financial position, statement of cash flows, statement of accounting policies and notes to the performance report in accordance with International Standard on Review Engagements (New Zealand) (ISRE (NZ)) 2400 (Revised), Review of Historical Financial Statements Performed by an Assurance Practitioner who is not the Auditor of the Entity, and the review of the entity information and statement of service performance in accordance with the International Standard on Assurance Engagements (New Zealand) ISAE (NZ) 3000 (Revised). Those standards require us to conclude whether anything has come to our attention that causes us to believe that the performance report, taken as a whole, is not prepared in all material respects in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit). Those standards also require that we comply with ethical requirements.

A review of the performance report in accordance with ISRE (NZ) 2400(Revised) and ISAE (NZ) 3000 (Revised) is a limited assurance engagement. We will perform procedures, primarily consisting of making enquiries of management and others within the entity, as appropriate, and applying analytical procedures, and evaluate the evidence obtained.

The procedures selected depend on our judgement, including the areas identified where a material misstatement is likely to arise and includes performing procedures to obtain evidence and evaluating whether the reported outcomes and outputs, and quantification of the outputs to the extent practicable, are relevant, reliable, comparable and understandable.

The procedures performed in a review are substantially less than those performed in an audit conducted in accordance with International Standards on Auditing (New Zealand) and ISAE (NZ) 3000 (Revised). Accordingly, we do not express an audit opinion on the performance report.

Other than in our capacity as assurance practitioner we have no relationship with, or interests in, Friendship House (Huntly) Community Charitable Trust.

Conclusion

Based on our review, nothing has come to our attention that causes us to believe that:
a) the reported outcomes and outputs, and quantification of the outputs to the extent practicable, are not suitable; or that
b) the performance report does not fairly, in all material aspects:
- the financial position of Friendship House (Huntly) Community Charitable Trust as at 31 December 2022, and of its financial performance and cash flows for the year then ended; and
- the entity information and its service performance for the year then ended in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit).

Other Matter – Previous Auditor

The Trust 2021 financial statements were audited by another auditor who issued their audit opinion on 22 June 2022.

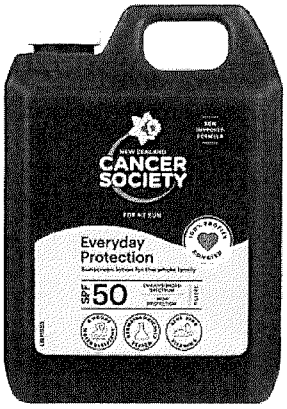
Stuart Duff & Associates

Stuart Duff & Associates Limited
16 August 2023

HAMILTON

27

Compare



Select your preferred purchase method

In-Store | Click & Collect | Delivery

Te Rapa

In stock

Aisle 35, Bay 2

View map

Choose another store

657

Features | Details | Returns | Shop Online | Ratings & Reviews

Features

Developed for the NZ sun

Dermatologically approved, Dry touch and paraben free

Proceeds from the sales of this item help support the valuable work of the Cancer Society of New Zealand - Thanks!

UVA/UVB broad spectrum protection

Contains aloe vera and vitamin E

Our UVA/UVB Broad Spectrum SPF50 Sunscreen is suitable for the whole family. The dry touch formulation is paraben free and enriched with aloe vera and vitamin E. Water-resistant for up to four hours. Proceeds help the Cancer Society of NZ support New Zealanders battling cancer.

Details

Dimensions

Product | Package

Width	Height	Depth
110mm	185mm	75mm

Specifications

Colour

$49

Add to Cart

GREAT PRICE

(/shop/productgroup/80842)

5.0 HEALTH STAR RATING

658

Countdown Water Still Spring

600ml bottles 24pack $0.08 / 100mL

$11.00

Country of origin

Product of New Zealand

Ingredients

Nutritional information

Details of submitter No: 28 - Rodger Gallagher

Submitter:	Rodger Gallagher
Submitter Address:	5 Stewart St, Ragan , New Zealand
Organisation:	Raglan Community Arts Council Inc.

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Rodger

Last name: * Gallagher

Organisation:
Raglan Community Arts Council Inc.

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- (●) Yes
- ( ) I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Additional requirements speaking to your application:

Street Address of Venue:
(Events must take place within the Waikato District.)
5 Stewart Street RAGLAN

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Name on bank account:
Raglan Community Arts Council Inc.

GST Number:
55 079 161

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā
Maori
Pacific Peoples
Other

Details:

How did you hear about the Creative Communities Scheme?

Council website

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

2023 will be the 13th year the Raglan Film Festival has run successfully. The festival has grown steadily, both in number of entries and in film audience participation.

Our festival is an integrated programme of supporting events and activities leading up to a final red carpet awards ceremony.

The festival encourages local Whāingaroa community members of all ages to express their stories by making a film which is submitted as an entry to the film festival. These films submitted are screened over a period of 2-3 weeks to the community which provides an opportunity for film makers to showcase their films towhānau and friends. The final awards ceremony takes place as a formal (Raglan style) event to celebrate the films and the film makers who have participated in the film festival.

Raglan Community Arts Council Inc. (RCAC) consulted with the community to develop a strategic plan for 2023-2027 which identified the following as a priority:

- To continue to stage a Raglan Arts Film Festival
- Key Priority: focus on children and youth | Enhance links with schools and students
- Provide opportunities for youth connections, mentoring and inclusion to increase their self-esteem, confidence, provide inspiration and open doors to new opportunities and career pathways

Our film festival is an event which will link all these priorities together not only for youth but for all age groups in our community and wider district.

The film festival is firmly established and celebrated as an annual event within the community, however, additional components supporting the film festival requires funding to build and strengthen film festival capacity for the following additional activities:

- Develop a program of four film/video craft-based workshops aimed at filmmakers of all levels and to bring in practioners to filmmakers in this region to develop their skills. These workshops will give participants the opportunity to learn from experienced industry experts they would not otherwise have access to
- Support the activities of a new role in the team as a School Connector focused solely on developing relationships with the four local district wide schools to provide support to teachers and students for the film festival to be incorporated into the NCEA crediting system as an alternative learning programme.
- Provide specific training and additional mentoring support to youth to assist in the technical delivery of an event including set up, execution and breakdown of events as well as technical tasks related to sound, lighting, projection and video setup and troubleshooting under the guidance of experienced film festival team members
- Ensure that access to software, technical equipment e.g. microphones is available to all participating filmmakers to ensure that this is an event that is accessible for anyone to be able to participate in
- Ensure that all activities are affordable for all to participate
- Increase audience participation and strengthen marketing capabilities via social platforms (Facebook, Instagram, mailchimp) including review and analysis of existing RCAC database systems
- Design, develop, implement and maintain a new site-specific Raglan Film Festival website with relevant, key and refreshed content

Our film festival provides a platform for individuals and groups to share their work with the community whilst also acknowledging their efforts. Previous films have shared knowledge about local history, social and environmental issues.
On average each year the number of films submitted to the film festival have ranged between 18-25. We wish to increase this number and ensure that we have the capability and capacity to ensure a successful outcome is achieved and that the event can continue to operate sustainably for the future

The process / Te Whakatukuki: How will the project happen?

2023 will be the 13th year the Raglan Film Festival has run successfully. The festival has grown steadily, both in number of entries and in film audience participation.

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The people / Nga tangata: Tell us about the key people and/or groups involved.

Key people are the entrants who are local filmmakers, production crew, actors and editors who enter from children through to adults. Categories are Tamariki (12yrs and under) - Rangatahi (13 to 15yrs) - Open Amateur (over 15yrs) Open Professional (over 15yrs)

School participation including four schools Raglan Area School, Te Mata, Waitetuna and Te Uku. With the new school connector role, we also aim to extend to home school groups.

We also wish to connect with other community focused key groups e.g. fishing, surfing, environmental and sporting events.

The event is managed by a core team of volunteers as a sub-committee of RCAC. The 2023 volunteer team are: Karla Rix-Trott/FF Chair, Rosser Thornley/Treasurer (previous RCAC committee member), Sue Harker/Teacher Fraser High School, Consultant Ministry of Education, Ray Diprose/Sound and Lighting Technician, Betty Diprose/Councilor Raglan Area School, Dave Duffin/RAS School Board of Trustees, University of Waikato Digital Production Advisor, Marek Kaniewski who has extensive overseas film production experience, Glenda Harris who has provided support to the team for many years and Amy Hanna/Teacher Aide at Te Uku and well known community events photographer.

Jacqueline Anderson will be engaged as the contractor to co-ordinate the festival and provide support to the subcommittee volunteering team. Jacqueline has been the Manager of the Raglan Old School Arts Centre for 14 years working alongside the RCAC committee. The Old School is a successful and much-loved venue that manages a diverse range of art activities supporting arts in the community. Jacqueline has extensive experience in the delivery of key events and workshops for the RCAC and has coordinated the film festival from its inception in 2009.

Maryann Tuao will plan/facilitate the workshops with additional marketing support from the film festival coordinator. Maryann has a Graduated Bach. Media Arts, Majored in Moving Image with has experience in various production work, including organising and directing the Whaingaroa Film Society, Co-Coordinator Fanua /Whanaua Polynesian Performing Arts Festival, Administrator and Artist liaison for Sound Splash Eco-Reggae Festival. Maryann also has experience on short films, documentaries and promotional work which involved administrator, script work, camera operator and editing within these positions.

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

The Raglan Film Festival encourages all local Raglan Whāingaroa filmmakers to be part of the festival program. We say that "all you need is a phone" to make a video, so that people understand their participation is what we want, rather than high levels of technical expertise.

Our application sections are for young and emerging talent with categories for Tamariki (under 12yrs), Rangatahi (13 – 15yrs) as well as open all ages category over 15.

With the addition of the fourth category, Open Professional, entries made by professional filmmakers are not competing against youth and emerging filmmakers.

We open the film submissions early to assist teachers to incorporate filmmaking into their curriculum planning. We also provide a technical script for teachers and liaise directly with schools and department head teachers to ensure the film making process is also supported within the school environment.

We will aim to actively engage with key community groups who are also doing 'good and great' things in our community such as Xtreme Zero Waste, Raglan Karioi Project, Whaingaroa Environment Centre and other

associated community groups.

We would also wish to build capacity and resources so that we can begin engagement and inclusion to the wider Waikato community e.g. Huntly and Ngaruawahia to enable participation in the film festival.

Members of the local Raglan community attend the screenings as well as visitors from other parts of the Waikato.

Our film festival and supporting events provide a platform for audience participation supporting diversity within our community, building relationships and strengthen connections.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

Yes (Do NOT include GST in your budget)

Project name:
Raglan Film Festival 2023/24

Artform or cultural arts practice:
Multi-artform (including film)

Activity best describes your project?
Creation and presentation

Brief description of project:
Raglan Film Festival for the Raglan Whāingaroa community 2023/24 supported by additional technical workshops for all ages participating who are submitting films for the awards evening.

Start date:
01/11/2023

Finish date:
30/06/2024

Number of *active* participants:
80-100

Number of viewer/audience members:
500++

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.

Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Event Contractor	Event coordination, PR, Marketing over 9 months (Nov-June 2024)	11585
RCAC	Systems and processes contribution @ 25%	2896
Advertising	Chronicle listing/editorial, radio interviews, Raglan Signs	1017
Function & support crew	Kai volunteers 20 full day (judging panel + town hall set up/pack down crew) @ $20 pp	400
Alcohol license	Special license for RAFFA evening @ Town Hall	65
Graphic designer	Film festival Brochure design and develop	320
Sound & lighting equipment hire	Living Productions town hall sound and lighting	3670
Sound & lighting assistant	Technician mentoring program 40 hours	1080
Catering	150 guests seated @ $27 ($23.48)	3522
Ticket VIP	10 pax VIP complimentary guests @ A$45 ($39.13)	391.13
Sculptures	Awards x 20 @ $25	500
MC Koha	Master of ceremonies for the RAFFA evening	200
School Connector	20 hours (additional to existing 30 funded)	600
Youth workshops	Film/video industry expert workshops Maryann Tuao	2550
Venue hire	OSAC @ $385 + Raglan Town Hall @ $200	585
Website and database	Website content management and technical LGL database management	800
Prizes	Tamariki, Rangatahi and open categories	1000
incidentals	Toner printing costs	325
Total Costs		31506

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Ticket sales	RAFFA awards evening 110 tickets @ $45/$39.13	4304
Business advertising	Local business advertising sponsorship	5000
Bar sales	Red carpet evening refreshment sales	1000
Donations	Community support, koha	3500
Seed funding	Seed funding available 2022	2500
Raglan Lion	Community sponsorship	1000
Raglan Community Board	Grant application required in support of a local based event	3000
Whanau support	Community donation for whanau tickets @ $40 x $45/$39.13	1565
Total Income		21865
Costs less income	**This is the maximum amount you can request from CCS**	21865
ENTER amount you are requesting from Creative Communities Scheme		9641

$ Total Cost

Total cost being sought from Creative Community Scheme

9641

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
28/04/22	Creative Raglan Strategic Planning workshop	$675	Yes
28/04/22	2022 Raglan Film Festival	$1840	Yes
28/04/22	2022 T3/T4 afterschool multimedia workshop series	$2000	Yes
28/04/22	Matariki programme of events	$2000	Yes
28/04/22	Live and Local music programme	$4000	Project not yet completed
10/22	Artist Talks	$800	Yes
10/22	Clay Fest	$438	Yes
10/22	T1/T2 2023 Young Artists	$1400	In progress
04/23	Raglan Ukulele Festival	$1000	Project not completed
04/23	Raglan Arts Weekend	$3917.38	Project not completed
04/23	T3T4 2023 Young Artists	$1752	Project not completed
04/23	Live and Local music programme	2200	Project not yet completed
04/23	Matariki celebrations	1989	Yes

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Chris Meek Award Sculptures QUOTE 2023
OSAC Film Festival Quote Andy Fels Design Brochure
QUOTE - Chronicle - RAFFA23
quote catering sascha
Quote Film Festival 2022 Event Red Carpet Night Ray
Quote Film Festival 2024 Video Production Ray
Quote Maryann Film Workshop 2023 quote
Quote Mentoring Program Raglan Old School Ray
Quote Raglan Signs Estimate-00088
Quote ROSAC room hire
Quote 004 Raglan Film Festival August 2023
230811-Reserves-Policy August 23

File
230331-RCAC-Performance-Report-Audit-Signed 22-23 Accounts

Chris Meek Award Sculptures

Raglan

25th August 2023

Raglan Old School Arts Centre

5 Stewart St Raglan, 3225

QUOTE ONLY

2024 Raglan Film Festival Awards handmade sculptured designs at community rate

Description: 20 RAFFA trophies @ $25 each

TOTAL $500

670

DESIGN + PRINT

A. Fels Trading as Design & Print Solutions
12 Kaitoke Street, Raglan 3225
Mobile 0274 939 765
felsanthony@gmail.com

Old School Arts Centre
Stewart Street
Raglan

Quotation

INVOICE No. 0108

INVOICE DATE 10.8.23

Design and Production of Raglan Film Festival 2024 Brochure	320	00
TOTAL	320	00
TOTAL INVOICE	$320	00

Please Make Payment by Direct Credit to
BNZ Pakuranga Account Number 02 0168 0066513 000

Company Not Registered For GST - Prices Exclude GST

Raglan Ink Ltd Registered Company 1767156
P O Box 234
Raglan
PH 07 8257076

Date: 24.08.23

Client: **Raglan Community Arts Council**

We thank you for your enquiry and the opportunity to quote the following.
We trust it meets your requirements.

Quotation for: **Newspaper Advertising**

Discription BW advertising What's ON

Ad Specs

Ad Size:	15x1 (15 cm high x 1col wide)	2 inserts	3 inserts	4 inserts
Ink	black and white			
File Type	PDF file			
Quantities		**$ per insert**	**per insert**	**per insert**	**$ per insert**
Production Cost	$	76.80	$ 153.60	$ 230.40	$ 307.20
GST		11.52	23.04	34.56	46.08
Total Price	**$**	**88.32**	**$ 176.64**	**$ 264.96**	**$ 353.28**

This quote is valid until 24.10.23 and is usually based on 'print ready' material being supplied by client.
We look forward to working with you and providing you with a quality product.
This quote is submitted in good faith based on information you have supplied to us.
If the job specification changes, we will contact you before exceeding the quoted price.

Kind regards,

Raglan Ink Team

From: Sascha Phillips
Sent: Tuesday, 22 August 2023 7:18 AM
To: Karla Rix-Trott
Subject: Re: FW: Film Festival Red Carpet catering

Hi Karla

Sorry it's taken so long to respond.
I am unsure where I may be this May. Not very helpful for you. If I am in Raglan I will definitely cater for your event. In the mean time I will give you a breakdown of a cost for each meal. Whoever takes the role should be able to cater on these costs with the right menu. Keep in mind costs are cheaper when numbers are higher. If the numbers were to drop by half you may have to put the the price per head up slightly. I hope that makes sense.

For the finger food per head at $15
Includes Mini Spring Rolls
Sushi
Fish bites
Fried Dumplings
Pizza bread

For Mains per head $20 Menu to be confirmed

For Desert selection of cakes and slices $7 per head.
This would include GST.

I hope this help for funding. Keep in mind 3 courses is alot of food . So if you want to keep costs down you could easily drop one course.

I will know by if February where I should be for May.
Thanks Sascha

Telling stories thru' multi media

Living Productions

Quote No. 5560

QUOTE

Customer

Name Raglan Film Festival 2024
Address
City
Phone

Date 112/08/2023

Qty	Description	Unit Price	TOTAL
2	Alto Fold back speakers	$ 50.00	$ 100.00
2	JBL Front of house speakers	$ 60.00	$ 120.00
1	6000 Lumen Data Projector	$ 300.00	$ 300.00
1	Sennhieser Radio Mic	$ 50.00	$ 50.00
1	Sound Mixer Behringer	$ 40.00	$ 40.00
14	Led par cans	$ 30.00	$ 420.00
8	Led Battery lamps	$ 35.00	$ 280.00
1	HDMI extender	$ 20.00	$ 20.00
2	Behringer Subs	$ 60.00	$ 120.00
10	Black Drapes and stands	$ 25.00	$ 250.00
20	Electrical cables	$ 5.00	$ 100.00
10	XLR cables	$ 5.00	$ 50.00
1	3 Metre Projection screen	$ 100.00	$ 100.00
2	Laptops	$ 30.00	$ 60.00
1	Lighting Desk	$ 30.00	$ 30.00
1	Mirror Ball	$ 20.00	$ 20.00
3	Tech Crew	$ 180.00	$ 540.00
		SubTotal	$ 2,600.00
		TOTAL	$ 2,600.00

Comments

We are a registered company but are not registered for GST as yet so there is no GST content in this quote.

Contact Ray at Living Productions on info@livingproductions.co.nz Ph 021 384 729

Thanks for giving us the opportunity to quote on this project.

Telling stories thru' multi media

Living Productions

Quote No. 5559

QUOTE

Customer

Name Raglan Film Festival 2024
Address
City
Phone

Date 12/08/2023

Qty	Description	Unit Price	TOTAL
8	Format and prepare Films for screening at Festival	$ 55.00	$ 440.00
5	Record event	$ 60.00	$ 300.00
6	Produce video for future promotions	$ 55.00	$ 330.00
		SubTotal	$ 1,070.00
		TOTAL	$ 1,070.00

Comments

We are a registered company but are not registered for GST as yet so there is no GST content in this quote.

Contact Ray at Living Productions on info@livingproductions.co.nz Ph 021 384 729

Thanks for giving us the opportunity to quote on this project.

Maryann Tuao
maryann.tuao@gmail.com
M0b 021 251 4676

TO: Raglan Film Festival,
Raglan Old School Art Centre

QUOTE: 202309

DATE: 24/08/2023

EVENT: Oct 2023 - March 2023

DESCRIPTION:

Raglan Youth Film/Video Workshops Oct 2023 - March 2024

A series of four film/video craft-based workshops aimed at filmmakers of all levels – from beginners to those with experience. The workshops will be held at Raglan old School Art Centre, Raglan bringing practitioners to filmmakers in this region to develop their skills. The workshops will give participants the opportunity to learn from experienced practitioners they might not otherwise have access to and time to spend with other filmmakers.

Workshop Series:

1 From Script to Screen
2 Directing Actors Workshop
3 Camera, Lights, Action!
4 Post Production

Guest Speakers fees 4 workshops	$1,000.00
Administration & Facilitator $/hr (40hrs)	$1,200.00
Video Stock	$250.00
Catering	$100.00
TOTAL	**$2,550.00**

Telling stories thru' multi media

Living Productions

Quote No. 5561

QUOTE

Customer

Name Raglan Old School Art Centre
Address
City
Phone

Date 12/08/2023

Qty	Description	Unit Price	TOTAL
40	Sound, Lighting and video Production Mentoring Program. School Age. 40 Hours total	$ 27.00	$ 1,080.00
		SubTotal	$ 1,080.00
		TOTAL	$ 1,080.00

Comments

We are a registered company but are not registered for GST as yet so there is no GST content in this quote.

Contact Ray at Living Productions on info@livingproductions.co.nz Ph 021 384 729

Thanks for giving us the opportunity to quote on this project.

Raglan Sign Company Ltd

4 Helen Place, Raglan 3225
p. 07 825 8609 m. 0274 374 467

GST Number: 94-161-557

Estimate

To Raglan Community Arts Council
Raglan Community Arts Council Event; Raglan Film Festival 2023/24 Raglan,

Estimate Number 00088
Estimate Date 21/08/2023

Item	Description	Unit Price	Quantity	Subtotal
Film Festival: Banner	Remove old signwriting and glue residue, set up file, supply and apply new signwriting to banner (double sided)	NZ$130.00	1	NZ$130.00
Film Festival: Water Tower Sign	Supply and apply digitally printed graphics to corflute and install on site (and remove when festival has finished)	NZ$250.00	1	NZ$250.00
Corflute Signage	Supply 1200mm x 900mm x 5mm Corflute Signs advertising event.	NZ$110.00	3	NZ$330.00
		Item Total		NZ$710.00
		GST (15%)		NZ$106.50
		Total		**NZ$816.50**

Thank you for choosing to use Raglan Sign Company.
We appreciate your business and support of local trade.

Payment can be made by direct credit to:
03-1563-0057195-000

Please include the invoice number in the reference field.
Thank you.

QUOTE

Jacqueline Anderson

Date
28 Aug 2023

Expiry
24 May 2024

Quote Number
QU-0044

Reference
Jacqueline

GST Number
55-079-161

Raglan Community Arts Council Inc.
5 Stewart Street
Raglan 3225
Waikato
NEW ZEALAND

Raglan Film Festival 2024

Room hire for RAFFA screenings and opening night 16th May - 24th May

Description	Quantity	Unit Price	Amount NZD
Room hire venue Eva's room x 7 @ community rate	7.00	30.00	210.00
Projector hire x7	7.00	25.00	175.00
		INCLUDES GST 15%	50.22
		TOTAL NZD	**385.00**

680

Jacqueline Anderson, 43 Norrie Ave, Raglan 3225
Via email jacquelineanderson00@gmail.com
24 August 2023 Quote Number 004
GST Number: Not GST registered

Quote for: Raglan Community Arts Council Inc. Event Coordination Services
Raglan Film Festival, Awards ceremony and associated workshop events

Planning: project plan + work structure breakdown	15
Additional secondary grants, supporting documents + presentation	16
Sponsorship	
Develop sponsorship package with FF team	0
Coordinate/maintain sponsor relationship program with sub committee volunteer reduced hours	5
Budget planning vs actual with volunteer support + invoice prep e.g. grant providers/sponsors	5
Request for logos high res for marketing purposes	5
Coordinate Sponsor attendance and comp tickets	5
RAFFA entries and nominations	
Ongoing website FAQ development for registrations	5
Pre-order RAFFA awards with artist	2
Maintain LGL registrations complete data and follow up with FF entries as needed based on 30 entries @ 1 hour	30
Venue preparation	
Source venue, secure booking and dates ROSAC + Town Hall	0
Venue logistics i.e. tables, chairs, cutlery (volunteer sub committee)	0
Special alcohol licence application	1
Book catering/confirm menu (volunteer sub committee)	0
Confirm MC arrangements	2
FF brochure	
Liase with graphic designer to include all film festival elements	5
Develop synopsis (volunteer sub committee)	0
Proofing with volunteer team/edits V1-V10	5
Schedule bookings for RAFFA screenings into OSAC calendar	1
Organise opening night with volunteer team	5
Print and distribution to all zones + FF team + schools	5
Event marketing	
PR#1 call for RAFFAS make a movie: Poster/Mailchimp/Chronicle editorial/Schools/OSAC newsletter	8
PR#2 RAFFA + film festival tickets on sale, brochure available: Poster/Mailchimp/Chronicle editorial/Schools/OSAC newsletter	8
Ongoing social media FB/Instagram posts @ 2 per week average x 20 weeks @ 1 hour per post	20
Corflute water tower sign design/implement	5
Town banner design/implement	5
Creative Market stall promo (volunteer sub committee)	0
Radio interviews ongoing say 6 @ 1 hour each including preparation	6
RAFFA Ticket sales	
RAFFA ticket sales RAFFA OSAC screenings via OSAC website online bookings - content delivery to Web Manager	5
RAFFA tickets sales RED Carpet Awards evening Town Hall set up website sales/manage sales for sponsors/comp/volunteers @ 150 pax	50

Update FF website ongoing provide content and images	10
RAFFA ticket sale final reconciliation & payments, report prepared for door entry	5
Matrix Judging RAFFA Awards + Prizes	
Coordinate dates RAFFA screening for volunteer sub committee + confirm venue	2
Ensure all RAFFA links are sent to technical team	10
Prepare RAFFA judging matrix (volunteer sub committee)	0
Analysis of RAFFA judging matrix (volunteer sub committee)	0
Facilitate allocaton of prize money and awards with volunteer sub committee	5
Certificates designed/printed/laminated @ say 10	5
Confirm awards, retrieve Grand Phoenix Palm award to office, organise engraving jeweller	2
Prepare MC notes	10
RAFFA Awards	
Set up/event/pack down with support of volunteer sub committee reduced hours	12
Project Management general	
Coordinate meeting with volunteer sub committee preparation agenda/minutes/action list 12 meetings @ 3	36
Final Budget reconciliation project end	5
Develop & implement program of mentoring support and industry expert workshops (support + marketing only)	5
Grant reporting + sponsorship acknowledgment (could vary depend on individual reporting requirements	5
TOTAL hours	331
Event management @ $35 Total fee	**$11,585.00**

Reserves Policy:

Most money held is tagged. It is either held for a specific purpose (Creative Communities Scheme, Norah Howell Trust, COGS, Trust Waikato and WEL Energy Trust) or held on an umbrella basis for groups such as Clay Shed, Art to Wear, or the Youth Arts Fund.

We are holding donations and grants for installing a lift in the Creative Space building. The COGS and Trust Waikato wages/ operating costs will be used in the coming months. Some money is held for operational purposes/ current liabilities such as annual leave provision, income/expenditure fluctuations and for PAYE/ GST.

11th August 2023

Raglan Community Arts Council Inc.

Performance Report

For the year ended
31 March 2023

Contents

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Financial Information:	
Statement of Financial Performance	5
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Statement of Accounting Policies	8
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Raglan Community Arts Council Inc.

Entity Information

"Who are we?", "Why do we exist?"

For the year ended
31 March 2023

Legal Name of Entity:*	Raglan Community Arts Council Incorporated
Other Name of Entity (if any):	Raglan Old School Arts Centre
Type of Entity and Legal Basis (if any):*	Incorporated Society 50084389 I Community Arts Council operating under the Arts Council of NZ Act
Registration Number:	CC24379

Entity's Purpose or Mission:

Our aim is to nurture and encourage development of the arts in Whaingaroa. Operating the Raglan Old School Arts Centre, Providing a financial umbrella for arts projects, Fund rasing for operations & projects, Supporting & prompting arts activities & events, Encouraging & promoting resident artists.

Entity Structure: *

RCAC has a management committee with a Chairperson, Deputy Chairperson, Secretary and Treasurer. The committee meets monthly. All payments are approved by two members of the committee who have been authorised by a committee meeting.

Haines and Associates

Raglan Community Arts Council Inc.

Entity Information

"Who are we?", "Why do we exist?"

For the year ended
31 March 2023

Main Sources of the Entity's Cash and Resources:*

Main funding sources are self funding, grants and donations from community funders, government agencies, individuals and businesses.

Main Methods Used by the Entity to Raise Funds:*

RCAC holds a monthly creative market to raise funds. It also raises funds from facility and equipment hire.

Entity's Reliance on Volunteers and Donated Goods or Services: *

Volunteers run most activities including movie screenings, event coordination and management.

Haines and Associates

Raglan Community Arts Council Inc.

Entity Information

"Who are we?", "Why do we exist?"

For the year ended
31 March 2023

Additional Information:*

Contact details

Physical Address:	5 Stewart St, Raglan 3225
Postal Address:	5 Stewart St, Raglan 3225
Phone/Fax:	07 825 0023
Email:	info@raglanartscentre.co.nz
Website:	htttps://raglanschoolartscentre.co.nz
	https://www.facebook.com/raglanoldschoolartscentre/

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Service Performance

"What did we do?", When did we do it?"

For the year ended
31 March 2023

Description of the Entity's Outcomes*:
RCAC aims to achieve a high level of community involvement and participation in the wider arts and culture at the Old School Arts Centre.

Description and Quantification (to the extent practicable) of the Entity's Outputs: *	Actual* This Year	Budget This Year	Actual* Last Year
6 exhibitions - number of weeks running	15		20
Monthly Movies 78 movie sessions - people attending	925		770
Film Festival 4 Sessions - people attending Red Carpet Awards evening - people attending	80 120		80 120
Raglan Art to Wear - Biennial event Active participants Audience	Not held in 2022		38 300
30 concerts, music or drama events, book launches - people attending	1100		700
Raglan Arts Weekend. - Studios open Raglan Arts Weekend - Preview exhibition - people attending Brochures printed	42 1057 5000		0 0 5000
Raglan Creative Market - held monthly, bi-monthly in summer months, some Markets affected by bad weather and highway closure. Stallholder days People attending over the year	450 4,200		300 3,500
Young Artist workshops 2 sessions per term - people attending	60		60
Business Incubator - new businesses	2		2

Additional Output Measures:
What's On newsletter published each month with 250 print and 1753 electronic copies.

Additional Information:
Clayshed members' nights and ClayShedPlus sessions are held throughout the year along with other groups such as, children's art based holiday programmes, Raglan Art Group, Karioi Quilts and Crafts, and Ragtimers Ukulele Group. The Arts Centre is used by a large number of community groups throughout the year, including parenting sessions, wellness sessions and Te Reo lessons.

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Financial Performance

"How was it funded?" and "What did it cost?"

For the year ended

31 March 2023

	Note	Actual* This Year $	Budget This Year $	Actual* Last Year $
Revenue				
Rents received and income from equipment hire		38844		29384
Classes, participation fees, stallholders fees, ticket sales		47276		56588
Subscriptions		6558		4272
Items sold on behalf of Artists		37540		27655
Interest		1228		205
Sponsorship and advertising		3548		12174
Grants, donations and subsidies		87781		158028
Other revenue		70141		50917
Total Revenue*		**292,916**	**-**	**339,223**
Expenses				
Workshops and Events		63445		70325
Employee and volunteer related costs		109615		105982
Overheads and consumables		32885		30416
Payments to Artists for items sold		37540		27655
Repairs and maintenance		23815		22368
Other expenses		25282		30949
Depreciation expense		4275		3957
Total Expenses*		**296,857**	**-**	**291,652**
Surplus/(Deficit) for the Year*		**(3,941)**	**-**	**47,571**

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Financial Position

"What the entity owns?" and "What the entity owes?"

As at
31 March 2023

	Note	Actual* This Year $	Budget This Year $	Actual* Last Year $
Assets				
Current Assets				
Bank accounts and cash*		108,619		111,710
GST Accrued		-		-
Accounts receivable		219		1,843
Prepayments		285		306
Total Current Assets		**109,123**	-	**113,859**
Non-Current Assets				
Property, plant and equipment*		728,836		717,839
Total Non-Current Assets		**728,836**	-	**717,839**
Total Assets*		**837,959**	-	**831,698**
Liabilities				
Current Liabilities				
Refundable key deposits		38		38
Creditors and accrued expenses*		2,909		536
GST owing		962		2,388
Unused donations and grants with conditions*		47,020		37,941
Kitchen reversion bond		-		500
Prior Period Adjustment		76		-
Total Current Liabilities		**51,005**	-	**41,403**
Non-Current Liabilities				
Loans*				
Other non-current liabilities		600		-
Total Non-Current liabilities		**600**	-	**-**
Total Liabilities*		**51,605**	-	**41,403**
Total Assets less Total Liabilities (Net Assets)*		**786,354**	-	**790,295**
Accumulated Funds				
Capital contributed by owners or members*		213,271		213,271
Accumulated surpluses or (deficits)*		573,083		577,024
Reserves*		-		-
Total Accumulated Funds*		**786,354**	-	**790,295**

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Cash Flows

"How the entity has received and used cash"

For the year ended
31 March 2023

	Actual* This Year $	Budget This Year $	Actual* Last Year $
Cash Flows from Operating Activities*			
Cash was received from:			
Donations, fundraising and other similar receipts*	96,860		161,658
Fees, subscriptions and other receipts from members*	6,558		4,272
Receipts from providing goods or services*	212,278		204,851
Interest, dividends and other investment receipts*	1,228		205
Net GST	(10,291)		(8,573)
Cash was applied to:			
Payments to suppliers and employees*	303,037		307,253
Donations or grants paid*	690		175
Payments to acquire property plant and equipment	15,272		29,562
Net Prepayments and overpayments	(231)		781
Net Cash Flows from Operating Activities*	(12,135)	-	**24,642**
Cash flows from Investing and Financing Activities*			
Cash was received from:			
Income in advance, net donations, grants from other years, AR, AP	9,044		4,688
Receipts from the sale of property, plant and equipment*			
Receipts from the sale of investments*			
Proceeds from loans borrowed from other parties*			
Capital contributed from owners or members*			
Cash was applied to:			
Payments to acquire property, plant and equipment*			
Payments to purchase investments*	-		-
Repayments of loans borrowed from other parties*			
Capital repaid to owners or members*			
Net Cash Flows from Investing and Financing Activities*	**9,044**	-	**4,688**
Net Increase / (Decrease) in Cash*	(3,091)	-	**29,330**
Opening Cash*	111,710		82,380
Closing Cash*	108,619	-	111,710
This is represented by:			
Bank Accounts and Cash*	108,619	-	111,710

Haines and Associates

Raglan Community Arts Council Inc.

Statement of Accounting Policies

"How did we do our accounting?"

For the year ended
31 March 2023

Basis of Preparation *

Raglan Community Arts Council has elected to apply PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting - Accrual (Not-For-Profit) on the basis that it does not have public accountability and has total annual expenses of equal to or less than $2,000,000. All transactions in the Performance Report are reported using the accrual basis of accounting. The Performance Report is prepared under the assumption that the entity will continue to operate in the foreseeable future.

Goods and Services Tax (GST) *

All amounts are recorded exclusive of GST, except for Debtors and Creditors which are stated inclusive of GST.

Income Tax

Raglan Community Arts Council is wholly exempt from New Zealand income tax having fully complied with all statutory conditions for these exemptions.

Bank Accounts and Cash

Bank accounts and cash in the Statement of Cash Flows comprise cash balances and bank balances (including short term deposits) with original maturities of 90 days or less.

[Name of Specific Accounting Policy] *

RCAC Financial Procedures were reviewed on 14th November 2017. Petty Cash amounts were increased.

Changes in Accounting Policies *

There have been no changes in accounting policies during the financial year.

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 1 : Analysis of Revenue

Revenue Item	Analysis	This Year $	Last Year $
Rents received and income from equipment hire	Old School	28196	17,266
	St Lazarus Kitchen	9796	11,234
	Movie equipment hire	852	884
	Total	38,844	29,384

Revenue Item	Analysis	This Year $	Last Year $
Classes and course fees, participation fees, ticket sales and entry fees, Market stallholders fees	Classes and course fees	19361	24,333
	Participation fees	836	7,511
	Ticket sales and entry fees	13619	15,377
	Market Stallholders fees	13460	9,367
	Total	47,276	56,588

Revenue Item	Analysis	This Year $	Last Year $
Fees, subscriptions and other revenue from members	Subscriptions received	6,558	4,272
	Total	6,558	4,272

Revenue Item	Analysis	This Year $	Last Year $
Items sold on behalf of customers	RCAC events	30433	23,815
	Non RCAC events	7107	3,840
	Total	37,540	27,655

Revenue Item	Analysis	This Year $	Last Year $
Interest, dividends and other investment revenue	Interest	1228	205
	Total	1,228	205

Revenue Item	Analysis	This Year $	Last Year $
Sponsorship and Advertising		3548	12,174
	Total	3,548	12,174

Revenue Item	Analysis	This Year $	Last Year $
Grants, donations and subsidies	See Note 1a	87781	158,028
	Total	87,781	158,028

Revenue Item	Analysis	This Year $	Last Year $
Other revenue	Sundry income	36435	20,039
	Koha and donations received	14356	21,063
	Refreshment sales	9560	5,194
	Commission on Artists' sales	8682	3,938
	Handling fee on Agents' sales	1,108	683
	Total	70,141	50,917

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 1a : Detailed Analysis of Revenue for Grants, Donations and Subsidies

Revenue Item	Analysis	This Year $	Last Year $
Grants, Donations and Subsidies - Details of Note 1	Unspent grants forward from last year	37941	27664
	Bluesky Community Trust	0	1987
	Creative Communities NZ - Waikato	2638	8620
	Waikato District Council - Discretionary Fund	10515	0
	Chartwell Charitable Trust	0	4200
	Raglan Town Hall Committee	3867	3894
	COGS	6000	12000
	Trust Waikato - Operating Grant	20000	15000
	Trust Waikato - Lift Grant	10000	0
	Southern Trust	0	14000
	Raglan Lions Club	1000	0
	Raglan Food Cooperative Community Fund	1000	0
	WEL Energy Trust	10000	8000
	Ministry of Social Development - Wages subsidy	1559	36432
	IRD - Covid Resurgence Grant	4870	35478
	Lion Foundation	15080	0
	Matariki ki Waikato	500	0
	Raglan Community Board	1500	4000
	Donations from Individuals for Lift Project	5031	10900
	Impact Media	0	657
	Mazda Foundation	0	3000
	Norah Howell Trust	1800	1000
	Te Uku Power Up Community Fund	1500	2,490
	Less Unspent grants forward to next year	-47020	-37,941
	Total	87,781	151,381

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 2 : Analysis of Expenses

Expense Item	Analysis	This Year $	Last Year $
Workshop and events	Workshops and Events	63,445	70,325
	Total	63,445	70,325

Expense Item	Analysis	This Year $	Last Year $
Employee and volunteer related costs	Wages and salaries	106615	99,792
	Kiwi Saver - employer contribution	2763	2,185
	ACC Premiums	0	318
	Social events, gifts	215	1,851
	Staff training and expenses	22	1,836
	Total	109,615	105,982

Expense Item	Analysis	This Year $	Last Year $
Overheads and consumables	Venue hire	9650	7,778
	Light, Power and Heating	5734	4,864
	Rent and rates	2064	1,542
	Telephone and internet	4403	1,703
	Printing and stationery	3429	5,590
	Freight and postage	172	1,025
	Bank fees	294	635
	Charities Services fee, Legal and Licence expenses	803	2121
	Accounting and audit fees	250	250
	Insurance	6086	4,908
	Total	32,885	30,416

Expense Item	Analysis	This Year $	Last Year $
Payment to Artists for items sold	Customers reimbursed for items sold RCAC events	30433	23,815
	Customers reimbursed for items sold Non RCAC events	7107	3,840
	Total	37,540	27,655

Expense Item	Analysis	This Year $	Last Year $
Repairs and maintenance	Equipment Repairs and Maintenance	4318	2,314
	Buildings Repairs and Maintenance	5424	7,779
	Grounds Repairs and Maintenance	1706	799
	Cleaning Buildings - Labour and Supplies	9933	6,565
	Equipment replacements	2434	4,911
	Total	23,815	22,368

Expense Item	Analysis	This Year $	Last Year $
Other expenses	Advertising and Marketing	9277	12,537
	Refreshment purchases	4639	1,791
	Xero Cloud Accounting Services	1588	1,998
	General expenses	619	939
	Koha/Donations paid	690	175
	Subscriptions paid	34	74
	Kitchen expenses	5033	4,691
	Equipment lease and hire	1228	1,391
	Event Prizes - Film Festival and Art2Wear (biennial)	2174	7,353
			-
	Total	25,282	30,949

Expense Item	Analysis	This Year $	Last Year $
Depreciation expenses	Depreciation expense	4275	3,957
	Total	4,275	3,957

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 3 : Analysis of Assets and Liabilities

Asset Item	Analysis	This Year $	Last Year $
Bank accounts and cash	Business Performer account	63331	77,551
	Business On Call account	24042	23,506
	Notice Saver account	20646	10,053
	Petty Cash/Cash float	600	620
	Accounts receivable	219	1,843
	Total	108,838	113,573

Asset Item	Analysis	This Year $	Last Year $
Debtors and prepayments		286	306
	Total	286	306

Asset Item	Analysis	This Year $	Last Year $
Inventory			
	Total	-	-

Asset Item	Analysis	This Year $	Last Year $
Other current assets			
	Total	-	-

Asset Item	Analysis	This Year $	Last Year $
Investments			
		-	-
	Total	-	-

Asset Item	Analysis	This Year $	Last Year $
Other non-current assets	Term Deposit		
	Total	-	-

Liability Item	Analysis	This Year $	Last Year $
Creditors and accrued expenses	Refundable key deposits	38	38
	Income received in advance	0	-
	Kitchen Reversion bond		500
	Accounts payable	2909	536
	GST	963	2,388
	Total	3,910	3,462

Liability Item	Analysis	This Year $	Last Year $
Employee costs payable			
	Total	-	-

Liability Item	Analysis	This Year $	Last Year $
Unspent donations and grants with		47020	37,941
	Total	47,020	37,941

Liability Item	Analysis	This Year $	Last Year $
Other current liabilities			
	Total	-	-

Liability Item	Analysis	This Year $	Last Year $
Loans			
	Total	-	-

Liability Item	Analysis	This Year $	Last Year $
Other non-current liabilities		600	-
	Total	600	-

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 4 : Property, Plant and Equipment

This Year Asset Class*	Opening Carrying Amount*	Purchases	Sales/Disposals	Current Year Depreciation and Impairment*	Closing Carrying Amount*
Land*	-			-	-
Buildings*	692,524	778			693,302
Motor Vehicles*	-				-
Furniture and fixtures*	148	1,958		285	1,821
Kitchen Equipment	2,809			578	2,231
Office Equipment	488	3,396		511	3,373
Arts Equipment	21,870	9,766	626	2,901	28,109
Heritage assets	-				-
Total	717,839	15,898	626	4,275	728,836

PPE7 - PPE8 Current Valuation*	Source and Date of Valuation*

Last Year Asset Class*	Opening Carrying Amount*	Purchases	Sales/Disposals	Current Year Depreciation and Impairment*	Closing Carrying Amount*
Land*				-	-
Buildings*	668,142	24,382			692,524
Motor Vehicles*	-				-
Furniture and fixtures*	255			107	148
Kitchen Equipment	3,387			578	2,809
Computers (including software)*	1,118			630	488
Arts Equipment	19,333	5,180		2,643	21,870
Heritage assets	-				-
Total	692,235	29,562	-	3,958	717,839

Significant Donated Assets Recorded - Source and Date of Valuation*	

Significant Donated Assets - Not Recorded*

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 5: Accumulated Funds

This Year Description*	Capital Contributed by Owners or Members*	Accumulated Surpluses or Deficits*	Reserves*	Total*
Opening Balance	213,271	577,024	-	790,295
Capital contributed by owners or members*				-
Capital returned to owners or members*				-
Surplus/(Deficit)*		(3,941)		(3,941)
Distributions paid to owners or members*		-		-
Transfer to Reserves*				
Transfer from Reserves*				
Closing Balance	**213,271**	**573,083**	**-**	**786,354**

Last Year Description*	Capital Contributed by Owners or Members*	Accumulated Surpluses or Deficits*	Reserves*	Total*
Opening Balance	213,271	529,453		742,724
Capital contributed by owners or members*				-
Capital returned to owners or members*				-
Surplus/(Deficit)*		47,571		47,571
Distributions paid to owners or members*		-		-
Transfer to Reserves*				
Transfer from Reserves*				
Closing Balance	**213,271**	**577,024**	**-**	**790,295**

Breakdown of Reserves Name*	Nature and Purpose*	Actual* This Year $	Actual* Last Year $
	Total	-	-

Haines and Associates

Raglan Community Arts Council Inc.

Notes to the Performance Report

For the year ended
31 March 2023

Note 6 : Commitments and Contingencies

Commitments

There are no commitments as at balance date (Last Year - nil)

Contingent Liabilities and Guarantees

There are no contingent liabilities or guarantees as at balance date (Last Year - nil)

Notes 7-7

Haines and Associates

AUDITORS REPORT

TO THE MEMBERS OF RAGLAN COMMUNITY ARTS COUNCIL INC FOR THE YEAR ENDED 31 March 2023

I have audited the attached financial statements for Raglan Community Arts Council Inc. The financial statements provide information about the past financial performance of the Council and its financial position as at 31 March 2023. This information is stated in accordance with the accounting policies set out with these statements.

Council Responsibilities

Raglan Community Arts Council Inc is responsible for the preparation of financial statements which fairly reflects its position as at 31 March 2023 and of the results of its activities for the year ended on that date.

Auditor's responsibilities

It is my responsibility to express an independent opinion for the financial statements presented by the Council and report my opinion.

Basis of Opinion

An audit includes examining, on a test basis, evidence relevant to the amounts and disclosures in the financial statements. It also includes assessing:

- The significant estimates and judgement made by the Council in the preparation of the financial statements; and
- Whether the accounting policies are appropriate to the circumstances, consistently applied and adequately disclosed.

I conducted an audit in accordance with generally accepted auditing standards in New Zealand, except that my work was limited as explained below. I planned and performed my audit so as to obtain all the information and explanations which I considered necessary. I obtained sufficient evidence to give a reasonable assurance that the financial statements are free from material misstatements, whether caused by fraud or error. In forming my opinion, I also evaluated the overall adequacy of the presentation of information in the financial statements.

Other than in my capacity as Auditor, I have no relationship with or interest in the Council.

In my opinion, the financial statements fairly reflect the results of the activities and the financial position of the Council as at 31 March 2023.

My audit report was completed on 22 August 2023 and my qualified opinion is expressed as at that date.

Graham Haines ACCM, DipMgtSt

Haines and Associates

Details of submitter No: 29 - Evelyn Coulson

Submitter:	Evelyn Coulson
Submitter Address:	29 Cambrae Road, New Zealand

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Evelyn

Last name: * Coulson

Organisation:

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- ○ Yes
- ◉ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Street Address of Venue:
(Events must take place within the Waikato District.)
5 Stewart Street RAGLAN

Before submitting your application, complete this checklist:

My project has an arts focus
My project takes place in the local authority district that i am applying to

Name on bank account:
E M Coulson, N J Davies

GST Number:

Bank account number:
[redacted]

Ethnicity of applicant/group

New Zealand European/Pākehā

Details:

How did you hear about the Creative Communities Scheme?

Word of mouth

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

This application requests funding to support the final development and refinement of the 20 minute outdoor circus theatre show 'The Traveling Domestics'. This involves a three day residency of detailing and rehearsing the show with an artistic director for its first presentation at the Kirikiriroa/ Hamilton 'Festival of Weird'. We intend to do a free rehearsal run in Raglan and also hope to offer it in other street festival environments after this event.

The concept:
The show is based around a deceptively simple set of a table and three chairs, a hat stand and a rug. It is designed to look simple and mundane, but with the introduction of partner acrobatics, hat manipulation and hula hoop, it will create a beautiful juxtaposition of mundanity with absurdity in the central city.

The plot:
Two domestic and rather boring characters are traveling around, sharing affections and occasional little tiffs. They are wheeling their furniture around and carrying a rug on their shoulders. Once they find the perfect spot the rug is laid out and the characters set up their domestic situation in which they will make a cup of tea, however in this rather boring scenario things start to get strange!

By the time this residency begins, we will have a drafted script, structure, music and acts for the show. The funds will allow us to spend time finishing and detailing the show, ready for performances in the city the following week.

The process / Te Whakatukuki: How will the project happen?

Prior to this residency and rehearsal period, we will be developing the idea and content for the show. During the weekend of the 21st and 22nd of October we will be doing full day intensives at the Raglan Old School Art Centre to do the final developments of the show, refine the content and do full run throughs of the show. The 26th of October will be our final rehearsal in Raglan before the Festival of Weird.

21 October 2023 - Day with Artistic Director

- Warm up
- Review feedback (video of full show will have been reviewed by Artistic Director prior to the residency).
- Rework and detail existing show.
- Re-film show at end of day

22 October 2023 - Show review

- Watch video of new material
- Continue refining and detailing the show
- Practical testing of sound and music with cues
- Film full run, watch again and continue detailing

26 October 2023 - Rehearsals

- Watch previous videos
- Check technical equipment
- Run rehearsal in studio
- Run a free public rehearsal in Raglan to test public engagement in a street performance context

---

The people / Nga tangata: Tell us about the key people and/or groups involved.

Evelyn Coulson
Evelyn is a Raglan based circus artist and has been performing professionally since 2015 and is a passionate advocate for circus arts in Aotearoa. She has performed in cabarets, carnivals and festivals

throughout New Zealand and Canada as well as touring through New Zealand, Australia and Central America. She has recently been touring the country with the family show 'Kids Day Out' at the beginning of 2023.

Nic Davies
Nic (aka 'Taz') is a Raglan based professional circus artist that has a passion for movement, human emotion and working with others in dynamic, challenging environments. Nic was previously working at 'The Dust Palace' Circus theatre company in Tāmaki Makaurau/Auckland where he performed in shows such as 'Dawn' (2019), 'Wallace and Ned' (2020), Pulp (2020) and 'Ithica' (2020). He has recently been touring the country with the family show 'Kids Day Out' at the beginning of 2023. https://www.nicdaviescircus.com/

Joana Simmons - Artistic Director
We approached Joana Simmons to be involved in this project due to her skill set in street theatre production and our combined experiences of working with her. Self proclaimed career chameleon: Joana Simmons aka. Banana Jolie is a cabaret comedian, dancer, choreographer and MC. This year Evelyn has worked with Joana in 'Between the Lines': An aerial show exploration based on a washing line. She has also worked with Nic separately as an artistic coach on his wheelbarrow clowning act that toured with the 'Kids Day Out' variety tour. Joana is very skilled at detailing material to ensure that acts and shows are entertaining and make sense. For this reason we have asked her to be involved in this project.
https://www.joanasimmons.com/

The criteria / Nga paearu: Tell us how this project will deliver to your selected criterion: access and participation, diversity of young people.

This project aims to increase the access and participation in performance arts - in particular circus. We're excited about bringing a circus show to the streets of Hamilton as we know circus is a bit of a rarity in the city and it will add something a bit different to the overall creative experience of the festival! Circus entertainment is fun and inclusive, and in our experience, can break down barriers to engagement with audiences and encourages lots of interaction - especially popular with children and families! Our intention is to create a show that interacts with the city and to engage audiences by transforming everyday areas into another world with the use of acrobatics and object manipulation (hula hoop and hat juggling).

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:
Circus residency for 'The Travelling Domestics' show

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Artform or cultural arts practice:
Theatre

Activity best describes your project?
Creation only

Brief description of project:
Three full residency day sessions for show development to present in Raglan and Hamilton.

Start date:
18/10/2023

Finish date:
26/10/2023

Number of *active* participants:
3

Number of viewer/audience members:
1000 (when it's taken to the festival)

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item *eg hall hire*	**Detail** *e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Rehearsals	24 hours @$30/hour X 2 artists	$1440.00
Venue Hire	3 full days @$70 per day	$210.00
Artistic Director	One full day with Joana Simmons	$402.50
Total Costs		

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income *e.g. ticket sales*	**Detail** *e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Total Income		
Costs less income	**This is the maximum amount you can request from CCS**	
ENTER amount you are requesting from Creative Communities Scheme		$2052.50

$ Total Cost

Total cost being sought from Creative Community Scheme

2052.5

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed
30/08/2023	Hamilton CCS	$3252.50	Unconfirmed

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
Festival of Weird_Letter of Support - Creative Communities Scheme Application
Joana Simmons_Nick and Eveyln director commitment letter OCT 23
Nick Davies Artist CV.
QUO-1998620 - Evelyn Coulson and Nic Davies - Joana Simmons
Quote QU0043 - Raglan Old School Arts Centre
ROAC_LoS_Evelyn Coulson
Supporting Material - Links and Images
EC_Circus Resume_2023

HAMILTON
FESTIVAL OF WEIRD
KIRIKIRIROA
Oct 28th - NOV 4th

24/08/2023

To the Creative Communities Scheme Assessment team,

I am pleased to write this letter of support for Nic Davis and Evelyn Coulson - an acrobatic / circus duo called The Travelling Domestics.

Nic and Evelyn are scheduled to perform at Hamilton | Kirikiriroa's Festival of Weird, a new festival which proudly celebrates our unique, quirky and left of field performers, artists, musicians and creatives. While the festival has some small elements of Fringe Festivals of the past, its main focus is activation of busy central city outdoor public spaces, as well as connecting the public with local street theatre, artists, creatives and musicians during peak times i.e lunchtime and busy weekend days.

We currently have a fantastic line up and are thrilled that Nic and Evelyn will be joining us at the festival. It is the first time that I can recall an acrobatic/circus duo performing in a public space, in the central city.

While the festival aims to pay performers fairly in line with our ethos, due to budget constraints we know we can't pay for their rehearsal time, rehearsal spaces, additional promotion and extra performance days (although we would dearly love to!)

Our aim for this festival is for the general public to be able to experience first-hand what our amazing creatives can offer. We also in turn hope it helps grow and build our local creative sector by supporting them in showcasing their craft.

It is also humbling to see how many talented creatives we have had applying to the Festival of Weird, like Nic and Evelyn and we happily support their application to the Creative Communities Scheme fund.

Many thanks

Lauren Kerr-Bell (co-organiser)
and Sandra Jensen (co-organiser)

Joana Simmons/ Banana Jolie

157 Owen Street

Newtown 6021, Wellington

Aotearoa

To Whom It May Concern,

This letter is a statement of my formal commitment to working with Nic Davies and Evelyn Coulson as a director for their upcoming circus show “The Travelling Domestics”. We have confirmed to work together on 21-22nd October, 2023. I hereby commit to my role as creative director for this work over this period.

This involves me looking ahead in my calendar to ensure I am not taking any bookings that might interfere with my commitment to the project. I also commit to preparing to work together, including research, creating / choreographing clowning, meeting with and communicating with Nic and Evelyn in preparation for working together.

As someone who has an extensive career across the performance - circus, comedy, dance, street theatre, cabaret- industries across Australia and New Zealand for over a decade, I wholeheartedly commit to this team, as I find both have proven to be fantastic to work with/ for. I gladly commit my skills and services.

Yours Sincerely,

Joana Joy Redwood Simmons

Performer (Banana Jolie), Choreographer, Director

Nic Davies

nicdaviescircus.com, nicdaviescircus@gmail.com, 02102291038

Welcome to my Circus Artistic CV. Please feel free to explore links provided.

2023 Kids Day Out Variety Tour

Touring the country with 27 shows in theatres and schools. I performed partner acrobatics with Evelyn Coulson and a 12 minute acrobatic clowning act with a wheelbarrow.

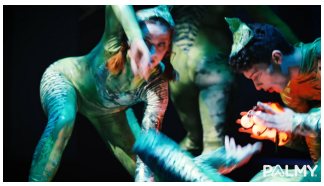
https://youtu.be/g3i9jLXHBds

2018 - 2021. The Dust Palace

Ithaca

The year is 2292. Odysseus (Nick Davies) leads a rag tag crew of soldier's home across space. His sole mission... to be reunited with his love, Penelope (Eve Gordon).'

Ithaca was a stadium show developed through 2020 where I played the main character in a cast of 14 people. Cyr, harness, web, toss, duo straps.



Review: https://www.broadwayworld.com/new-zealand/article/BWW-Review-ITHACA-at-Central-Energy-Trust-Arena-Palmerston-North-20201209

Pulp
'A reckless young woman chooses to take on another dimension...Sumptuous, disturbing, ridiculous and remarkable'. A troupe of 5 developed show for Hamilton Gardens Festival 2020. I performed wheelbarrow (Satire/Acrobatics), cyr, duo straps, toss and ladder (Trio). Review: https://www.stuff.co.nz/entertainment/arts/119809166/review-the-dust-palaces-pulp

Wallace and Ned
A kids show about a circus adventure where I played the bumbling policeman (hats, cyr, toss) in a cast of four. The show was played at venues including Bruce Mason Centre, Splore Festival and community centres. Further info: https://www.thedustpalace.co.nz/wallace-and-ned-1

Dawn
'New Zealand's full-time metropolitan orchestra APO and Auckland's leading circus theatre company The Dust Palace come together again to bring awe-inspiring circus-meets-symphony at the ASB Aotea Centre'. I played 'The Prince', a charming idiotic character. Group and partner acrobatics, cyr, solo aerial straps and duo straps.

2019-20. Circus Quirkus

Circus Quirkus is a Rotary sponsored family variety show that travels around the country.
2020 Tour: I was cast to perform wheelbarrow and duo acro with Evelyn Coulson but this tour was cancelled due to covid. As an alternative, we filmed our acts and put on an online show. Here is the duo acro act: https://vimeo.com/551784021/29721e277c
2019 Tour: I performed aerial straps, hat manipulation and trio acrobatics with Beth St John and Jaine Mieka. We toured for a month around New Zealand theatres, doing a total of 40 shows.
Website: https://circusquirkus.com/index.html

2018-19. Tibia Acrobatics

'Stack That Bass is a rowdy circus party like you've never seen before. A kiwi-as devised circus and live electronic music mashup, with live DJ and slick comedy infused with acrobatic antics'.
I replaced a member of Tibia Acrobatics (Jo Carvalho) for the redevelopment of their show 'Stack That Bass'. We had a development period in Dec 2018 - Jan 2019 and performed in the Fringe Festival at Q Theatre Auckland and The Hannah Theatre in Wellington.
Media at: https://www.facebook.com/TibiaAcrobatics/

2014. Circus Aotearoa

North Island tour. 5 months in a new site most weeks. Traditional big top tent. I performed aerial straps, duo net, toss and spanish web base. I also did all rigging.

Other Highlight Performances

2017 - Menagerie Deluxe, Theatre Royal, Wellington, NZ. (Aerial Straps). Teaser from live filming at: https://youtu.be/Ifz_ZpEsNjU
2017 - Menagerie, Fringe Bar, Wellington, NZ (Hat Manipulation)
2017 - Luminate Festival, Takaka Hill, NZ. (Aerial Straps, Hat Manipulation, Roving)

2016 - Under the Spinfluence , Wellington, NZ (Aerial Straps)
2016 - Colossal Productions, TSB Arena, Wellington, NZ (Aerial Straps)
2015 - Dust Palace, Corporate Aerial Show, Spark Arena, Auckland.
2014 - Objectify Spin Festival, Brisbane, Aus. (Aerial Straps)
2014 - Under the Spinfluence Circus Festival, Wellington NZ (Aerial Straps)

PERSONAL PROJECTS

Twenty Toes (Duo with Evelyn Coulson)

We have been performing together over the past 3 years including a variety of settings from street to festivals. We are currently developing a touring kids show 'Stomp Rocket' for schools and smaller communities that might not otherwise get access to circus shows.

Bruce / Taz
Bruce started as a pitch for Cuba Dupa street festival in Wellington 2017. It was a 40 min street show starring Bruce: a bloke builder. My original intention was to challenge bloke stereotypes. Over the show, Bruce builds a large bridge structure while performing circus with building tools, getting a hand from the audience and telling a few stories along the way. Bruce also went on to rove at Beervana festival in Wellington 2020. Having toured the country with 'Kids Day Out' Variety tour, this character is now development for new show 'Rock Bottom'

TEACHING EXPERIENCE

2019-2021. The Dust Palace
Taught adults aerial straps, kids classes and occasional adagio classes. I taught a couple of full terms of straps but otherwise taught on a casual basis.

2016 - 2018. Kapiti Circus
Community circus classes in Otaki. Helped revive an old program.

2014 - 2018. Wellington Circus Trust
Taught adult aerial straps, group acrobatics and kids classes. Taught for a mixture of full terms and on a casual basis. This also includes Whitireia Tertiary Circus and Dance program operating out of the circus trust. Mostly training students in aerial straps, group acrobatics and cyr wheel.

2015. Slipstream Circus
One full time term of teaching community circus classes. In this time I was also involved in the development of community circus programs.

RESIDENCIES

2021 - The Dust Palace - Together We Are Stronger Creative Residency
https://www.thedustpalace.co.nz/twas
Me and Evelyn Coulson were fortunate to be accepted into this residency with a focus on the development of our show 'Stomp Rocket'. Five days of mentoring from four tutors from around New Zealand.

2016 - New Zealand Pacific Studio
https://www.artistresidency.org.nz/
I was awarded a grant for a 2 week residency developing a kids show and delivering community circus classes to young people from Eketahuna.

TRAINING / EDUCATION

Training Events
Relevant training:

2021 - Professional Development Lab -The Dust Palace. Tumbling, creative, movement.
2019 - New Zealand Partner Acrobatics Convention - Taught and performed toss.
2018 - Summer School Residency - Wellington Circus Trust. Cyr, Straps, Acrobatics.
2016 - Mullumbimby Circus Festival - Training (Straps, Toss, Cyr)
2015 - Australian Partner Acrobatic Convention
2014 - NZ Circus Festival Auckland, Training - Toss and group acrobatics.

Education

2009 - Masters in Social Work (applied) Massey University, NZ.
2007 - Bachelor in Outdoor Education and Adventure Recreation. CPIT, Christchurch, NZ
2006 - Level 6 Cert in Adult Education

SAFETY MANAGEMENT

Safety management

All documents mentioned can be found at: https://drive.google.com/drive/folders/1-qSs3ertRmBvP6NmYn_fVG2fCBVDISwS?usp=sharing
I'm happy to share further information on my outdoor safety, leadership and social work background.

First Aid

I hold a current PHEC level first aid certificate.
I have a background volunteering on ambulances and work as an emergency medic for extreme outdoor events/ teach outdoor first aid.

Rigging

I come from a background of ropes and safety management in the outdoors. I have done some entertainment rigging. I hold qualifications in safety at heights and rope access (Certificates can be found in link above).

QUOTE

Joana Simmons/ Banana Jolie
2/141 Coromandel St
Newtown
Wellington 6021
New Zealand

Evelyn Coulson and Nic Davies

Quote ref:	**QUO-1998620**
GST number:	086-293-064
Quote date:	30/08/2023
Expiry date:	30/09/2023

Description	Qty	Unit Price	GST	Total (excl GST)
Creative Direction for 'The Travelling Domestics' 21-22 October 2023	1.00	$350.00	$52.50	$350.00

Subtotal (excl GST):	$350.00
Total GST:	$52.50
Total Estimate:	**$402.50**

For any queries relating to this Quote please contact Joana Simmons/ Banana Jolie

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QUOTE

Evelyn Coulson

Date
28 Aug 2023

Expiry
31 Oct 2023

Quote Number
QU-0043

GST Number
55-079-161

Raglan Community Arts Council Inc.
5 Stewart Street
Raglan 3225
Waikato
NEW ZEALAND

Description	Quantity	Unit Price	Amount NZD
Whare Tapere for Artistic Residency. Full days 21, 22 and 26/10. Reduced Rate	3.00	70.00	210.00
		INCLUDES GST 15%	27.39
		TOTAL NZD	**210.00**

Old School Arts Centre

27 August 2023

To Whom it May Concern,

Re: Raglan Old School Arts Centre Support for Evelyn Coulson

On behalf of the Raglan Community Arts Council I would like to express our support for Evelyn Coulson and her residency work developing "The Traveling Domestic" show.

Evelyn has been a regular user of our Whare Tapere room, running Hula Hoop Workshops. I have found her to be 100% reliable and professional, and a pleasure to deal with.

We consider Evelyn to be a valued member of the local arts community and we look forward to having her here again and to seeing what I know will be an excellent show.

Please fell free to contact me with any questions.

Yours sincerely,

Max King
Administration Officer

Raglan Community Arts Council Inc.
Raglan Old School Arts Centre, 5 Stewart St, Raglan 3265, New Zealand: Phone 07 825 0023
Email info@raglanartscentre.co.nz www.raglanartscentre.co.nz

THANK YOU TO OUR SUPPORTERS:
Waikato District Council · Raglan Community Board · The Lion Foundation · Trust Waikato · Sir John Logan Campbell Residuary Estate · Waikato District Creative Communities NZ · WEL Energy Trust · Chart-Well · Waikato District Wellbeing Trust · COGS Community Organisation Grants Scheme · Lions · Lottery Grants Board · Meridian · St Lazarus Trust
RAGLAN SUPER VALUE . MAZDA FOUNDATION . RAGLAN CHRONICLE . INSTITUTE OF AWESOME
RAGLAN FOUR SQUARE . NORAH HOWELL TRUST . RAY WHITE RAGLAN . RAGLAN HOLIDAY PARK . BLUE SKY TRUST
RAGLAN LIGHTING AND SOUND . KIWI DESIGNER HOMES . WANNA INTERNET . TONY SLY POTTERY

Supporting Material, Links and Images

Kia ora Creative Community Scheme Panel!

Below are some images and links that demonstrate our experience and prior use of the set in different contexts:

The set*:

*New additions to the set include a set of 3 stacking chairs.

Websites and social media:

Nic Davies: https://www.nicdaviescircus.com/

Evelyn Coulson's instagram: https://www.instagram.com/evelyncoulson/

Artistic Director - Joana Simmons: https://www.joanasimmons.com/

A demo of our acrobatics: https://www.nicdaviescircus.com/partner-acrobatics

Previous act with set: https://vimeo.com/755833314?share=copy

Twenty Toes Acrobatics Instragram (Nic and Evelyn's duo name):
https://www.instagram.com/twentytoescircus/

Evelyn Coulson

SKILLS

AERIAL HOOP

HULA HOOP

PARTNER ACROBATICS

CLOWNING

HANDBALANCE

TISSU

TRAINING

2021

The Dust Palace

Participated in the 10 week Professional Development Lab (acrobatics, choreography, creative development)

2015– 2018

La Caserne & Ecole Leotard

Specializing in aerial hoop, tissu, trapeze and hula hoop

2010 — 2019

The Circus Hub, NZ *Training in aerial hoop, tissu, and hula hoop*

MEMBERSHIPS

Aotearoa New Zealand Circus Association (ANZCA)

CONTACT

TELEPHONE

+64 22 078 3889

EMAIL

coulson.ev@gmail.com

WEBSITE

www.evelyncoulson.com

PERFORMING EXPERIENCE

SHOWS AND COMPANIES

- Kids Day Out Variety Show tour (2023): Hula hoop and partner acrobatics.
- Circulation Festival (Oct 2022): Hula hoop performance and teacher of workshops.
- The Dust Palace (2021-2022): Various corporate performances (hula hoop).
- Aum New Year's Eve Festival (2021/2022): Performed hula hoop and partner acrobatics as part of the gala and cabaret shows.
- Te Māwhaiwhai Youth Circus Company - The Dust Palace's youth circus company (2021 – Present): Artistic co-director, co-creator of the company and teacher.
- Spark and Flare (2021): Various corporate performances (hula hoop).
- Moonlight Cabaret (May 2021): Performed aerial hoop. Whangarei, New Zealand.
- Aum New Year's Eve Festival (2020/2021): Performed hula hoop and aerial hoop as part of the gala and cabaret shows.
- Circus Quirkus (April – May 2020): Circus tour around New Zealand (replaced with virtual show during COVID-19).
- BaDaBoom (February 2020 – Present): Puppeteer/circus artist for multidisciplinary educational kids show touring through schools.
- Circus in a Flash (May 2019 – Present): Performing at kids parties and other various corporate and community events.
- Celebrate Together – Circability (December 2019): Community circus show – performing aerial hoop with a student with a disability.
- The Wandering Circus Tour (October 2019- November 2019): Performing and teaching community circus across Australia.
- Colossal (October 2019): Roving LED hula hoop entertainment at private event.
- Moonlight Cabaret (May 2019): Aerial Hoop performer - Whangarei, New Zealand.
- Coastella Festival (February 2019): Roving entertainment and performances.
- Chaos Circus (November 2018): Cabaret show in Wellington performing aerial hoop and hula hoop.
- Momentom Collective (July 2018- September 2018): Various private events and festivals as roving entertainment.
- Menagerie (March 2018): Variety show in Wellington, New Zealand.
- Saunders Farm - Canada (October 2017): Roving entertainment for people experiencing the rides and haunted houses at the farm
- Carnival Lune Bleue (August 2017): Carnival in Brockville Ontario, Canada performing hula hoop, fire fleshing, partner acrobatics and roving entertainment
- Cosmic Convergence (Guatemala) and Envision Festival (Costa Rica) (December 2016 - February 2017): Performed aerial hoop and hula hoop alongside DJ sets
- Momentom Collective (Jan - April 2017): Travelling and performing at various festivals, private functions and schools. Also taught circus and volunteered on humanitarian projects that the Momentom Collective was undertaking in Nicaragua
- Cirqua Zerna: A show produced by La Caserne in Montreal (May 2016)
- Between the Lines (2015): Two week season at BATS theatre. Wellington, NZ. Performed aerial hoop and invented apparatus (hills hoist washing line)
- Between the Lines (2014): New Zealand Fringe Festival – outdoor circus theatre show. Wellington.
- Wellington Circus Festival: (April 2013)

PERSONAL PROJECTS

- Twenty Toes circus company (2021 – Present): Established Twenty Toes with Nick Davies to create kids shows that are both adventurous and relatable.
    - Completed a funded residency at The Dust Palace (December 2021) to work on a kids circus theatre show.

TEACHING EXPERIENCE

- Freedom 2 Fly (May 2022 – Present): Tutor, teaching aerials and other circus skills to adults and children
- Circability (May 2019 – 2022): Lead tutor, teaching to children, adults and people with disabilities.
- The Dust Palace (November 2020 – 2022): Tutor, teaching aerials and other circus skills to adults and children.
- CirqueIT Aerial Arts (June 2021 – 2022): Tutor, teaching aerials to adults and children.
- ARACNation (June 2021 – 2022): Tutor, teaching aerials to adults and children.
- 3 Ring Riot (April 2021 – Present): Workshop facilitator. Teaching various circus disciplines at events around Auckland
- Home studio (2020 – 2022): Teaching Mat Pilates to clients out of home studio.
- The Wandering Circus Tour (October 2019-November 2019): Teaching aerials, handstands, partner acrobatics and hula hoop to various circus communities across Australia.
- Wanderlust Festival (August 2018): Represented Momentom Collective teaching beginner and advanced hula hoop workshops at Wanderlust Festival, Mont Tremblant, Canada.
- Set up the Wellington Hula Hoopers group – a community class that run though Mount Vic Hub, Wellington (March 2018)
- Venus Starr's School of Burlesque (2017-2018): Beginner to intermediate aerial hoop, hula hoop and tissu
- Nicaragua Circus Retreat (April 2017): Head circus teacher for week long circus retreat hosted by Momentom Collective and Vancity Acro
- Studio CirQus - Montreal (2016): Beginner to intermediate aerial hoop, trapeze and tissu
- Wellington Circus Trust (2015/2018): Beginners Silk and Trapeze, kids' classes

OTHER SKILLS AND EDUCATION

- Qualified Mat Pilates instructor through Hearts and Bones Pilates
- Enspiral Dev Academy Web Development Training Scheme – Enspiral Dev Academy Bootcamp (graduated October 2020)
- Graduate Summer School – Research-Creation Methods and Embedded Observational Research in Contemporary Circus and Physical Theatre (2018) – Concordia University, Canada.
- Bachelor of Science in Applied Statistics and Psychology – Victoria University of Wellington (2008-2011)
- Grade 5 solo piano – passed with merit (Trinity)
- Shotokan Karate – 1st Dan/black belt (2006)

OTHER RELEVANT WORK

- Steering Committee member of the Aotearoa New Zealand Circus Association (August 2019 – Present).
- Producer and Systems Developer of The Dust Palace's Professional Development Lab.
- Event Production Manager – Circability – Celebrate Together (December 2020) – A day of workshops and performance for people with disabilities in Auckland.
- Stunt double in Krampus (2015) for Lolo Owen - April 2015

Details of submitter No: 30 - Mel Libre

Submitter:	Mel Libre
Submitter Address:	60 Yumelody Lane, Tamahere, New Zealand

Waikato District

creative nz COMMUNITIES

Waikato District Council
Te Kaunihera aa Takiwaa o Waikato

First name: Mel

Last name: * Libre

Organisation:

Postal address: [redacted]
Suburb: [redacted]
City: [redacted]
Country: [redacted]
Postcode: [redacted]

Email: [redacted]

Would you like to speak in support of your application at the CCS assessment committee meeting? (If you mark yes, talk to your local CCS administrator before you go so you know who you will be speaking to and for how long.)

- ○ Yes
- ◉ I do NOT wish to speak in support of my submission and ask that the following submission be fully considered.

Street Address of Venue:
(Events must take place within the Waikato District.)
60 Yumelody Lane MATANGI

Before submitting your application, complete this checklist:

- My project has an arts focus
- My project takes place in the local authority district that i am applying to
- I have answered all of the questions in this form
- I have provided quotes and other financial details
- I have provided other supporting documentation
- I have read and signed the declaration
- I have made a copy of this application for my records

Ethnicity of applicant/group

Other

Details:
Filipino

How did you hear about the Creative Communities Scheme?

Social media

Please provide how you heard about the Creative Communities Scheme

The idea / Te Kaupapa: What do you want to do?

Organise a songwriting workshop for Bisaya musicians

The process / Te Whakatukuki: How will the project happen?

Experienced songwriters will lecture of basic concepts of songwriting, then proceed with participants writing songs that will be assisted and critiqued by the resource persons. The new compositions will be performed before the participants.

The people / Nga tangata: Tell us about the key people and/or groups involved.

Mel Libre, composer and radio host; Benmark Mercado, singer-songwriter and disc jockey and B ORIG GLOBAL radio show of 89.0 Free FM.

The criteria / Nga paearu: Tell us how this project will deliver to your selected

criterion: access and participation, diversity of young people.

The project will target both young people and adults who have passion for music, specifically songwriting, performing and recording. Through social media and radio announcement, the project will be able to reach out to potential participants.

The budget/Ngā pūtea

see the CSS Application Guide for more details on how to complete this section.

Are you GST registered?

No (Include GST in your budget)

Project name:

B ORIG SONGWRITING WORKSHOP

Funding criteria:

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

Access and participation: Create opportunities for local communities to engage with, and participate in local arts activities

Artform or cultural arts practice:

Music

Activity best describes your project?

Creation and presentation

Brief description of project:

The project is about creating new songs using either in Bisaya or English languages. The resource persons will lecture of the basic concepts of songwriting. The participants will then compose new songs which will be critiqued by the resource persons. The completed songs will be performed before the participants and guests.

Start date:
04/11/2023

Finish date:
05/11/2023

Number of *active* participants:
10

Number of viewer/audience members:
50

Project Costs

Project costs	Write down all the costs of your project and include the details, e.g. materials, venue hire, promotion, equipment hire, artist fees and personnel costs.	
Item*eg hall hire*	**Detail***e.g. 3 days' hire at $100 per day*	**Amount** *e.g. $300*
Hall Hire	2 days at $100 per day	$200
Food	2 days at $100 per day	200
Koha	2 speakers at $150 each	300
Sound System Rental	2 days @ $100 per day	200
Certificates and supplies		100
Total Costs		$1,000.00

Project Income	Write down all the income you will get for your project from ticket sales, sale of artwork, other grants, donations, your own funds, other fundraising. Do not include the amount you will be requesting from CCS.	
Income*e.g. ticket sales*	**Detail***e.g. 250 tickets at $15 per ticket*	**Amount** *e.g. $3,750*
Registration fee	10 individuals at $10 each	$100.00
Total Income		
Costs less income	**This is the maximum amount you can request from CCS**	
ENTER amount you are requesting from Creative Communities Scheme		$900.00

$ Total Cost

Total cost being sought from Creative Community Scheme
900

Tell us about any other funding you have applied for or received for this project (remember you can't receive funds for your project from both CCS and Creative New Zealand's other funding programs).

Date applied	Who to	How much	Confirmed/ unconfirmed
none			

Tell us about other grants you have received through the Creative Communities Scheme in the past three years.

Date	Project title	Amount received	Project completion report submitted (yes/no)
none			

Important Other financial information

Groups or organisations must provide the relevant audited accounts or income and expenditure statement or a copy of the unaudited management accounts.

If your group or organisation has reserves which are not being used for this project you need include your reserves statement or policy

Applications and queries can be emailed to creative.communities@waidc.govt.nz

You must read and sign the following. Please check each box to show that you have read the information and agree to each section.

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

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

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

- Complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
- Complete the project within a year of the funding being approved
- Complete and return a project report form (this will be sent with the grant approval letter) within two months after the project is completed
- Return any unspent funds
- Keep receipts and a record of all expenditure for seven years
- Participate in any funding audit of my organisation or project conducted by the local council
- Contact the CCS administrator to let them know of any public event or presentation that is funded by the scheme
- Acknowledge CCS funding at event openings, presentations, or performances
- Use the CCS logo in all publicity (e.g. poster, flyers, e-newsletters) for the project and follow the guidelines for use of the logo. Logo and guidelines can be downloaded from the Creative New Zealand website: http://www.creativenz.govt.nz/about-creative-new-zealand/logos
- I understand that the Waikato District Council is bound by the Local Government Official Information and Meetings Act 1987
- I/we consent to Waikato District Council recording the personal contact details provided in this application, retaining and using these details, and disclosing them to Creative New Zealand for the purpose of evaluating the Creative Communities Scheme.
- I/we understand that my/our name and details/photos about the project may be released to the media or appear in publicity material.
- I/we undertake that I/we have obtained the consent of all people involved to provide these details. I/we understand that I/we have the right to have access to this information. This consent is given in accordance with the Privacy Act 1993

Do you agree:

I/We agree

Attached Documents

File
No records to display.