

Creative Communities Scheme

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

Administrators guide

2016 - 2019

Updated September 2018

This guide is designed to support local administrators of the Creative Communities Scheme (CCS)

FRONT COVER

Mixed ability circus
workshop.

Photo by : Circability.

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Introduction to the Creative Communities Scheme

The Creative Communities Scheme (CCS) provides funding to communities so New Zealanders can be involved in local arts activities. The scheme supports a wide range of arts projects under the following art forms: craft/object arts, dance, inter-arts, literature, Māori Arts, multi-artform (including film), music, Pacific Arts, theatre and visual arts.

Please refer to the glossary for the art form definitions.

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

Email: ccsadmin@creativenz.govt.nz

Phone: 0800 273 284

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 (CCS) 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. You can find out more about this on page 6 of this Guide.

How Creative New Zealand supports local CCS administrators

We provide the following support:

- **Guides** – The Assessors Guide and Application Guide, as resources for your assessors and applicants.
- **Promotional material** – Pamphlets in te reo Māori, English, key Pacific Island languages and some other languages to help promote the Creative Communities Scheme in communities. A4 and A3 posters are also available.
- **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. We can also run phone training sessions for new administrators on request.

How the funding for the scheme works

A breakdown of each council's CCS allocation

We will notify you of your annual allocation by 1 August of each year.

The total allocation received by each local council consists of:

- a base grant of \$6,000
- an allocation of \$0.70 per head of population in the relevant area (based on the most recent census information)
- a GST component.

The base amount and allocation per head is reviewed approximately every 3 years, and is agreed on by Creative New Zealand's council. Your council's CCS

agreement allows for these amounts to change during the agreement, but Creative New Zealand will notify you in writing before any changes take place.

CCS payments to local councils: When and how

Each local council receives two six-monthly payments, in August and February, to fund the Creative Communities Scheme in their area.

These payments will be credited to your council automatically – you don't have to apply or take any other specific steps to get them.

Creative New Zealand will notify you by email when each payment is made, and will send you a Buyer Created Tax Invoice (BCTI) for your council's records.

When funds must be spent

All funds you receive under the Creative Communities Scheme should be allocated to applicants in the financial year (1 July to 30 June) in which you received the funds.

No funding allocations should be made before you are advised of your annual allocation and receive the funds.

If you allocate too much or not enough in a financial year

You are expected to commit your CCS funds by the end of the financial year. However, we allow you to roll over up to 15% of unspent funds to the next financial year. All rolled-over funds must be allocated within the first funding round of the new financial year.

If the amount of unspent funds is more than 15% of your annual allocation, you will be required to return the remaining unspent funds (above the 15% of rolled-over funds) to Creative New Zealand. If this is the case, we will send you an invoice for these funds in July of the following financial year.

If you allocate more funds to CCS applicants than you've received from Creative New Zealand, you will need to cover this overspend. You can't use next year's allocation to cover it.

Administrative costs

Creative New Zealand expects you to meet any costs you incur in administering the scheme. This includes (but is not limited to):

- staffing costs, photocopying and other administrative costs
- costs associated with convening the assessment committee, eg catering, reimbursement of travel costs and/or fees
- in-house promotion costs, eg placing CCS information on the council website or on council noticeboards

Dealing with GST

CCS payments to councils include GST

Payments to you under the Creative Communities Scheme include GST paid on top of the allocated amount, as noted above.

Successful applicants who are GST-registered will receive GST in addition to the amount that they've been granted.

Any GST that is not passed on to GST-registered applicants should be dealt with according to your council's (or third party's) usual GST obligations.

GST in applicants' budget figures

If an applicant is GST-registered, they must provide a budget that is GST-exclusive.

If an applicant **isn't** GST-registered, their budget should include GST.

GST in third-party agreements

If the scheme operates under a third party that isn't GST-registered, the third party and the local council need to make arrangements so that successful applicants who are GST-registered can receive the GST component of their grant.

Administrators should make sure that all agreements with third parties are consistent with and comply with the GST requirements explained above.

Administrator Responsibilities

Options for managing the assessment process

You have three options for managing the administration of the Creative Communities Scheme:

- **Doing it 'in-house'** – You can administer the scheme itself.
- **Using a third party** – You can contract a community arts council or other suitably qualified organisation (called 'third parties' in this guide) to administer the scheme.
- **Mixed approach** – You can administer part of the scheme itself and contract a third party to administer other parts of it.

The agreement signed by your local council with Creative New Zealand will say which option has been agreed to (it's a good idea to keep a copy of that agreement with this Administrators Guide for quick reference).

Changing your administration option

You can decide to change the administration option that's set out in the CCS agreement with Creative New Zealand. However, you'll need to write to us about this first, stating the changes you want to make. The new option will then need to be agreed to in an amended version of your agreement.

Overview of CCS process

The following table gives you an overview of the CCS administrator role and responsibilities.

Establish the assessment committee		
Understand the role of the assessment committee	Ensure the make-up of the assessment committee meets CCS requirements	Call for nominations and manage selection process
✓		
Promote CCS		
Select the funding round dates	Promote CCS and advertise funding rounds	Load the CCS Application Form and Application Guide onto your website
✓		
Advise applicants and receive applications		
Provide advice to applicants		Receive applications
✓		
Manage the assessment process		
Distribute applications for assessment	Run the assessment meeting	Manage conflicts of interest and record meetings
✓		
Advise successful and unsuccessful applicants		
Send out letters	Make payments to successful applicants	Receive project completion reports
✓		
Report to Creative New Zealand		
Report on funding round		Complete your Annual Evaluation Report

Deciding when to hold funding rounds

Number and dates of funding rounds each year

You must make sure that there are **at least two** and **not more than four** CCS funding rounds each year. This includes any funding rounds administered by third parties. As an exception, Creative New Zealand may allow councils in areas with very small CCS allocations to hold just a single round in each year. This needs to be agreed to in writing.

We recommend that the closing dates are spread evenly across the year.

No funding round should be later than 15 May to allow for all reports to be submitted to Creative New Zealand by 20 June. If you select a closing date between 1 May and 15 May you need to be confident that you will be able to submit your reports by 20 June.

You may wish to align your closing dates with neighbouring councils if there is a significant overlap of arts activity and audiences.

Timing of grants to successful applicants

You should pay out each CCS grant as soon as possible after the decision on the application has been made.

Advising applicants and receiving applications

The Application Form

You must post the [CCS Application Guide and CCS Application Form](#) on your website, and send it out to any applicants who ask for it.

You will have to adapt the CCS Application Form, eg inserting your logo, contact details, closing dates – before you post it on your website. Please read the instructions on how to do this. All applicants **must** use

the standard CCS application form.

Giving advice and information to prospective applicants

A key part of the CCS administrator's role is providing applicants and prospective applicants with information and advice.

If you can't find the answer to a question in either the CCS Application Guide or this Administrators Guide, please check in the [FAQs on the CCS Administrators Hub](#).

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

Record-keeping by local councils

All councils are subject to the Public Records Act 2005. CCS records should be kept according to your council's Retention and Disposal Schedule. You will need to discuss this with your council's information manager.

The records that will need to be considered will include:

- applications and related correspondence
- Project Completion Reports
- minutes of assessment meetings
- financial records.

Third parties administering the scheme should lodge all documents with their local council.

Eligibility Requirements and Funding Criteria

Eligibility requirements for CCS

Before an application can be considered by an assessment committee, the CCS Administrator must check that it meets all of the eligibility requirements.

The applicant

If the applicant:

- is an individual, they must be a New Zealand citizen or permanent resident
- is a group or organisation, they must be based in New Zealand
- 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

- The proposed project or proposal must:
- have an arts focus ([see glossary](#))
- have identified one of the three [funding criteria](#)
- take place within the city or district where the application is made
- not have begun before any CCS funding is approved
- not already have been funded through Creative New Zealand's other funding programmes

- be scheduled to be completed within 12 months after funding is approved.

The process the administrator should follow to check eligibility and deal with ineligible applications is explained in [Step 1 of the assessment process](#).

Funding criteria for CCS

There are three funding criteria under the Creative Communities Scheme:

- **Access and participation**
- **Diversity**
- **Young people**

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.

Many projects may relate to more than one, but Creative New Zealand asks that you identify and record the most relevant funding criterion for each project.

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
- 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
- development of new tukutuku, whakairo or kōwhaiwhai for a local marae

- artist residencies involving local artists or communities
- seminars for the development of local artists.

Diversity

The project will support the diverse artistic 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.

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 that are normally funded through curriculum or operating budgets, or projects that primarily deliver outcomes for other sectors (eg health or environment)
- Council projects – which are any projects developed and run by a council, a council's subsidiary, a council controlled organisation, or any bodies that are more than 50% owned by a council or group of councils.

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.

No guarantees against loss

Funding is not available under the Creative Communities Scheme to provide arts projects with guarantees against loss – that is, security against arts events not meeting budgeted ticket sales.

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.

Costs that can't be funded

The types of costs that can't be funded include:

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

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

Creative Communities Scheme and Schools

All state and integrated schools are obliged to deliver the National Curriculum and all are obliged to have trained 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?

Additional activity undertaken by the school to complement and enhance their teaching programme may be eligible for support via CCS as long as it fits other CCS criteria. This activity is often referred to as co-curricular or extra-curricular activity.

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.

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.

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

How CCS applications are assessed

Assessment committees: the role and function

Role of assessment committees

Assessment committees assess applications and allocate funding, in line with any specific local priorities that have been set aside 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. When considering which type of committee will best suit the circumstances of your council we recommend that you consult with your

chief executive.

Decisions made by the CCS 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 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.

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.

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.

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.

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.

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.

Term of membership

Community representatives may serve 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. Having past members mentor new members can

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

Chairperson

Each year the assessment committee should elect a chairperson.

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

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:

Step 1: Checking applications for eligibility

Responsible for this step: CCS Administrator

When an application has been received, the CCS Administrator checks that the application meets the [eligibility requirements](#) under the scheme.

If an application is ineligible, it should not be sent to the assessment committee for assessing. However, a list of ineligible applications should be sent to the committee so that the committee can note them.

If there is any doubt about whether the application meets the eligibility requirements, discuss this with a Creative New Zealand staff member or send the application to the assessment committee to be assessed.

Coding ineligible applications on the Grants Tracking Tool

If an application is ineligible under the scheme, you should note the reason for this on the Grants Tracking Tool, using the code "D1" for "Ineligible project".

Step 2: Distributing applications to assessors

Responsible for this step: CCS Administrator

Each application should be assessed by all the assessors. However, if this isn't possible because there are 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.

The applications should be sent out with either a printed or electronic version of the [Assessment Sheet](#) for assessors to complete.

Step 3: Applying the Assessment Scale

Responsible for this step: CCS Assessors

Assessors must individually 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.

Assessors should complete the Assessment Sheet and return this to the CCS Administrator.

Step 4: Creating a ranked list

Responsible for this step: CCS Administrator

Once all the assessors have returned their Assessment Sheets to the CCS Administrator, the Administrator will average the marks (total marks for each application divided by the number of assessors who provided marks for that application) and produce a ranked list for the assessors to discuss at the meeting.

The ranked list should include, for each application:

- the name of the applicant
- the name of the project
- the amount requested
- the criterion that the applicant has selected.

Step 5: Prioritising applications and allocating funding

Responsible for this step: CCS Assessors

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.

Declined applications

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

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

Step 6: Notifying the applicants

Responsible for this step: CCS Administrator

Notifying successful applicants

All successful applicants must be notified in writing that their application has been granted.

[Here is a sample letter for successful applicants.](#) This template letter allows you to insert the applicant's

details, the name of the project, the amount the applicant has been awarded, and any specific conditions of the grant, eg if the funds are tagged to certain items or specific aspects of the project.

The letter restates the conditions of funding under the Creative Communities Scheme and reminds the applicant that, by making the application, they've agreed to these conditions.

You will also need to send the successful applicant a [Project Completion Report form](#).

Projects must be completed within 12 months after funding is approved, and the Project Completion Report is due back within **two months** after the project is completed.

Notifying unsuccessful applicants

All unsuccessful applicants should be notified in writing that their application hasn't been granted. [Here is a sample letter for unsuccessful applicants](#).

If an application is underdeveloped, the assessment committee may decide to indicate to the applicant that they can submit a reworked proposal in a future funding round.

Funding agreements

When applicants complete their application form they sign a declaration stating that if they're successful, they will:

- complete the project as described in their application, or seek written approval from the CCS Administrator for any significant changes to a project
- complete the project within a year of the funding being approved
- complete and return a Project Completion Report form within two months of the project being completed
- return any funds that they haven't spent
- keep a record of and receipts for all project

expenditure

- participate, if required, in any funding audit of their organisation or project carried out by the local council
- contact the CCS administrator to notify them 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 for their project, such as posters, flyers and e-newsletters, and follow the guidelines for using the logo. [Download the logo and guidelines](#).

This declaration is the funding agreement, and the applicant is reminded of this in the letter advising that they have been successful. However, your council may prefer to establish an additional funding agreement with successful applicants, in order to be consistent with your other funding processes. If you do so, the terms of the grant need to be consistent with the requirements set out above.

Assessment Scale

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.

Dealing with conflicts of interest

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

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 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
- not assess the application
- not take part in the decision-making process for that application, and
- 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
- 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.

Promoting CCS

Developing a promotional plan

Funding to promote the scheme

You are responsible for promoting the scheme in your particular area. Up to 7.5% of your annual CCS allocation can be used for promotion costs. This funding for promotion **cannot** be used to cover administration costs.

Developing a promotional plan

Why promote CCS?

- Increase its impact in your community by increasing the number and diversity of your applicants.
- Increase your chances of funding the best projects.
- Ensure you are spending all of your allocation as required by Creative New Zealand.

How do we start?

1. Set aside time to discuss the key questions below.
2. Create a draft plan using these reflections.
3. Review the plan at the end of each assessment meeting with the assessors. The plan should be a work-in-progress that's discussed and reviewed regularly.

Key questions to ask when developing a promotion plan

To develop a plan targeted to your own community it may help to start by addressing the following questions. We've included some tips to help boost your promotional activities.

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.

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?

Are there any groups in our target audience that are hard to reach?

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 access it. Cultural associations, meeting places, schools and social media may be useful starting points. Build on the relationships you already have, eg other council staff, community development agencies or youth workers will be able to provide insights to save you time.

A hard copy brochure about the scheme is available in both English and te reo Māori. PDF versions in English, te reo and other languages can be downloaded from the CCS Administrators Hub.

Where do our groups and communities find information?

Consider the following options for connecting with your community:

- **Community specific media** – many communities have their own radio stations (eg iwi radio stations), newspapers and social media channels. Make sure you identify and use these avenues for reaching all of your community.
- **Social media** – Does your council have a Facebook page? If so, start 'liking' and commenting on community groups' Facebook pages, particularly if they have an arts focus. Post new developments on the council's page, such as calls for CCS applications, announcements of grants, and interesting activities by previous recipients of CCS grants. Colourful images are a good way to attract attention to your post. But keep your posts short and snappy. You can also pay to boost your posts on Facebook – this is a cost-effective way of

targeting specific pages, interest groups and friends of your Facebook audience.

- **Sharing** – Send information to arts and community organisations and local funding databases, so they can include it in their direct mailers, e-newsletters, websites and social media postings.
- **Networking** – Ask people you already know to connect you with the right groups.
- **Noticeboards and community venues** – Ask libraries, community centres and marae to distribute your CCS Brochures and put up posters publicising the scheme.
- **Community newspapers** – Get to know a reporter at your local community paper who has an interest in arts or social issues. While a media release is a good way to sell your news, inviting a local reporter to cover an event or talk to an artist with a new project can be even better. If you decide to advertise in a local paper, ask them whether they will include some editorial space in the paper as well.
- **Events** – Participating in existing community events can create good opportunities for promoting the scheme, but you can also explore options like holding showcase events for the community, or public talks or seminars. The opening of a new venue, for example, may be an excellent opportunity for these kinds of activities. Creative New Zealand asks that successful applicants acknowledge the assistance of the scheme verbally at event openings, performances and so on.

What are our messages?

Announcing lists of successful applicants is a good way of promoting the scheme. This can be done through the local media or the council's website.

Is there a story to be told?

Audiences will often engage with a story that illustrates the benefits of the scheme, and so a

newspaper article will attract more attention than an advertisement. Look for success stories from previous recipients, and consider inviting them to share their stories at seminars and events or through social media.

What resources or opportunities already exist in our community?

Your website and Facebook page, council newsletters, community meetings, events and launches all provide opportunities for promoting the scheme. Arts activities are often visually engaging, so include funding recipients in community events as performers and speakers.

Using the CCS logo

Using the CCS logo in your promotional activities

You should use the CCS logo widely to increase awareness of the Creative Communities Scheme, eg on council websites and community noticeboards and in newspaper advertisements.

All successful applicants are expected to use the CCS logo in publicity for their project, and should follow the guidelines for using it. Successful applicants should also acknowledge the assistance of the scheme verbally at event openings, performances and so on.

[Download the CCS logo and guidelines from Creative New Zealand's website.](#)

Special Circumstances

Third parties in the Creative Communities Scheme

Third parties' accountability to local council

When a third party is sub-contracted to undertake all or part of the administration of the scheme, they're contractually accountable to the local council, not to Creative New Zealand.

Agreements with third parties

Local councils must enter into a formal written agreement with any third party they work with to deliver the Creative Communities Scheme. A copy of this agreement must be filed with Creative New Zealand.

Consistency with council's agreement with Creative New Zealand

Any agreement with a third party must be consistent with the terms and conditions of the agreement between Creative New Zealand and the council, eg on the duration of the agreement, or the make-up of the assessment committee.

What the agreement should cover

You should make sure the agreement addresses the following issues.

Third party's responsibilities

- A detailed description of the responsibilities the council is devolving to the third party under the agreement.

Amount of funding and number of funding rounds

- The amount of annual funding available to the third party (including a clause that states that this amount may be varied).

- How many funding rounds there will be.

Administration

- Methods for recording applications and funding activity.
- Procedures for paying grants (including details for managing GST).
- The level and type of administrative support the council will provide.

Assessors

- The make-up of any third party assessment committee (this will need to meet CCS requirements).

Promotional activities

- How the third party will promote the scheme.

Accountability and reviews

- Accountability procedures for the third party.
- How the third party's role will be reviewed.

Duration and termination

- The length of the agreement (we recommend that it not go beyond the length of the council's agreement with Creative New Zealand).
- Events that will bring the agreement to an end (we recommend the agreement state that it can be suspended or terminated if the council's agreement with Creative New Zealand is suspended or terminated).

Administrative costs of third parties

Creative New Zealand expects local councils to meet any costs incurred in administering the scheme.

Councils should provide third parties with a reasonable level of support, which should reflect the extent of the third party's role and responsibilities.

Co-operating with other councils

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.

However, 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 you consider and agree the following with the administrator (and relevant management) of the adjacent council. Once you have discussed this we recommend you share the outcome of these discussions with your assessment committees.

Key considerations for co-operation and joint support:

- 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 you will or won't recommend that applicants submit to both committees
- How you will convey this advice to applicants
- How you will ensure your advice is consistent
- How you will keep each other in the loop.

Glossary

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: 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, encyclopaedias and professional reference works
- newsletters
- hymn books
- 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 to create innovative expressions of Pasifika cultural identities, eg theatre and contemporary dance productions, music, creative writing, songwriting and photography.

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

Visual arts: 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).

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

Territorial authority: a district or city council.

Wānanga: a Māori term for a forum or workshop.