MĀWHERA
GREY
DISTRICT COUNCIL

105 Tainui St | Greymouth 7805
PO Box 382 | Greymouth 7840
Tel 03 769 8600
Fax 03 769 8603
info@greydc.govt.nz
www.greydc.govt.nz

A Meeting of the Creative Communities Scheme Assessment Sub-Committee Meeting will be held as follows:

Date: **Wednesday 21 October 2026**

Time: **4:00pm**

Venue: **Council Chambers, 105 Tainui Street, Greymouth**

Joanne Soderlund
Chief Executive

AGENDA

Members:

Chair:	Andrew Ross
Deputy Chair:	
Members:	Councillor Tim Mora
	Councillor Kate Kennedy
	Kay Costley
	Eli Maiava

(Quorum 2 members)

Contact Telephone: 03 7698600
Email: trish.jellyman@greydc.govt.nz
Website: https://www.greydc.govt.nz/our-council/agendas-and-minutes/Pages/default.aspx

The information in this document is provided to facilitate good competent decisions by Council and does in no way reflect the views of Council. Reports and recommendations contained in this agenda are not to be considered as Council policy until adopted.

TERMS OF REFERENCE

Type of Committee	Council Committee
Subordinate to:	Council
Subordinate Committee	None
Legislative Basis	Committee reconstituted by Council as per Schedule 7, Section 30 (1) (A) Local Government Act 2002. Committee delegated by powers by the Council as per Schedule 7 (Section 32) of the Local Government Act)
Membership	Chair – Andy Ross Member: Cr Tim Mora Member: Cr Kennedy Member: Kay Costley Member: Eli Maiava
Quorum	Three members one of which must be an elected member
Meeting frequency	Annually as and when required.
Terms of Reference	To determine funding applications.
Limits to Delegation	Council's Policy and budget will apply
Power to Act.	Full delegation.
Referral to Council	The minutes of the Committee serve before Council for information.
Management responsibility	Group Manager Community

SUB-COMMITTEE IN OPEN MEETING

GENERAL BUSINESS AND TABLED ITEMS

Items not on the agenda for the meeting require a resolution under section 46A of the Local Government Official Information and Meetings Act 1987 stating the reasons why the item was not on the agenda and why it cannot be dealt with at a subsequent meeting on the basis of a full agenda item. It is important to note that late items can only be dealt with when special circumstances exist and not as a means of avoiding or frustrating the requirements in the Act relating to notice, agendas, agenda format and content.

LOCAL AUTHORITIES (MEMBERS' INTERESTS) ACT 1968

Sub-Committee members are reminded that if he/she has a direct or indirect interest in any item on the agenda be it pecuniary or on grounds of bias and predetermination, then he/she must declare this interest and refrain from discussing or voting on this item.

Table of Contents

1 APOLOGIES AND DECLARATIONS OF INTEREST 5

1.1 APOLOGIES 5

1.2 UPDATES TO THE INTERESTS REGISTER 5

1.3 IDENTIFY ANY CONFLICTS OF INTERESTS IN THE AGENDA 5

1.4 NOTIFICATION OF LATE ITEMS 5

2 CONFIRMATION OF MINUTES OF PREVIOUS MEETINGS 6

2.1 CONFIRMATION OF THE CREATIVE COMMUNITIES SCHEME ASSESSMENT SUB-COMMITTEE MEETING HELD ON 27 MAY 2026 6

3 AGENDA ITEMS 11

3.1 CREATIVE COMMUNITIES SCHEME: APPLICATIONS 2026- 27 FUNDING ROUND ONE 11

4 SUB-COMMITTEE RESUMES IN OPEN MEETING 212

1 APOLOGIES AND DECLARATIONS OF INTEREST

1.1 APOLOGIES

Nil

1.2 UPDATES TO THE INTERESTS REGISTER

Sub-Committee members to please advise if there are any changes to be made to the current Interests Register.

1.3 IDENTIFY ANY CONFLICTS OF INTERESTS IN THE AGENDA

Notification from committee members of:

1.3.1 Any interests that may create a conflict with their role as a committee member relating to the items of business for this meeting (prior to taking part in the deliberation of a particular item); and

1.3.2 Any interests in items in which they have a direct or indirect pecuniary interest as provided for in the Local Authorities (Members' Interests) Act 1968.

1.4 NOTIFICATION OF LATE ITEMS

Where an item if not on the agenda for a meeting, that item may be dealt with at that meeting if:

1.4.1 The Committee by resolution so decides; and

1.4.2 The Chairperson explains at the meeting at a time when it is open to the public the reason why the item is not on the agenda, and the reason why the discussion of the item cannot be delayed until a subsequent meeting.

2 CONFIRMATION OF MINUTES OF PREVIOUS MEETINGS

2.1 CONFIRMATION OF THE CREATIVE COMMUNITIES SCHEME ASSESSMENT SUB-COMMITTEE MEETING HELD ON 27 MAY 2026

SUGGESTED RECOMMENDATION

That the minutes of the Creative Communities Scheme Assessment Sub-Committee Meeting held on 27 May 2026 be confirmed as true and correct.

MINUTES OF THE CREATIVE COMMUNITIES SCHEME ASSESSMENT SUB-COMMITTEE MEETING OF THE GREY DISTRICT COUNCIL

Held in Council Chambers, 105 Tainui Street, Greymouth

on Wednesday 27 May 2026 commencing at 4:00pm

PRESENT: Mr Andrew Ross (Chair)

Councillor Tim Mora, Councillor Kate Kennedy, Kay Costley, Eli Maiava (Via Zoom)

IN ATTENDANCE: Penny Kirk (Group Manager Community), Trish Jellyman (Democracy Advisor),

1 APOLOGIES AND DECLARATIONS OF INTEREST

1.1 APOLOGIES

There were no apologies.

1.2 UPDATES TO THE INTERESTS REGISTER

There were no updates to the Interest Register.

1.3 IDENTIFY ANY CONFLICTS OF INTERESTS IN THE AGENDA

Mr Ross declared an interest in the West Coast Society of Arts and the West Coast Theatre Trust.

Ms Costley declared an interest in the West Coast Society of Arts.

Cr Kennedy declared an interest in the Runanga Arts Club.

1.4 NOTIFICATION OF LATE ITEMS

There were no late items.

2 CONFIRMATION OF MINUTES OF PREVIOUS MEETINGS

2.1 CONFIRMATION OF THE CREATIVE COMMUNITIES SCHEME ASSESSMENT SUB-COMMITTEE MEETING HELD ON 8 OCTOBER 2025

COMMITTEE RESOLUTION CCS 26/05/001

Moved: Cr Tim Mora
Seconded: Ms Kay Costley

That the minutes of the Creative Communities Scheme Assessment Sub-Committee Meeting held on 8 October 2025 be confirmed as true and correct.

Carried Unanimously

UNCONFIRMED

3 AGENDA ITEMS

3.1 CREATIVE COMMUNITIES SCHEME: APPLICATIONS 2025- 26 FUNDING ROUND TWO

Refer page 12 of the agenda.

COMMITTEE RESOLUTION CCS 26/05/002

Moved: Mr Andrew Ross
Seconded: Ms Kay Costley

1. That the sub-committee receives the report.
2. That the Sub-Committee considers the applications from:
    1. Runanga Village Art Club – "First Exhibition" - $840.00
    2. West Coast Society of Arts – "The Economics of Printmaking" - $3,086.95
    3. Greymouth Youth Trust – "UC Music Workshop" - $2,375.00
    4. Greymouth Municipal Band – "Youth Promotion Developing a Percussion Group" - $2,331.00
    5. West Coast Spring Rally - $1,400.00
    6. Te Pauwai Co-operative Society Ltd – "Outreach Project" - $790.00
    7. Bryan Aitken - "Matariki Weekend Theatre Intensive" - $500.00
    8. Westreap – "Transition Expo Gift Bags" - Declined

Carried Unanimously

The following speakers addressed the meeting:

Runanga Arts Club: "First Exhibition"
Jill Cotton addressed the meeting and introduced fellow artists, Karlene and Margaret. Ms Cotton advised that they are members of the Runanga Arts Club and they each reside in either Runanga or Rapahoe and operate out of the community house. Ms Cotton stated that if their funding application is successful they will use these funds for activities going forward.

West Coast Society of Arts – "The Economics of Printmaking"
Cassandra Struve addressed the meeting. She explained the project and stated they have had lots of requests for screen printing. She stated that her group would like to engage someone to teach screen printing.

All speakers left the meeting and funding applications were considered.

The GMC spoke of the wide range of projects that have applied for.

1. **Runanga Village Arts Club: "First Exhibition"**

Refer page 15 of the agenda
Cr Kennedy declared an interest and took no further part in the discussion or decision.

COMMITTEE RESOLUTION CCS 26/05/003

Moved: Ms Kay Costley
Seconded: Ms Eli Maiava

That the Runanga Village Arts Club "First Exhibition" be awarded $840.00

Carried Unanimously

2. **West Coast Society of Arts – "The Economics of Printmaking**

Refer page 23 of the agenda.

Cr Kennedy and Ms Costley both declared an interest and took no further part in the discussion or decision. It was agreed that this is a very deserving application. It was agreed that there will be a lot of interest in screen printing.

COMMITTEE RESOLUTION CCS 26/05/004

Moved: Cr Tim Mora
Seconded: Ms Eli Maiava

That the West Coast Society of Arts "The Economics of Printmaking" be awarded $3,086.95

Carried Unanimously

3. Greymouth Youth Trust – "UC Music Workshop"

Refer page 49 of the agenda.

COMMITTEE RESOLUTION CCS 26/05/005

Moved: Mr Andrew Ross
Seconded: Ms Kay Costley

That the Greymouth Youth Trust – "UC Music Workshop" be awarded $2,375.00
Carried Unanimously

4. Greymouth Municipal Band – "Youth Promotion Developing a Percussion Group"

Refer page 67 of the agenda.
It was noted that the scheme does not fund equipment or capital items.

COMMITTEE RESOLUTION CCS 26/05/006

Moved: Mr Andrew Ross
Seconded: Ms Kay Costley

That the Greymouth Municipal Band – "Youth Promotion Developing a Percussion Group" be awarded $2,331.00

Carried Unanimously

5. "West Coast Spring Rally"

Refer page 82 of the agenda.
It was noted that this group was offering prize money of $400.00. As prize money it not permitted as per the funding criteria therefore they were awarded $400.00 less that what they were applied for.

COMMITTEE RESOLUTION CCS 26/05/007

Moved: Mr Andrew Ross
Seconded: Ms Kay Costley

That the West Coast Spring Rally be awarded $1,400.00

Carried Unanimously

6. Te Pauwai Co-operative Society Ltd – "Outreach Project"

Refer page 99 of the agenda.
It was agreed that this project would be fully funded.

COMMITTEE RESOLUTION CCS 26/05/008

Moved: Mr Andrew Ross
Seconded: Ms Kay Costley

That the Te Pauwai Co-operative Society Ltd – "Outreach Project" be awarded $790.00

Carried Unanimously

7. Bryan Aitken - "Matariki Weekend Theatre Intensive" - $500.00

Refer page 138 of the agenda.
Ms Maiava stated that this is a great opportunity to upskill West Coasters.
Cr Mora stated that this is a valuable event to offer.

COMMITTEE RESOLUTION CCS 26/05/009

Moved: Mr Andrew Ross
Seconded: Ms Kay Costley

That the Bryan Aitken - "Matariki Weekend Theatre Intensive" be awarded $500.00

Carried Unanimously

8. Westreap – "Transition Expo Gift Bags" - $2,505.51

Refer page 149 of the agenda.

Extensive discussion took place. Cr Mora noted that only one artist is part of this application.
Cr Kennedy agreed with Cr Mora and stated that to fund one person on their own is not typical.
It was agreed that this funding application does not align with funding criteria as there is a lack of group participation.

4 SUB-COMMITTEE RESUMES IN OPEN MEETING

CLOSURE OR RATIFICATION OF DECISIONS IN OPEN MEETING.

The meeting concluded at 4.56pm.

Confirmed

_____ _____/_____/_____

AR Ross **Date**

Chairperson

UNCONFIRMED

3 AGENDA ITEMS

3.1 CREATIVE COMMUNITIES SCHEME: APPLICATIONS 2026- 27 FUNDING ROUND ONE

File Number:

Report Author: Engagement and Communication Officer

Report Authoriser: Group Manager Community

Appendices:

1. Baroque Music Community NZ - Baroque Oboe Concert Tour 2027
2. Grey Main School - Grey Main School Musical Production
3. The Left Bank Art Gallery Choir - Choral Performance for the Costume and Textiles Aotearoa New Zealand Symposium 2027
4. The West Coast Society of Arts - Mural the Public Toilet Block in Town Square
5. West Coast Pipes and Drums - West Coast Pipes and Drums
6. SuperBrain Trust - A Christmas Story Musical
7. Tu Kaka Events Committee - Grey District Waitangi Day Picnic
8. Southern Cancer Society Trust - Bags of Hope
9. West Coast Theatre Trust - Westerly Music Festival
10. Sound + Soul - Blackball Vibes - Andre Staiger
11. Runanga Village People - Runanga Art Project
12. CCS Assessor's Guide (under separate cover)

1. REPORT PURPOSE

1.1. For the subcommittee to consider the Creative Communities Scheme applications and to decide on the funding to be awarded based on the Scheme's criteria.

2. EXECUTIVE SUMMARY

2.1. The Creative Communities Scheme provides funding for distribution within the Grey District, with two funding rounds each year. The 2026-2027 distribution consists of two rounds, with this being Round One.

2.2. Round One opened 1 August and closed on 31 August 2026, with $11,753.00 (excl GST) available for distribution.

2.3. Applications must meet the criteria of the Creative Communities Scheme, and an Assessor Marking Spreadsheet is provided to assist when evaluating applications.

2.4. The fund has been advertised and 11 applications, totalling $42,689 have been received and are attached as appendices.

2.5. All 11 applications meet the funding criteria. This is noted on the covering Assessment Sheet on the relevant application.

2.6. The full applications, including project budgets are attached.

3. OFFICER RECOMMENDATION

1. That the sub-committee receives the report.
2. That the Sub-Committee considers the applications from:
    1. Baroque Music Community & Education Trust of NZ – "Baroque Oboe Concert Tour 2027" - $2,126.00
    2. Grey Main School "Grey Main School Musical Production" - $1,204.00

3. The Left Bank Art Gallery Choir “Choral Performance for the Costume and Textiles Aotearoa New Zealand Symposium 2027” - $3,200.00
4. The West Coast Society of Arts “Mural the Public Toilet Block in Town Square”- $1,130.00
5. West Coast Pipes and Drums Inc “West Coast Pipes and Drums” - $1,155.00
6. SuperBrain Trust “A Christmas Story Musical” - $14,800
7. Tu Kaka Events Committee “Grey District Waitangi Day Picnic” - $3,002.00
8. Southern Cancer Society Trust “Bags of Hope” - $952.00
9. West Coast Theatre Trust “Westerly Music Festival" - $7,000.00
10. Andre Staiger “Sound + Soul – Blackball Vibes” - $5,120.00
11. Runanga Village People “Runanga Art Project” - $3,000.00

4. BACKGROUND

4.1. The Creative Communities Scheme supports and encourages communities throughout New Zealand to create and present diverse opportunities for accessing and participating in local arts activities.

4.2. The Scheme funds projects and activities that:

(a) Create opportunities for local communities to engage with and participate in local arts activities.

(b) Support the diverse arts and cultural traditions of local communities, enriching and promoting their uniqueness and cultural diversity; and

(c) Enable and encourage young people (under 18 years) to engage with and actively participate in the arts.

4.3. 11 applications have been received. All have been assessed and all eleven meet the criteria of the Creative Communities Scheme Application Guidelines. A summary of the criteria assessment is attached as a cover page to each application, and all are included in this agenda.

4.4. It is recommended that the applications for the eleven eligible projects/events be awarded a grant, the grant amount should be determined based on criteria fit and funding available for distribution. An Assessor marking spreadsheet is attached to assist in the allocation of funding.

4.5. A copy of the Assessor Guidelines is attached under separate cover.

5. SIGNIFICANCE AND ENGAGEMENT

5.1. This matter and decision is considered as Low Significance from the Council's Significance and Engagement Policy and therefore there is no need for Council to engage with the wider community regarding this decision.

Issue	Level of Significance	Explanation of Assessment
Is there a high level of public interest, or is decision likely to be controversial?	Low	The fund has been advertised and organisers with eligible projects have had the opportunity to apply.
Is there a significant impact arising from duration of the effects from the decision?	Low	N/A
Does the decision relate to a strategic asset? (refer Significance and Engagement Policy for list of strategic assets)	N/A	N/A
Does the decision create a substantial change in the level of service provided by Council?	N/A	N/A
Does the proposal, activity or decision substantially affect debt, rates or Council finances in any one year or more of the LTP?	N/A	Funding comes directly from the Creative Communities Assessment Scheme and cannot be used for other purposes
Does the decision involve the sale of a substantial proportion or controlling interest in a CCO or CCTO?	N/A	N/A
Does the proposal or decision involve entry into a private sector partnership or contract to carry out the delivery on any Council group of activities?	N/A	N/A
Does the proposal or decision involve Council exiting from or entering into a group of activities?	N/A	N/A

Confirmation of Statutory Compliance

Compliance with Statutory Decision-making Requirements (ss 76 - 81 Local Government Act 2002).

(a) This report contains:

(i) sufficient information about all reasonably practicable options identified and assessed in terms of their advantages and disadvantages; and

(ii) adequate consideration of the views and preferences of affected and interested persons bearing in mind any proposed or previous community engagement.

(b) The information reflects the level of significance of the matters covered by the report, as determined in accordance with the Council's significance and engagement policy.

Grey District

creative COMMUNITIES nz

Baroque Music Community & Education Trust of NZ
Project: Baroque Oboe Concert Tour 2027

Criteria Assessment Summary

Criteria	Yes / No
Access and Participation: Create opportunities for local communities to engage with, and participate in local arts activities	Yes
Diversity: Support the diverse artistic cultural traditions of local communities	
Young People: Enable young people (under 18 years) to engage with, and participate in the arts	
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Correct
Items in the budget meet criteria	Yes

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

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

Name and contact details

Are you applying as an individual or	Individual		Group	X
Full name of applicant:	Baroque Music Community & Educational Trust of NZ			
Contact person (for a	Michelle Hurnik			
Street address/PO	[redacted]			
Suburb:	Christchurch	Town/City:	Christchurch	
Postcode:	8011	Country:	New Zealand	

Email:	[redacted]
Telephone (day):	[redacted]

All correspondence will be sent to the above email or postal address

Name on bank	Baroque Music Community and Educational Trust of New Zealand	GST	GST: N/A
Bank account number:	12-3634-0009860-00		

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:		Detail:	
Pacific Peoples:		Detail:	
Asian:		Detail:	Japan
Middle Eastern/Latin		Detail	
Other:		Detail:	Holland, Hungary, Czech Republic

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		Poster/flyer/brochure		Word of mouth
	Other (please provide				

PART 2: PROJECT DETAILS

Project name: Baroque Oboe Concert Tour 2027

Brief description of project:

We will bring an international ensemble of five musicians performing on period instruments in authentic interpretation to 10 communities in the South Island including Greymouth. We will be featuring the brilliance of Bach and Vivaldi with Dutch soloist Robert de Bree on baroque oboe and baroque recorder as well as contemporary sounds of New Zealand composer Anthony Richie starring Czech soloist Edita Keglerova on harpsichord.

Project location, timing and numbers

Venue and suburb or town:	St Patrick's Church, Greymouth		
Start date:	Feb 25 2027	Finish date:	Feb 16 2027
Number of *active* participants:	7		
Number of viewers/audience members:	80		

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.)*

[ ] Craft/object art	[ ] Dance	[ ] Inter-arts
[ ] Literature	[X] 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	[X] Presentation only (performance or concert)
[ ] Creation and presentation	[ ] Presentation only (exhibition)
[ ] Workshop/wānanga	

Do you wish to present in person to Council in support of your application?

[ ] "Yes, I would like to present in person to Council in support of this application".

PART 2: PROJECT DETAILS

X	"No, I do not want to present in person".

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?

Our February 2026 tour was a great success, generating strong audience attendance, enthusiastic feedback and significant media interest, with more than four newspaper articles covering the tour, including an interview with our international soloist. We were particularly delighted by the response in Greymouth, where audiences described the experience as:

"Better than meditation, this music transports you to heaven."

"Tuning was like Chinese whispers that worked."

"The recorder was like a grounded tree extended to the sky and the strings were the birds."

Building on this success, the Baroque Music Community and Educational Trust presents Baroque Oboe 2027, featuring internationally acclaimed Dutch oboist and recorder player Robert de Bree and renowned Czech harpsichordist Edita Keglerová, alongside Szabolcs Illés (violin), Rakuto Kurano (violin), Sara Kádas (viola) and Tomas Hurník (cello).

The programme includes Vivaldi's Recorder Concerto, Bach's Oboe Concerto and New Zealand composer Anthony Ritchie's Four Seasons in One Day, a harpsichord concerto commissioned specifically for the Trust. The work could not be performed on last year's tour due to Edita's illness, and we are delighted to finally present it with her as soloist.

All works will be performed on historical copies of period instruments using historically informed performance practices. Gut strings and lower Baroque tuning create a warmer, softer and more intimate sound, allowing audiences to experience this extraordinary repertoire in a way that reflects its original performance tradition.

Following the success of our previous tour, we hope to create equally memorable experiences while introducing new audiences across the South Island to the richness, beauty and emotional power of Baroque music.

2. The process/Te whakatutuki: How will the project happen?

PROJECT DETAILS

August 2026 – December 2027

- Finalise and confirm tour logistics, including venue bookings, transport, accommodation, contracts and funding.
- Implement the marketing strategy, including poster design and distribution, supported by volunteers in each community, email campaigns, social media promotion, Eventfinda listings and media outreach. Last year's tour generated more than four newspaper articles, including an interview with the soloist.
- Coordinate all logistical and technical requirements for the tour, including scheduling, musician arrangements and venue requirements.

January 25 – February 2027

- Arrival of New Zealand and international musicians in Christchurch.
- One week of intensive rehearsals to prepare the ensemble and soloists for the tour.

February 2027 – South Island Tour

- The tour will begin in Timaru and travel to nine further communities: Oamaru, Dunedin, Arrowtown, Invercargill, Wanaka, Greymouth, Nelson, Blenheim and Christchurch.
- Musicians and a dedicated volunteer will travel by van and car. The volunteer will assist with ticket sales, travel logistics and venue preparation, while all musicians will contribute to stage setup and pack-down.

Core Concert Programme

- J. S. Bach – Oboe Concerto
- A. Vivaldi – Recorder Concerto
- Anthony Ritchie – *Four Seasons in One Day*, Harpsichord Concerto

3. **The people/Ngā tāngata:** Tell us about the key people and/or the groups involved.

PROJECT DETAILS

Our organisation is committed to delivering high-quality performances of Baroque music in acoustically appropriate venues, bringing this rich and historically significant art form to communities throughout the South Island. Each year, we reach over 2,300 concert goers and present more than 23 concerts, along with special performances for over 400 children in Christchurch, with a strong focus on historical authenticity and period performance practice.

Tomas Hurník develops concert programmes, recruits and coordinates musicians, organises rehearsals and workshops, sources music scores and leads artistic preparation and performances. He also contributes to the Trust's media and promotional activities, helping to communicate our programmes and reach audiences through digital and community channels.

For this project, we are assembling a distinguished ensemble of six musicians. Three artists will travel from Europe: violinist Szabolcs Illés (Hungary), oboe/recorder soloist Robert de Bree (Holland), and harpsichordist Edita Keglerová (Czech Republic). They will be joined by three outstanding New Zealand-based musicians: Rakuto Kurano (violin), Sara Kádas (viola) and Tomáš Hurník (cello).

The programme also features a newly commissioned work by Anthony Ritchie, one of New Zealand's leading composers. With more than 200 works to his name, spanning symphonies, operas, chamber music, and film, Ritchie's compositions have been performed by major ensembles such as the New Zealand Symphony Orchestra, Auckland Philharmonia, BBC Symphony Orchestra, and Ulster Orchestra.

Finally, a dedicated volunteer will assist as stagehand and ticketing coordinator during the tour, supported by local volunteers in each city who will help distribute flyers and posters and promote the concerts within their communities.

For detailed biographies of the performers and composer, please refer to the attachment included with this application.

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

PROJECT DETAILS

While our project meets all three of the funding criteria, we believe that Access and Participation best captures the spirit and intent of our work.

Audiences will be introduced to the rich musical traditions of the 17th- and 18th-century Baroque period through historically informed performance on period instruments. Internationally acclaimed oboist and recorder player Robert de Bree is renowned for combining exceptional musicianship with storytelling, education and direct audience interaction. His engaging approach makes historical music accessible and enjoyable, encouraging audiences to learn about the instruments, repertoire and performance practices while experiencing the music in a lively and memorable way.

We are committed to making our concerts financially accessible. Discounted tickets will be available for seniors, community services card holders, students and children, ensuring that cost is not a barrier to attendance.

As well as reaching our active email subscriber database of over 2,600 people across the South Island of New Zealand, our marketing will include a wide-reaching poster campaign and targeted social media advertising aimed at engaging people from diverse socio-economic backgrounds. We will specifically seek to reach those who may not typically attend classical music concerts, including through boosted Facebook posts.

In contrast to many traditional classical concerts, our events provide opportunities for audiences to engage directly with the performers. After each concert, attendees are invited to meet the soloists, view the historical instruments up close, ask questions and even try the instruments themselves. These informal gatherings have proven popular at past concerts, fostering community connection and dialogue.

Smaller and often underserved communities, such as Greymouth, will have the opportunity to experience a high-calibre classical music performance. These communities are frequently overlooked by touring ensembles, making this an important way to extend access to exceptional live music beyond the main centres.

PROJECT DETAILS

5. The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered?			
	Yes		Do NOT include GST in your budget
	No	X	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*
Musician Fees	300 per concert including rehearsals for 6 musicians	1800
Per Diem	60 per day for per diem for 6 musicians and volunteer	420
Manager Fee	Organizing and marketing	1500
Travel	Plane ticket costs for overseas musicians and domestic musician, 1/10 of total cost	1273
Fuel	Based on last year for 2 vans	166
Van Hire	Based on last year for 2 vans	240
Accommodation	Seaside Apartments top 10 for musicians and volunteer for 2 nights	1216
Harpsichord Hire	In kind support from the University of Canterbury	200
Rent	For rehearsals and admin, only portion of yearly cost and 1/10 of that	180
Venue Hire	St Patrick's Church	200
Marketing	Design, printing of flyers and posters	186
Facebook	For boosting posts directly to the Greymouth area	100
Postage	1/10 of total costs, for sending out flyers and posters	10
Gifts for Soloists	1/10 of total costs, flowers etc for musicians at the end of the tour	51
Working Visa	For 3 overseas musicians, 1/10 of total costs	24
Total Costs		$7,566
Project Income		
Income *eg ticket sales*	**Detail** *eg 250 tickets at $15 per ticket*	
Ticket Sales		3000
Unconfirmed Grants	We have not yet applied but have received funds from the organizations below in past years.	
Lions Foundation	For van hire	240
The Trust Community Foundation	Overall support	1000
West Coast Community Grant	For accommodation	1000

PROJECT DETAILS

In Kind Support	From the University of Canterbury for harpsichord hire	200
Total Income		5440
Costs less income	***This is the maximum amount you can request from CCS***	
		$2126

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
Not yet applied	Lions Foundation for van hire	240	Not confirmed
Not yet applied	The Trust Community Foundationt	1000	Not confirmed
Not yet applied	West Coast Community Grant for accommodation	1000	Not 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)
2025	Baroque Unbound 2026 in February	1000	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.

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

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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [X] I/we consent to Grey 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	Michelle Hurnik
	(Print name of contact person/applicant)
Signed:	Michelle Hurnik
	(Applicant or arts organisation's contact person)
Date:	30/08/2026

Baroque Oboe 2027 ARTISTS



Robert de Bree is a Dutch oboist, recorder player, improviser and teacher with an internationally recognised career in early music. He performs as a soloist and with leading ensembles including the English Baroque Soloists, Academy of Ancient Music and Ensemble Pygmalion, and has performed worldwide under renowned conductors.

Robert is Professor of Recorder at Utrecht Conservatory and teaches historical improvisation at the Royal Conservatoire The Hague. He regularly gives workshops and masterclasses internationally, including at conservatories in Riga, Katowice, Vienna, Brussels, Tel Aviv and Frankfurt.

Research and education are central to Robert's work. His research focuses on historical improvisation and performance practice, including the 19th-century Potpourri. As co-artistic director of The Scroll Ensemble, he explores ensemble improvisation, combining classical music with storytelling, theatre and audience interaction. His innovative approach brings historical music to life while inspiring musicians and audiences to engage creatively with early music.



Violinist RAKUTO KURANO has been reviewed as a musician with "flair and panache" by the Christchurch Mail. Rakuto Kurano has established himself as a versatile Japanese/New Zealand Performer-Composer. As a multi award-winning performer and composer, he has appeared in many concert halls across the country. Overseas appearances include performances in Japan and Vietnam. As an active performer on the violin, viola, and piano, he currently averages 60 performances each year. Repertoire ranges from anything written in the Renaissance period (14th century) to music by young living composers.



SARA KADAS is a Lyttelton-based violinist, violist, and composer performing in chamber, early, and contemporary music ensembles across New Zealand. Beginning her studies in Hungary at age three, she continued her musical training in New Zealand, earning her Associate of Trinity College London Diploma in Violin Performance in 2021. With a strong interest in early music, she has attended European workshops in historically informed performance. An aspiring composer and member of AN ensemble, Sára enjoys performing and creating new works. She is currently studying violin performance at the University of Canterbury under Professor Mark Menzies.



Tomas Hurnik is an accomplished Czech cellist with an extensive international performance career. He has performed with leading Czech orchestras, recorded for radio and television, and won numerous chamber music competitions. He has been a member of prestigious ensembles including the Talich Chamber Orchestra and has performed and toured throughout Europe with renowned period-instrument groups such as Musica Florea, Capella Regia Prague and Solamente Naturali.

Now based in New Zealand, Tomas continues his passion for historically informed performance and period-instrument playing. He regularly performs, organises and leads Baroque concerts, workshops and masterclasses, sharing his expertise with audiences and emerging musicians. His commitment to education and mentorship plays an important role in developing the next generation of musicians interested in historically informed performance in New Zealand.



EDITA KEGLEROVÁ graduated at the Academy of Performing Arts in Prague under Prof. G. Lukšaitė Mrázkova. She studied with J. Ogg at the Royal Conservatory in The Hague and then at the Royal Academy of Music in London. In 2007, she defended her doctoral thesis on Interpretation and Theory of Interpretation at the Academy of Performing Arts in Prague. She is a laureate of several international music competitions. As a soloist or member of chamber ensembles, she has performed in many important concert halls not only in Europe but also overseas (Japan, New Zealand, Africa, USA). She cooperates with many ensembles, including the Prague Baroque Ensemble, Hipocondria, and Barocco Sempre Giovanne. She is teaching at Jan Neruda Music Grammar School in Prague. In 2011, she became a professor at the Prague Music Conservatory. She has repeatedly led master classes at the Summer School of Early Music in Prachatice.



SZABOLCS ILLÉS studied at Franz Liszt Music Academy in Budapest. He studied baroque violin and early music presentation led by Dario Luisi and Susanne Scholz in Vienna and Graz. On courses he studied with famous baroque violinists as Enrico Gatti, Marinett Troost, Lucy van Dael or Simon Standage. At Hochschule für Musik und Theater in Leipzig studied with Susanne Scholz. In 2009 he gained the Master in Music degree at Royal Conservatory of Brussels in Sigiswald Kuijken's class. He has been performing as a member of world-famous orchestra, the La Petite Bande. . Since 2008, he has been a concertmaster of the Hof-Musici orchestra which is primarily working on the reconstruction and presentation of baroque operas with authentic instruments, costumes and original settings. He gives concerts with his own ensemble the Accademia Capricciosa and other baroque ensembles (Dolce Risonanza, Cammermusik Potsdam, Concert Royal Köln) in Germany, Austria, Belgium the Czech Republic and other European countries.



Anthony Ritchie is one of New Zealand's leading composers, with over 200 works spanning symphonies, operas, chamber music, film, and choral music. A graduate of Canterbury University with a Ph.D. on Bartók, he also studied at the Liszt Academy in Hungary before serving as Mozart Fellow in composition at Otago University and Composer-in-Residence with the Dunedin Sinfonia, where he completed his Symphony No. 1 Boum. His works have been commissioned and performed by major ensembles including the New Zealand Symphony Orchestra, Auckland Philharmonia, BBC Symphony Orchestra, and Ulster Orchestra. Notable large-scale works include his Symphony No. 2, premiered at the International Festival of the Arts, the opera The God Boy, and the oratorio Gallipoli to the Somme, acclaimed in New Zealand and later performed in London. He has also written specifically for the Baroque Music Community and Educational Trust of New Zealand, a harpsichord concerto Four Seasons in One Day for the upcoming 10-city South Island tour 2026. His recordings have received multiple awards, including Best Classical Album at the 2016 NZ Music Awards (Fjarren: In the Distance) and Classical Album of the Year from The Listener (A Bugle Will Do). Currently Associate Professor of Music at Otago University, Ritchie continues to be recognized nationally and internationally as one of the country's most prolific and accomplished composers.

The literature for the recorder and transverse flute dates back to the Middle Ages.

"So it's not just baroque music that fascinates me. I love historical music in general — there's always something new to discover."

A particular thrill for Brana is playing from copies or original manuscripts of composers from that time, as they mostly did not notate dynamics or articulation, and tempo was often indicated only by the title, which sometimes expressed emotions rather than a specific tempo.

"Playing baroque music means being able to read basso continuo, play the harpsichord and improvise ornaments. And, most importantly, playing historical music on copies of historical instruments — that's a real challenge."

Brana plays a baroque flute which has only one key and is made of wood while a modern transverse flute has many keys and is made of metal so is more robust and sounds stronger.

'For me as a baroque flute player, the most challenging aspect is that I have to regulate each note with my embouchure [the way the mouth is applied to the mouthpiece] and adjust it constantly. I also need to blow less air. The baroque flute has a smaller range — the lowest note is D1 and the highest is A3. For certain notes, I have to use different fingerings depending on the key I'm playing in."

Brana has been inspired in her career by renowned Dutch recorder player Peter Holtslag. After 1989's Velvet Revolution, he was among the first musicians to visit the Czech Republic. She attended his masterclass in Prague when she was 17.

'After the course, he asked me if I would like to study with him. Although I was studying modern transverse flute at the conservatory at the time, the idea of pursuing my studies at a university in Hamburg stayed with me and never let go."

One of her favourite pieces to play as a soloist with an orchestra is Concerto in E minor, by G.P. Telemann, where there are two soloists — one on the recorder and the other on the transverse flute.

'Since I can play both, it's really fun to perform the same piece, one time on the recorder and the next on the transverse flute.

'I also love French baroque music. We play in a trio with recorder, viola da gamba and harpsichord. This music is more intimate and, as a player, I need to listen more closely to the others and communicate with them."

Telemann's music is something she enjoys playing anytime.

'It is melodic, elegant, virtuosic, witty and rich in folk-inspired motifs. I always enjoy performing his works in concert and, for fun, I love improvising with amateur musicians around a campfire."

As she also plays an eight-key classical flute, she also enjoys performing symphonies by Mozart, Haydn and Beethoven "with great enthusiasm".

The difference between playing in a baroque orchestra compared with a modern one is really in the approach. As a baroque musician, she has much more interpretive freedom as the notation in the baroque period was not precise.

"As a performer, I have to understand the basso continuo and the harmony to decide how I'll interpret the piece. There are so many possibilities, which gives me great freedom, but it also comes with the responsibility of delivering a historically informed performance."

To prepare for a concert, especially one with a challenging solo programme, Brana practises the programme well in advance. Once the technical aspects are secure, she starts shaping the artistic and musical interpretation.

On the day of a concert she likes to warm up thoroughly and focuses on deep breathing and relaxing just before stepping on stage.

"I always look forward to the concert, excited about the audience and the energy they bring, as well as the energy I will share and take from the stage. And, yes, I always feel a bit of stage fright, but I see it as positive when it's not overwhelming. Stage fright can actually push a performer to give their best, so I embrace it with joy."

For decades, Brana has juggled her performance schedule with teaching. She is also head of traverso, the baroque flute, at the Prague Conservatory.

"It requires careful planning. And when you also have a family, with a partner who is a musician, it can be even more challenging."

Especially when she is to travel to the other side of the world, but she is looking forward to her first visit to New Zealand as part of the Baroque Unbound Concert Tour, presented by Baroque Music Community and Educational Trust of New Zealand.

A keen mountain hiker, cyclist and swimmer as well as flower gardener, Brana is keen to see if New Zealand is as beautiful as it looks in the photos and documentaries she has seen.

"I can't wait to experience it for myself. I'm also looking forward to meeting new people and discovering the local atmosphere."

Job Description of Musician for Baroque Concert Tour 2027

- Responsibilities must be executed in a timely matter to insure success of the concerts
- Attend and come prepared for all rehearsals and concerts
- Perform to the best of ability
- Dress appropriately for concerts
- Behave in a professional manner at all times
- Engage with audience members after concerts
- Cooperate with the other musicians and concert team
- Provide the trust with high definition photos and bio for marketing purposes

Job Description of Artistic Director and Marketing and Operations Manager of Baroque Concert Tour 2027

- Prepare the concert programs
- Source music scores for the concerts
- Obtain music rights if need be
- Edit music, create new scores for individual musicians if need be
- Cooperate with violin makers for the maintenance of the period instruments used by the musicians for the concerts
- Distribute flyers, posters and contact people that can support this distribution such as libraries, established web of volunteers, supporting businesses etc.
- Create and send out emails to subscribers before concerts
- Create and send out press releases to newspapers from each city
- Responsible for paying musicians, creating invoices
- Release concerts on social media
- Organize musicians including recruitment, arranging rehearsal times and overseeing quality
- Organize rehearsal venues and concert venues
- Organize van hire and all that is needed in terms of transportation
- Organize accommodation
- Create and organize design and printing of promotional material
- Document rehearsals through photography for social media (facebook and instagram) as well as concerts
- Create engaging posts for social media audiences

BaroqueMusicCommunityandEducationalTrustofNewZealand

PerformanceReport

Fortheyearended:
31March2025

Contents

	Page
NonFinancialInformation:	
Entity Information	2
Statement of Service Performance	5
FinancialInformation:	
Statement of Receipts and Payments	7
Statement of Resources and Commitments	8
Notes to the Performance Report	10

BaroqueMusicCommunityandEducationalTrustofNewZealand

EntityInformation

"Whoarewe?","Whydoweexist?"

Fortheyearended:
31March2025

Legal Name of Entity:*	Baroque Music Community and Educational Trust of New Zealand
Other Name of Entity (if any):	The Beautiful World of Baroque Music
Type of Entity and Legal Basis (if any):*	Registered Charitable Trust by Deed of Trust dated 6 July 2015
Registration Number:	CC52394

Entity's Purpose or Mission: *

OurPurpose:

1. To promote the regular performance of high quality Baroque music concerts throughout New Zealand, with the aim of educating and engaging local audiences.
2. To foster a national network of professional musicians and supporters with a shared interest in Baroque music.
3. To train and support the development of professional musicians in the interpretation of Baroque repertoire, with an emphasis on historically informed performance using period instruments.
4. To introduce young New Zealanders to Baroque music, nurturing curiosity about the history and evolution of music.

Entity Structure: *

The Board of Trustees comprises four members who volunteer their time and expertise to govern the organisation. The Board is responsible for strategic direction, financial oversight, and ensuring the charitable purpose is upheld. Trustees actively contribute to the planning and delivery of concerts showcasing Baroque music across the South Island.

The current Chair is Simon Kane, a music enthusiast and former lawyer, who brings both a passion for the arts and a strong background in governance and legal matters. The organisation operates without paid board members, relying on volunteer support and contracted professionals (such as musicians and production staff) to deliver its programmes.

BaroqueMusicCommunityandEducationalTrustofNewZealand

EntityInformation

"Whoarewe?","Whydoweexist?"

Fortheyearended:
31March2025

Main Sources of the Entity's Cash and Resources:*
Our main sources of income include ticket sales from concerts and workshops, as well as private donations—most notably the ongoing support of Dame Adrienne Stewart. We are also honoured to regularly receive funding from a range of trusts that support cultural initiatives, including Creative Communities of New Zealand, Lions Foundation, West Coast Community Trust, The Trusts Community Foundation, Central Lakes Trust, and Pub Charity.
In addition to financial support, we receive valuable in kind contributions. These include annual harpsichord hire from the University of Canterbury and van hire donated by community music supporters. Our work is also made possible through hundreds of volunteer hours each year, with individuals assisting in a variety of roles such as poster distribution, ticket sales, and stage management at concerts.

Main Methods Used by the Entity to Raise Funds:*
We raise funds through a combination of ticket sales, grant applications, sponsorship outreach, and community fundraising initiatives. These include hosting house concerts and running targeted donor campaigns—for example, to support the purchase of period instruments essential for historically informed performance.

Entity's Reliance on Volunteers and Donated Goods or Services: *
The success of our concerts and workshops relies heavily on the generous support of volunteers. Many hours are contributed by Trustees and Friends of the Trust, without whom our events simply could not take place. Volunteers assist with a wide range of essential tasks, including ticket sales (both in advance and at the door), billeting musicians, printing and distributing posters, hiring and preparing church venues, sourcing and transporting period instruments, stage setup, front ofh ouse duties, ushering, handing out programmes, and post concert pack down and cleaning.
We are also deeply reliant on inkind support, which plays a vital role in enabling our activities. This includes the loan of a harpsichord from the University of Canterbury, van hire generously provided by community supporters, and, at times, waived or discounted venue hire fees.
Local businesses also contribute meaningfully to our work. Crafted Coffee regularly donates prizes for audience draws at concerts, which help us collect contact details and grow our mailing list. KBB Music has provided valuable marketing support, while Discovery Accountancy generously manages our accounts and offers expert guidance to ensure financial compliance. We are also deeply grateful to Valeriy Maximov for his countless hours of dedicated work—much of it on a volunteer basis—in restoring and preparing historical instruments to a high performance standard.
These generous contributions—both of time and resources—are essential to the successful operation and long term sustainability of the Trust's work.

BaroqueMusicCommunityandEducationalTrustofNewZealand

EntityInformation

"Whoarewe?","Whydoweexist?"

Fortheyearended:
31March2025

Additional Information*
See above

Contactdetails

Physical Address:	The Piano, 156 Armagh Street, Christchurch 8011
Postal Address:	As above
Phone/Fax:	021 075 7791
Email/Website:	bmcetnz@gmail.com / www.baroquemusic.co.nz
	The Beautiful World of Baroque Music
	@lovingbaroque

BaroqueMusicCommunityandEducationalTrustofNewZealand

StatementofServicePerformance

"Whatdidwedo?"

Fortheyearended
31March2025

During the 2024–2025 financial year, we reached over 1,700 people through a diverse programme of performances and educational initiatives.
These included:
Interactive children's concerts in Christchurch, presented in partnership with Julie Wylie Musical Play and performed by student musicians
A Baroque workshop for students and emerging artists held in Christchurch (August 2024)
A 10 concert chamber music series across Christchurch, Timaru, Oamaru, and Dunedin, including rehearsals and performances involving emerging young artists
A 10 city national concert tour, with performances in Wanaka, Greymouth, Dunedin, Blenheim, Gore, Invercargill, Oamaru, Timaru, Nelson, and Christchurch
We also ensured these events were accessible to a broad audience by offering discounted ticket prices for children, students, Gold Card holders, and Community Services Card holders. We were especially proud to feature our newly acquired period instruments—purchased through a successful fundraising campaign—across multiple programmes including Back to Baroque, Back to Classic, and the Bohemian Baroque tour performed on by Rakuto Kurano and Sara Kádas. These instruments were also used by students during the Baroque Workshop in August 2024.

Highlightsof2024/2025
Back to Baroque was an atmospheric candlelit concert, showcasing a talented ensemble of young emerging artists led by Tomas Hurnik. Highlights included recorder player Luka Reardon performing Vivaldi's Concerto in C Major (RV 121) and young cellist Natsune Yuge, who performed Vivaldi's Cello Concerto in C Major with her own original cadenza.
Back to Classic featured a trio ensemble performing Mozart's masterwork Divertimento K. 563, along with other hidden gems of the Classical era. Performed on period instruments, the programme offered audiences an authentic and richly textured classical sound experience.
Back to Romantic led by Mark Menzies, delighted audiences with Dvořák's American Quartet, a particular favorite noted by many attendees.
The Winter Baroque School in August 2024 was a standout educational initiative. Led by Edita Keglerová (Czech Republic), Tomas Hurnik (NZ), and Szabolcs Illés (Hungary), this intensive one week programme culminated in both a student concert and a tutor performance featuring works by Bach and Couperin.
The Bohemian Baroque tour was a resounding success, reaching over 880 people from 10 different communities in the South Island, bringing together an international ensemble of top tier musicians performing on period instruments. The programme featured never before heard in New Zealand works from Bohemia, highlighting the vibrancy and innovation of Baroque music.
The tour received glowing praise, including a standout review in the Otago Daily Times, which commended the ensemble's "authenticity of timbre and stylistic delivery" and described the performance as "vibrant and innovative."
In August, our collaboration with Julie Wylie Musical Play brought over 100 children into the world of Baroque music through an interactive performance of Vivaldi's Four Seasons performed by student musicians.

FeedbackfromBohemianBaroque2025
"It was beautiful!" Kathryn, Dunedin
"Tonight's concert was absolutely sublime." Lis, Invercargill
"Their authenticity of timbre and stylistic delivery was outstanding...billed as vibrant and innovative and certainly impressed." Review by Elizabeth Baumann in Otago Daily Times
https://www.odt.co.nz/news/dunedin/baroque sounds rarely heard new zealand impress
"Elizabeth Baumann's review & critique could have well described the same programme & performance from the night previous in St Lukes Oamaru: the acoustic there might have been kinder to the harpsichord: the Cello Adagio also resonated sublimely all round we are grateful both for the genre and the international ensemble bringing us such rarity of Baroque in live performance." Bruce, Oamaru
"If I hadn't had a last minute call to drive a school bus I would've headed down to Dunedin without a camera to just listen, I couldn't listen and take photos, the music swept me away" Elizabeth, Oamaru
"Just attended the concert in Invercargill this evening. Superb musicians and beautiful music. So wonderful to hear the harpsichord have the spotlight. Edita's playing was wonderful. Looking forward to your next concert! " Christine, Invercargill
"This really was something special best wishes for the rest of the tour!" Tony, Dunedin
"Wonderful show as always!" Darryl, Gore"
The music was light and beautiful like Champagne, my only complaint was that it felt more like 20 minutes instead of 90 minutes... I wish they played longer!" Franzieska, Christchurch
"Edita on the harpsichord was just exceptional! It was absolutely stunning to watch and beautiful to listen to!" Eva, Christchurch
"Wow, this concert was amazing, I especially enjoyed Edita; who knew the harpsichord could sound so sublime!" Joy, Greymouth

A.P.K.

Description and Quantification (to the extent practicable) of the Entity's Outputs *	Actual* This Year	Budget This Year	Actual* Last Year
Baroque Tour 2025	28680		23694
Chamber Series Travel Through Time 2024	13578		8148
Back to Romantic	0		0
Concert for Children	926		1645
CD Sales	170		140
Baroque Workshop Student Fees	2995		0
Baroque Workshop 2024	1499		0

Additional Output Measures:

Additional Information:

Page 6

BaroqueMusicCommunityandEducationalTrustofNewZealand

StatementofReceiptsandPayments

"Howwasitfunded?"and"Whatdiditcost?"

Fortheyearended:

31March2025

	Notes	Actual* This Year $	Budget This Year $	Actual* Last Year $
eratingReceipts				
nations, fundraising and other similar receipts*		41,720		53,429
s, subscriptions and other receipts from members*				
eipts from providing goods or services*		47,848		33,627
erest, dividends and other investment income receipts*				
ner operating receipts				
alOperatingReceipts		89,568		87,056
eratingPayments				
rments related to public fundraising*				
unteer and employee related payments*				
rments related to providing goods or services*		81,880		61,026
nts and donations paid*				
ner operating payments		7,410		2,083
alOperatingPayments		89,290		63,109
eratingSurplusor(Deficit)		278		23,947
italReceipts				
eipts from the sale of resources*				
eipts from borrowings*				
italPayments				
chase of resources*				26,566
ayments of borrowings*				
rease/(Decrease)inBankAccountsandCash*		278		(2,619)
k accounts and cash at the beginning of the financial year*		11,956		14,575
kAccountsandCashattheEndoftheFinancialYear*		12,234		11,956
resentedby:*				
que account(s)		4,435		8,394
ings account(s)		7,759		2,040
rument Account		40		1,522
m Deposit account(s)				
ty Cash				
alBankAccountsandCashattheEndoftheFinancialYear*		12,234		11,956

Page 7

BaroqueMusicCommunityandEducationalTrustofNewZealand

StatementofResourcesandCommitments

"whattheentityowns?"and"whattheentityowes?"

Asat

31March2025

SCHEDULEOFRESOURCES	This Year $	Last Year $
BankAccountsandCash(fromStatementofReceiptsandPayments)*	12,234	11,956
MoneyHeldonBehalfofOthers*		
Description*	Amount*	Amount*
MoneyOwedtotheEntity*		
Description*	Amount*	Amount*
Receipts due as a result of providing goods or services		
OtherResources*		
DescriptionandSourceofValue*(costorcurrentvaluerequiredifpracticabletoobtain)	Costor CurrentValue*	Costor CurrentValue*
Baroque Instruments	26,565	26,565

SCHEDULEOFCOMMITMENTS	This Year $	Last Year $
MoneyPayablebytheEntity*		
Description*	Amount*	Amount*

Page 8

BaroqueMusicCommunityandEducationalTrustofNewZealand

StatementofResourcesandCommitments

"whattheentityowns?"and"whattheentityowes?"

Asat

31March2025

OtherCommitments*

Description*	Amount*	Amount*

Guarantees*

Description*	Amount*	Amount*

SCHEDULEOFOTHERINFORMATION	This Year $	Last Year $
GrantsorDonationswithConditionsAttached(whereconditionsnot fullymetatbalancedate)*	Amount*	Amount*
ResourcesUsedasSecurityforBorrowings*		

Page 9

BaroqueMusicCommunityandEducationalTrustofNewZealand

NotestothePerformanceReport

Fortheyearended
31March2025

Note1:AccountingPolicies"Howdidwedoouraccounting"

isofPreparation*
oque Music Community and Educational Trust of New Zealand is permitted by law to apply PBE SFR C (NFP) Public Benefit Entity Simple Format Reporting h (NotForProfit) and has elected to do so. All transactions are reported in the Statement of Receipts and Payments and related Notes to the Performance ort on a cash basis.

odsandServicesTax(GST)*
oque Music Community and Educational Trust of New Zealand is not registered for GST. Therefore amounts recorded in the Performance Report are usive of GST (if any).

BaroqueMusicCommunityandEducationalTrustofNewZealand

NotestothePerformanceReport

Fortheyearended
31March2025

Note2:AnalysisofReceipts"Howwasitfunded?"

ReceiptItem	Analysis	This Year $	Last Year $
Fundraising receipts			
	Total		

ReceiptItem	Analysis	This Year $	Last Year $
Grants and donations	Donation	41,720	53,429
	Total	41,720	53,429

ReceiptItem	Analysis	This Year $	Last Year $
Fees, subscriptions and other receipts from members			
	Total		

ReceiptItem	Analysis	This Year $	Last Year $
Receipts from providing goods or services	Ticket sales	44,853	33,627
	Student Fees	2,995	
	Total	47,848	33,627

ReceiptItem	Analysis	This Year $	Last Year $
Interest, dividends and other investment income receipts			
	Total		

Page 11

BaroqueMusicCommunityandEducationalTrustofNewZealand

NotestothePerformanceReport

Fortheyearended
31March2025

Note2:AnalysisofReceipts"Howwasitfunded?"

ReceiptItem	Analysis	This Year $	Last Year $
Other receipts			
	Total		

ReceiptItem	Analysis	This Year $	Last Year $
Capital receipts			
	Total		

BaroqueMusicCommunityandEducationalTrustofNewZealand

NotestothePerformanceReport

Fortheyearended
31March2025

Note3:AnalysisofPayments:Whatdiditcost?

PaymentItem	Analysis	This Year $	Last Year $
Payments related to public fundraising			
	Total		

PaymentItem	Analysis	This Year $	Last Year $
Volunteer and employee related payments			
	Total		

PaymentItem	Analysis	This Year $	Last Year $
Payments related to providing goods or services	General Expenses	133	215
	Musician fees	24,471	23,926
	Organisers Fee	6,000	3,000
	Piano Tuning & Strings	988	130
	Printing, Advertising & Live Streaming	4,064	5,307
	Repairs & Maintenance Instruments	2,177	
	Travel	25,873	21,365
	Venue Hire	13,895	7,083
	Masterclass Tutor Fees & Overheads	4,280	
	Total	81,881	61,026

PaymentItem	Analysis	This Year $	Last Year $
Grants and donations paid			
	Total		

PaymentItem	Analysis	This Year $	Last Year $
Other operating payments	Bank Fees	345	407
	Charities Commission Registration Fee	51	51
	Studio Rent	6,558	1,625
	Subscription Website	456	
	Total	7,410	2,083

BaroqueMusicCommunityandEducationalTrustofNewZealand

NotestothePerformanceReport

Fortheyearended
31March2025

Note3:AnalysisofPayments"Whatdiditcost?"

PaymentItem	Analysis	This Year $	Last Year $
Capital payments	Purchase of Baroque Instruments		26,566
	Total		26,566

BaroqueMusicCommunityandEducationalTrustofNewZealand

NotestothePerformanceReport

Fortheyearended
31March2025

Notes47

Note4:CorrectionofErrors*

Note5:RelatedPartyTransactions*

DescriptionofRelatedPartyRelationship*	DescriptionoftheTransaction(whetherin cashoramountinkind)*	This Year $ Valueof Transactions*	Last Year $ Valueof Transactions*	This Year $ Amount Outstanding*	Last Year $ Amount Outstanding*
Tomas Hurnik (Trustee)	Per Diem	720	2,880		0
Tomas Hurnik (Trustee)	Musicians Fee	5,700	4,800		0
Tomas Hurnik (Trustee)	Directors Fee	6,000	3,000		0

Note6:EventsAftertheBalanceDate
There were no events that have occurred after the balance date that would have a significant impact on the Performance Report. (Last Year Nil)

Note7:AdditionalNotes

Simon. P. Kune CHAIRPERSON

A.P.K.

Page 15

Creative Communities Scheme
Project completion report

creative nz
COMMUNITIES

All recipients of funds from the Creative Communities Scheme (CCS) must complete this form within two months after a project is completed.

If you do not complete and return this form you will not be eligible for future funding through this scheme.

Please return the completed form to:

Marina.tomasi@greydc.govt.nz - Creative Communities Scheme Administrator

Grey District Council, 105 Tainui Street Greymouth, 7805 - PO Box 382, Greymouth 7840

Ph: 03 769 8600

1. Baroque Unbound Concert Tour 2026 Greymouth

2. October 2025

3. Baroque Music Community and Educational Trust of New Zealand

Creative Communities Scheme
Project completion report
4. St Patrick's Church Greymouth

5. Dates that project took place February 20th 2026

6. Amount of funding received from CCS $1,000

7. Please give details of how the money was spent. Please include *all* project costs and income, not just how you used the Creative Communities Scheme funds. If you do not have enough room, please use an additional sheet of paper and attach it to this form.

Project costs		
Item	Detail	Amount
e.g. Hall Hire	3 days hire at $100.00 per day	$300.00
Wages	Operations and Marketing Manager Fee	$1,500.00
Artists' fees	6 musicians at $300 each	$1,800.00
Travel	Szabolcs international, Bethany domestic and Rakuto domestic: at 1/10 of total cost $8964.65	$896.00
Fuel	For two vans, 1/10 of total cost	$166.00
Van Hire	For two vans, 1/10 of total cost	$241.00
Per Diem	For 6 musicians and volunteer 60 each	$420.00
Accommodation	Two nights for 6 musicians and volunteer	$1,216.00
Rent	For administration and rehearsals, only portion of yearly costs and 1/10 of that	$180.00
Venue hire	St Patrick's Church	$200.00
Marketing and promotion	1/10 of total costs	$335.00

Creative Communities Scheme
Project completion report

Harpischord Hire	From University of Canterbury	$200.00
Total costs		$7,154.00

Project income		
Item	Detail	Amount
e.g. Ticket sales	300 tickets at $20 per ticket	$6,000
Donated materials/services (i.e. professional services, materials etc.)	Harpsichord Hire University of Canterbury	$200.00
Ticket sales	Child $5 Student $20, Community Service Card and Gold Card holder $35 and General $45, 70 people came	$2,643.75
Grants	Grey District Council Creative Communities	$1,000.00
	The Lion Foundation	$270.00
	West Coast Community Trust	$1,000.00
Total costs		$5,133.75

Balance	Project income less project costs	-$2,040.25

8. How many people?

Actual number of *active participants?* (e.g. people at a workshop) 6

Creative Communities Scheme
Project completion report

Actual number of *attendees*? (e.g. audience members) ____70_____

9. Highlights: Give a brief description of the highlights of your project. Also describe what didn't work so well and what you might do differently next time?

The Greymouth concert was a real highlight of our 10-city South Island tour, bringing a vibrant and uplifting Baroque programme to a community that doesn't often experience this kind of performance. Audiences were introduced to the rich musical traditions of the 17th- and 18th centuries through historically informed performance on period instruments, and the response was incredibly warm and enthusiastic. Julie Brana was truly a star of the tour, captivating audiences with both her virtuosity and charm. The tour also received fantastic media engagement, including coverage in the Otago Daily Times, which featured an interview with Julie and helped build strong audience interest. Award-winning composer Philip Norman also praised the performers' ability to communicate and connect, noting Julie's "ability to find humour in the music and communicate with her fellow musicians." The interactive element of the concerts—inviting audiences to meet the performers and explore the instruments—created a relaxed and memorable experience, reflected in feedback such as "Better than meditation, this music transports you to heaven."

One unexpected challenge was that our harpsichordist was hospitalised in the Czech Republic shortly before the tour. Fortunately, we were able to find a replacement at very short notice—Bethany Angus from Wellington—who turned out to be an exceptional player and a wonderful addition to the group. In the end, this could not have worked out better. Looking ahead, we would aim to build in contingency plans for key personnel, while continuing to grow the strong audience and media engagement we experienced this year. Overall, the tour clearly showed how much these communities value and respond to high-quality live music, and we would love to build on this momentum in the future.

10. How did your project benefit your community?

Creative Communities Scheme
Project completion report

Our project benefited the community by bringing high-quality, live classical music to a wide range of audiences, including regional centres that are often underserved. The concerts created a shared cultural experience that was both uplifting and deeply engaging, with audiences responding enthusiastically across all locations. Feedback consistently highlighted the impact, with comments such as "World class, absolutely phenomenal concert!!", "It was like experiencing another dimension, 10 out of 10!", and "Our best experience so far in New Zealand." In Greymouth in particular, audiences described the experience as "Better than meditation, this music transports you to heaven," and "I went to this beautiful concert and glowed for days afterwards. Please visit more often," reflecting the lasting emotional and wellbeing benefits.

The project also strengthened community connection through its welcoming and interactive format. Audience members had the opportunity to meet the performers and engage with the instruments, creating memorable and personal experiences, such as "Thank you for a most entertaining evening and taking the time to show my ballerina the harpsichord." Many also spoke about the inspiration and joy the performances brought, including "Life feels happier after such a concert" and "Absolutely fabulous, just loved their energy." Julie Brana's performance was a particular highlight, with audiences expressing amazement at the expressive potential of the recorder: "I had no idea the recorder could be played at that level of sophistication!" Overall, the project not only enriched the cultural life of the community but also fostered a sense of pride, connection, and wellbeing through shared artistic experience.

11. This report was completed by: Michelle Hurnik 14/04/2026

From: [redacted]
Sent: Tuesday, 14 April 2026 11:42 am
To: info@greydc.govt.n <info@greydc.govt.n>
Subject: Report for Greymouth 2026 Tour

Dear Marina,

We are very pleased to provide you with our report for this year's tour. We experienced unprecedented audience numbers overall and Greymouth did very well as well, brining in 70 people.
Please find attached photos from the concerts, including audience interactions following the performances. I have also included a comprehensive compilation of feedback, featuring a particularly glowing email from award-winning composer and author Philip Norman. We were also very fortunate to have several articles printed in anticipation of the tour, one of which is an interview with the soloist Julie Brana in Otago Daily Times, which I have attached.
Please let me know if you require any further information from us.
Thank you again for your ongoing support — it truly makes a difference and enables us to fairly compensate our musicians and personnel.
Feedback directly from Greymouth:

"Better than meditation, this music transports you to heaven."
"Tuning was like Chinese whispers that worked."
"The recorder was like a grounded tree extended to the sky and the strings were the birds."

- As told to our volunteer by concert goers at the Greymouth Concert

"I went to this beautiful concert and glowed for days afterwards. Please visit more often."
Cyn on Facebook, Greymouth concert

Kind regards,

Michelle
Baroque Music Community and Educational Trust of New Zealand

Baroque Music Community and Educational Trust of New Zealand
156 Armagh St, Christchurch, NZ 8011
bmcetnz@gmail.com
www.baroquemusic.co.nz

Feedback from Baroque Unbound 2026 Tour

Featuring soloist Julie Brana on baroque flute and recorder

Email received from Phillip Norman, award wining New Zealand composer and author:

23 Feb 2026

Dear Tomas,

Just a brief note to say congratulations on your concert last night. It was very special with a super sense of ensemble as well as impressive individual performances. Your soloist Julie was a delight to watch and hear - a consummate performer who wowed us not only with her agility but also her ability to find humour in the music and communicate with her fellow musicians.

I was very impressed with your playing as well. You really are at the top of your game, congratulations. And how wonderful and deserved that it was as good as a full house in attendance.

Wishing you well with your tour and hope we get the chance to work together again soon.

Best wishes - Philip

Feedback from audience members:

"World class, absolutely phenomenal concert!!" Christchurch concert goer.

"Thank you for a brilliant concert at the Piano last night. Julie Branā was superb. The musicians created a magical concert of great beauty. Thank you all" Julie Wylie Musical Play

"Stunning concert, we are so lucky in NZ to receive these world class musicians." Ine, Christchurch concert

"I would recommend this to anyone and everyone! It was a truly a memorable experience." Professional flute player and teacher at Christchurch concert

"Congratulations on a brilliant concert last night. The audience reaction said it all - they did not want the show to end without three encores and a standing ovation. You deserved all of it. There were many professional musicians amongst the audience and they made rave comments about the performance. Wonderfully done and we are so lucky to have you put on this calibre music here. Congratulations to all the musicians - Bravo!" Christchurch concert

"My wife and I really enjoyed the concert. Thank you very much." Yutaka on Facebook, Christchurch concert

"I was lucky enough to hear Baroque Unbound in Oamaru, Loved the group but was blown away by Julie Brana, I had no idea the recorder could be played at that level of sophistication! Absolute treat to hear it and the flute." Jaqui on Facebook

"Julie sounded more beautiful than a songbird." Oamaru concert

"It was like experiencing another dimension, 10 out of 10!" Dunedin concert

"Our best experience so far in New Zealand." Invercargill concert

"Superb playing, would love them more often here." Invercargill concert

"They truly are superb musicians - their concert at the Basilica in Invercargill was wonderful. Thanks guys!" Jo on Facebook

"Absolutely brilliant concert!" Bridget on Facebook

"An exquisite concert this evening, thank you!" Alison on Facebook

"I was at the performance at St Paul's cathedral in Dunedin. Absolutely amazing. An experience I shall treasure." Cheryl on Facebook

"These musicians never disappoint, they play with such joy in the music and exceptional musicianship. Julie Brana's Badinerie was astounding! We are so fortunate to be able to hear this quality of music in Invercargill." Christine on Facebook

"Thank you for a most entertaining evening and taking the time to show my ballerina the harpsichord." Letitia on Facebook

"Beautiful concert thank you for coming to Invercargill. Catch them if you can." Sally on Facebook

"Their concert in Invercargill was utterly beautiful. " Alison on Facebook

"The Dunedin concert was sublime. So glad we went." Lesley on Facebook

"Life feels happier after such a concert." Wanaka concert

"Absolutely fabulous, just loved their energy." Wanaka concert

"The recorder is a truly beautiful instrument! Thank you Julie Brana for bringing it to life with such passion and expression!" Emma on Facebook

"Better than meditation, this music transports you to heaven." Greymouth concert

"Tuning was like Chinese whispers that worked." Greymouth concert

"The recorder was like a grounded tree extended to the sky and the strings were the birds." Greymouth concert

"Went last night. FANTASTIC!" Dianne on Facebook

"Superb, my first baroque concert and definitely not the last..." Nelson concert

"Like a perfect summer night....warm, light and sweet..." Nelson concert

"Sublime; I never thought that the recorder could sound so mellow and sweet." Blenheim concert

"You guys have performed top concert this week in Nelson, thank you" Mila on Facebook, Nelson concert

"I went to this beautiful concert and glowed for days afterwards. Please visit more often." Cyn on Facebook, Greymouth concert

An email we received from Larry Beck, professional organist and pianist:

2 March 2026

Dear Julie, Szabolcs, Rakuto, Sara, Tomas and Bethany,

As a fellow musician with a Bachelor's of Music in Organ and Piano performance from the Baldwin-Wallace University Conservatory of Music, Ohio, USA, I can recognise professional musicianship straight away.

Yesterday evening was the second time that I have attended one of your performances and it must be said that you knocked my socks off.

Your performance in Christchurch at the Piano was world-class. To be perfectly frank, "It doesn't get any better" than what you provided yesterday evening.

The synergy that exists between each one of you is evident in how closely attuned you are to teach other.

Although your first languages may be diverse, including Czech, Hungarian, Japanese and English you have all found a common language with which to communicate with each other. Plus, you know how to use the language of music to communicate and connect with your audience.

It's not just your technical expertise and close "team work" that makes you stand apart at the top of your game. It is also your ability to convey your passion for what you do to others that really got many of us off our feet giving you a much deserved standing ovation.

Allow me to be a little personal in sharing that you have found a way to channel the Light and Love, that connects all of us, through the music that you are able to perform together.

THIS is what sets you all apart from many other musicians in that you play from your heart and soul with a passion for who you are, being of service to others through inspiring your listeners.

Define the Light however you wish but your ability to convey the Light through your music is how you connect with the hearts, minds and souls of your listeners that made your performance so uplifting and inspiriting.

You touched my soul yesterday evening and for this I am very grateful.

The timing of your performance on the 15th anniversary of the Christchurch

earthquake, where 185 people lost their lives and many of us lost our homes, does not go unnoticed. You lifted up many of our spirits who have found the past few years quite challenging and hard to deal with at times.

Blessings to each one of you, and your administrative support, staff and financial supporters, for making it possible for 270 of us yesterday evening to witness a most impressive and moving music experience.

PS It was my pleasure to sit beside Sara's Father (young violist who performed with us) during the performance and to yell "BRAVO!" from the front row yesterday evening.

Kind regards

Larry Beck

Christchurch

Otago Daily Times, Thursday, 5 February 2026

Flautist Breathing New Life Into Recorder

By Rebecca Fox

Czech flautist Julie Brana is excited about her first visit to New Zealand for a South Island tour performing baroque music. She tells Rebecca Fox about her first love — the recorder.

It might be considered by many to be a child's instrument, but Julie Brana has led the fight for the recorder to be recognised as just as demanding to play as any other instrument.

The Czech musician initially took up the recorder as, while she wanted to play the trombone like her father, it was not the done thing in 1980s Czechoslovakia for a woman to play a brass instrument. It was only supposed to be temporary but the instrument became a "lifelong love".

"By the age of 5, I knew I wanted to be a musician and I would tell everyone that."

So much so that at the end of her studies the director of the conservatory (music high school) in Plzen offered her the opportunity to set up recorder department and in 2003 the first recorder class in the Czech Republic was held.

"In the early days, it was challenging to demonstrate that playing the recorder is just as demanding as any other instrument. It took some time for even my colleagues at the conservatory to recognise that the recorder is not merely an instrument for young children."

But after more than 20 years, Brana can see progress has been made.

"The recorder has reached a very high level and now has its own dedicated audience. Some of my students have gone on to study at prestigious music schools across Europe [Lyon, Basel, Vienna, Graz, Frankfurt, Bergen], which brings me great joy and confirms that my work is meaningful and that I am on the right path."

She will be showcasing the recorder's complexity during her tour of New Zealand this month to perform with a baroque group. At the heart of the concert is Vivaldi's La Notte, a dramatic and imaginative recorder concerto that she will perform.

However, when she first began playing the recorder it was not an option to study at the conservatory; instead, she studied the modern transverse flute.

Brana discovered she loved being able to create sound with her own breath.

'Breath is unique and each of us has a different sensitivity to it, which means we produce a different sound, even if we're playing the same flute."

At elementary art school she had one teacher who took the recorder seriously as a legitimate musical instrument and managed to find sheet music and recordings even though the country back then was under communist rule and was quite isolated from from developments in Western Europe, even in the field of historical instruments.

'I don't know how she did it back then. She introduced me to historical music."

Grey District creative COMMUNITIES nz

Grey Main School
Grey Main School Musical Production

Criteria Assessment Summary

Criteria	Yes / No
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) to engage with, and participate in the arts	Yes
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Yes
Items in the budget meet criteria	Yes

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group?	Individual		Group X
Full name of applicant:	Grey Main School		
Contact person (for a	Karen Evans		
Street address/PO Box:	12 Joyce Cresecnet		
Suburb:		Town/City:	Greymouth
Postcode:	7805	Country:	New Zealand
Email:	karene@greymain.school.nz		
Telephone (day):	037685411		

All correspondence will be sent to the above email or postal address

Name on bank account:		GST number:	
Bank account number:			

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:		Detail:	

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an X)*

	Council website		Creative NZ website		Social media
	Council mail-out		Local paper		Radio
	Council staff member		Poster/flyer/brochure	X	Word of mouth
	Other (please provide detail)				

PART 2: PROJECT DETAILS

Project name: Grey Main School Musical Production

Brief description of project:

Every two years Grey Main School gives their students the opportunity to participate in a musical theatre production. This production is extra-curricular and not the core focus of the school. The production is staged out of school hours with two performances being held for the general public. The rehearsals are also held out of school – being after school to begin with and then weekend rehearsals and evening rehearsals are held as the production gets nearer. This involves around 40 children of ages 8 -13 and a great number of school staff, as well as outside agencies to provide sound and lighting. This production is a highlight for many children of their time at Grey Main School. These productions have been running every two years since 2008.

Project location, timing and numbers

Venue and suburb or town:	Greymouth		
Start date:	March 2027	Finish date:	September 2027
Number of *active* participants:	40		
Number of viewers/audience members:	300		

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.

- [ ] **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*
- [X] **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.)*

[ ] Craft/object art	[ ] Dance	[ ] Inter-arts
[ ] Literature	[ ] Music	[ ] Ngā toi Māori
[ ] Pacific arts	[X] Multi-artform (including film)	[ ] Theatre
[ ] Visual arts		

Activity best describes your project? *(select **ONE** and mark with an X)*

[ ] Creation only	[X] Presentation only (performance or concert)
[ ] Creation and presentation	[ ] Presentation only (exhibition)
[ ] Workshop/wānanga	

PART 2: PROJECT DETAILS

Do you wish to present in person to Council in support of your application?

[ ] "Yes, I would like to present in person to Council in support of this application".

[X] "No, I do not want to present in person".

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?

This project will engage approximately 40 students from Grey Main School in a complete musical theatre production process. It prioritizes providing a full commercial-standard experience—equipping young performers with professional lighting, sound design, custom costumes, and stage makeup. We aim to build confidence, foster teamwork, and spark lifelong engagement in the performing arts regardless of socioeconomic background. Beyond singing and acting, participants will learn stage discipline, working with technical cues, mic management, and spatial awareness under performance lighting.

2. The process/Te whakatutuki: How will the project happen?

The production process begins in November 2026 with script selection, establishing the foundation for music, movement, and technical design. Auditions and casting will take place early in Term 1, leading into a structured rehearsal schedule of after-school and weekend sessions. As the performance window approaches in August/September 2027, rehearsal frequency and length will increase to ensure complete stage readiness.

3. The people/Ngā tāngata: Tell us about the key people and/or the groups involved.

The focus group for this production is the 40 children from all backgrounds and ethnicities that will present the production. However, this would not be possible without the school team as follows:
Guidance throughout this journey will be provided by a dedicated teaching team overseeing vocal coaching, script mastery, choreography, staging, costumes, props, makeup, and front-of-house operations. To deliver an authentic industry experience, professional lighting and sound technicians will collaborate with the children, seamlessly integrating technical elements with live performance so young actors experience the full reality of a professional stage production.
Many past pupils who have participated in Grey Main productions have gone on to pursue musical theatre opportunities in high school and in the community.

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

PROJECT DETAILS

This project provides 40 students from Grey Main School with immersive, cost-free access to a complete musical theatre journey—from script discovery in late 2026 through to live performance in late 2027. It enables direct participation in every facet of production: vocal discipline, choreography, character work, and stage management and by integrating professional lighting and sound technicians into the rehearsal and performance phase, the students get to experience industry-standard production values. The students learn how to work with body microphones, stage lighting, and professional cues, building creative confidence and teamwork. By removing financial barriers to high-quality arts education, this project ensures that 40 children experience the transformative power, stamina and resilience required, and pride of delivering a fully realized public stage performance. Many children who have participated in Grey Main productions have gone on to pursue musical theatre opportunities in high school and in the community.

PROJECT DETAILS

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*
Costume	Materials for costumes	747.93
Props and Backgrounds	Materials	795.37
Lighting / Sound	Super Brain Productions	2,173.91
Advertising / Promotion	Posters / tickets	202.92
Personnel Costs / Front of House, cast refreshments /		202.92
Total Costs		**$3,920.13**
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*
Ticket Sales		2,715.39
Total Income		**2715.99**

Creative Communities Scheme Application Form Page 6

PROJECT DETAILS

Costs less income	***This is the maximum amount you can request from CCS***	**1,204.74**
Amount you are requesting from the Creative Communities Scheme		**1,204.00**

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)

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.

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

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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [X] I/we consent to Grey 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	Karen Evans
	(Print name of contact person/applicant)
Signed:	KD Evans
	(Applicant or arts organisation's contact person)
Date:	24 August, 2026

Grey District

creative nz COMMUNITIES

The Left Bank Art Gallery Choir
Project: Choral performance for the Costume and Textiles Aotearoa New Zealand Symposium 2027

Criteria Assessment Summary

Criteria	Yes / No
Access and Participation: Create opportunities for local communities to engage with, and participate in local arts activities	Yes
Diversity: Support the diverse artistic cultural traditions of local communities	
Young People: Enable young people (under 18 years) to engage with, and participate in the arts	
The project will take place within the district where the application is made: If No: Is there supported reasoning	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Correct
Items in the budget meet criteria	Yes

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group?	Individual		Group	X

Full name of applicant:	The Left Bank Art Gallery Choir		
Contact person (for a	Andrew Ross		
Street address/PO Box:	[redacted]		
Suburb:		Town/City:	Greymouth
Postcode:	7802	Country:	New Zealand
Email:	[redacted]		
Telephone (day):			

All correspondence will be sent to the above email or postal address

Name on bank account:	Mr Andrew Ross	GST number:	N/A
Bank account number:	02-0844-0128426-002		

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:		Detail:	
Māori:		Detail:	
Pacific Peoples:		Detail:	
Asian:		Detail:	
Middle Eastern/Latin American/African:		Detail	
Other:	x	Detail:	The group is open to anyone

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an X)*

	Council website		Creative NZ website		Social media
	Council mail-out	X	Local paper		Radio
	Council staff member		Poster/flyer/brochure		Word of mouth
	Other (please provide detail)	Andy Ross is Chair of the Creative Communities committee			

PART 2: PROJECT DETAILS

Project name:	Choral performance for the Costume and Textiles Aotearoa New Zealand Symposium 2027.

Brief description of project:

The CTANZ Symposium is taking place in Greymouth in early April 2027 and as part of the event there will be a fashion show of well-loved garments from attendees' wardrobes. To open the show, which will include an audience and participants from the Grey District, a choral piece has been composed by Andy Ross setting the words of a poem by Witi Ihimaera. This piece will be rehearsed prior to the event and performed at the start of the fashion show by the Left Bank Art Gallery Choir with other local choirs who will be invited to participate. This application is to support the work of the larger group as it rehearses the piece, and then to help with the costs of the performance (staging, lighting and audio equipment) using a local sound and light engineer.

Project location, timing and numbers

Venue and suburb or town:	The venue is under discussion at the moment. but it will be in Greymouth town centre.		
Start date:	1st November 2026	Finish date:	3rd April 2027
Number of *active* participants:	20		
Number of viewers/audience members:	100		

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.)*

	Craft/object art		Dance		Inter-arts
	Literature	X	Music		Ngā toi Māori
	Pacific arts		Multi-artform (including film)		Theatre
	Visual arts				

PART 2: PROJECT DETAILS

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		

Do you wish to present in person to Council in support of your application?

X	"Yes, I would like to present in person to Council in support of this application".
	"No, I do not want to present in person".

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?

The Left Bank Gallery Choir has been meeting regularly for more than three years. Run by Andy Ross, the choir has performed for the opening of the new library in town, at Matariki and Waitangi Day celebrations, in the Regent Theatre for Christmas and mid-Winter, for the opening of the West Coast Cloth Company and for Centrestage's concerts for the past couple of years.

Last year Andy was approached by one of the choir members to set a poem by Witi Ihimaera to music and, with the blessing of the author, Only By Her Wings was written. The choir has had an initial sing-through to identify areas for improvement and the piece is now ready for rehearsal and performance.

The idea is to rehearse and choreograph a performance for a costume and textile symposium event - a fashion show - that is happening in April 2027. The piece will be performed at the start of the evening's event on Saturday 3rd April and singing groups will come together for this event. The massed choir will than stay on to be part of the audience for the fashion show. As tickets for the event will be available not only to symposium participants but to the wider public, this is a chance to showcase the choral music that is a part of West Coast culture. Following this performance, the premiere of the piece, the choirs will have this music in their repertoire and will be able to perform it at future events such as at Matariki or Waitangi Day.

The costs to be covered include Andy Ross' transport for rehearsals, the costs of hiring staging, lighting and audio equipment, a venue hire cost, the printing and binding of scores for the massed choirs and as presentation copies to the author of the poem and for the local library, and an amount for creating performance costumes as an integral part of the evening's entertainment. Some of those costs are to be covered by the choir's own funds and by donations.

2. The process/Te whakatutuki: How will the project happen?

PROJECT DETAILS

Rehearsals will start in October or November 2026 with two half day rehearsals and two half days in Jan/ February 2027. Bi-weekly rehearsals will also start in November for the different groups who are going to mass together for the final performance. Andy Ross will travel if necessary to work with those groups outside of Greymouth before bringing them together for local rehearsals and the final performance.

A dress rehearsal will be held a day or two before the performance, scheduled for the 3rd April in the evening.

The staging, lighting and audio equipment will be set-up on Friday 1st April and Saturday 2nd April during the day. Volunteers will be found to help with this.

3. **The people/Ngā tāngata:** Tell us about the key people and/or the groups involved.

The poem's words were written by Witi Ihimaera.
Andy Ross is the composer of the music
The Left Bank Gallery Choir has ten active members
Waiata Koha, a singing group that meets at Gloria in Blaketown, will take part
Waiata groups around Greymouth will be invited to take part
The Reefton choir will be invited to participate.

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

The project will not only benefit the choir members and other singing groups that join in by giving them an opportunity to perform but will also offer entertainment to the public through the performance and fashion show.

There will be a chance to bring people together from other groups to participate and work together on the creation of this performance.

Singing together has proven benefits to health, both mental and physical. It brings people together and creates a sense of community. It also alleviates loneliness and isolation.

This project enables access to music-making and creativity. Andy Ross will travel to groups to teach and rehearse the piece, rather than having everyone come into town regularly. The groups will be encouraged to come up with ideas for performance, choreography and costuming while rehearsals are underway, fostering creative thinking and imagination.

5. The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered?			
	Yes		Do NOT include GST in your budget
	No	X	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*
Rehearsal space hire (Left Bank Art Gallery)	Fifty hours total	500
Staging	Rental of staging for two days and erection of the staging at the venue	400
Lighting and audio	Quote attached.	700
Transport	Transport	200
Printing and binding of scores	Presentation copies of scores for performers	300
Fashion show tickets	$30 x 20 people as a koha for singing	600
Materials for costumes and props	$30 per person x 20 people	600
Musical direction and project administration	Seventy five hours at $36 per hour	2700
Total Costs		**6000**
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*
Own funds		500
Donation from the Left Bank Gallery	Venue hire donated	500
Donation of time for direction and administration		1800

Total Income		**2800**
Costs less income	***This is the maximum amount you can request from CCS***	**3200**
Amount you are requesting from the Creative Communities Scheme		$3,200

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
	None applied for. The choir's own funds will be used to support this project.		

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		

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.

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

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:

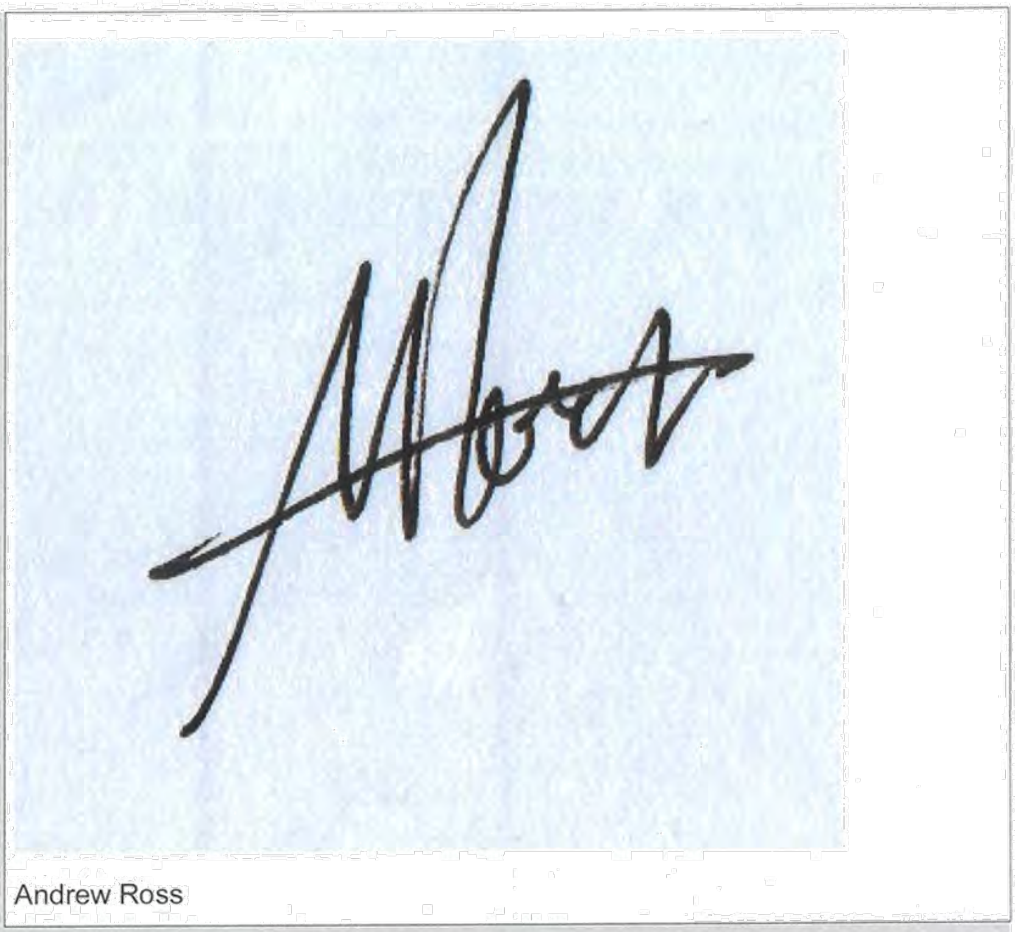
X	complete the project as outlined in this application (or request permission in writing from the CCS Administrator for any significant change to the project)
X	complete the project within a year of the funding being approved
X	complete and return a project report form (this will be sent with the grant 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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
X	I/we consent to Grey 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 guardian.

Name: Andrew Ross

(Print name of contact person/applicant)

PART 3: DECLARATION

Signed:	
	Andrew Ross
	(Applicant or arts organisation's contact person)
Date:	26th August 2026

QUOTE

SuperBrain Events, Lighting and Audio
+64 27 245 9631
340 Main S Rd
Paroa
Greymouth 7805
New Zealand

Andy Ross

Quote ref:	**QUO-10145928**
Quote date:	30/08/2026
Expiry date:	30/09/2026

Description	Qty	Unit Price	GST	Total (excl GST)
Lighting audio and staging for fashion show.	1.00	$700.00	$0.00	$700.00

ACCEPTED

Subtotal (excl GST):	$700.00
Total GST:	$0.00
Quote total:	**$700.00**

For any enquiries relating to this Quote please contact SuperBrain Events, Lighting and Audio.

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Grey District creative COMMUNITIES nz

The West Coast Society of Arts
Project: Mural the public toilet block in Town Square

Criteria Assessment Summary

Criteria	Yes / No
Access and Participation: Create opportunities for local communities to engage with, and participate in local arts activities	Yes
Diversity: Support the diverse artistic cultural traditions of local communities	
Young People: Enable young people (under 18 years) to engage with, and participate in the arts	
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Correct
Items in the budget meet criteria	Yes

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group?	Individual		Group	x

Full name of applicant:	The West Coast Society of Arts		
Contact person (for a group):	Cassandra Struve		
Street address/PO Box:	1 Tainui St		
Suburb:		Town/City:	Māwhera Greymouth
Postcode:	7805	Country:	New Zealand
Email:	cassandra@leftbankartgallery.nz		
Telephone (day):	[redacted]		

All correspondence will be sent to the above email or postal address

Name on bank account:	The West Coast Society of Arts	GST number:	053-350-933
Bank account number:	03-1354-0638399-00		

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:	x	Detail	
Other:	x	Detail:	multiple

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an X)*

	Council website		Creative NZ website		Social media
x	Council mail-out		Local paper		Radio
	Council staff member		Poster/flyer/brochure		Word of mouth
	Other (please provide detail)				

PART 2: PROJECT DETAILS

Project name: Mural the public toilet in the Town Square

Brief description of project:

We would like to volunteer to paint a mural on the toilet in the Town Square adjacent to the Gallery building.

Project location, timing and numbers

Venue and suburb or town:	Māwhera Greymouth		
Start date:	November 2026	Finish date:	April 2027
Number of *active* participants:	3-5		
Number of viewers/audience members:	all Town Square visitors		

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.)*

[ ] Craft/object art	[ ] Dance	[ ] Inter-arts
[ ] Literature	[ ] Music	[ ] Ngā toi Māori
[ ] Pacific arts	[ ] Multi-artform (including film)	[ ] Theatre
[x] 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	

PART 2: PROJECT DETAILS

Do you wish to present in person to Council in support of your application?

[ ] "Yes, I would like to present in person to Council in support of this application".

[x] "No, I do not want to present in person".

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?

We would like to volunteer to paint a mural on the toilet building in the Town Square adjacent to the Gallery. The idea is to further 'activate' the Town Square as a civic space for all to enjoy.
We formerly spoke with Aaron Haymes, who was in favour, and have recently spoken with Kurtis Perrin-Smith and understand there is no objection from that department.

Would you like us to paint a …*Thanks to Creative Communities* (with Logo) on the mural? If you would prefer a sticker from Signlink we have included an optional cost in the budget.

2. The process/Te whakatutuki: How will the project happen?

We will draw up a design to work from which takes into account all the aspects and planes of the building. The design will depict New Zealand native bush and birds and will be based on the work of local artist Mariska Kolesksy - see photos attached.
The mural will fit in with the mural we did two years ago on the "Shed Two" garage in the Gallery courtyard, but, as the other mural was based on the work of artist Jill Cotton… this mural will be more detailed and 'in focus' - in keeping with Mariska's style.
The first mural on Shed Two depicts a back country hut typical of the West Coast …and with this new mural on the toilet we will play into the West Coast experience with the beautiful flora and fauna of the West Coast Te Tai o Poutini.
We will work with Kurtis to ensure that there is absolutely no obstruction to people wanting to use the toilet and we will be very clear about which areas can and can't be painted. The work will take place over the summer months on fine days and will act as a further attraction… as, from experience, we know that visitors love to see, and photograph, a work in progress and very much enjoy chatting to the painters.

3. The people/Ngā tāngata: Tell us about the key people and/or the groups involved.

Mariska Kolesky - Design Lead and artist - "My name is Mariska Kolesky. I'm originally from South Africa but have called New Zealand home for the last 15 years. I am captivated by the natural beauty around me. The harmony and natural order of nature calms me. Especially the lush green forests here on the West Coast. My goal is to present this harmony to the viewer".
Cassandra Struve - Director of The West Coast Society of Arts - Project Lead and brush hand
Karlene Herdman - Gallery volunteer and artist - brush hand
Young artists from Art Soup - gaining experience - supervised brush hands.
All people involved live in the Grey District.

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

PROJECT DETAILS

As reported in the Grey District Art Strategy - people want to see the CBD brightened and made more enjoyable with more public art. This mural will increase access to art in the public sphere - and make our town more enjoyable for all who visit the Town Square. It will also give the young people at Art Soup who want to learn about muraling the opportunity to participate at a safe and low pressure level with plenty of support.

From the Grey District Youth Trust…"Any opportunity for GDYT cooperation with the West Coast Society of Arts to support our creative youth to work alongside our local artists is most welcomed. We have a group of young artists waiting to work on more public art and murals, so this idea is exciting for us."

PROJECT DETAILS

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*
Koha for design	Mariska will spend significant time designing the mural	250
Paint		500
Brushes etc		80
project coordination	provided by WCSA	300
artists time	Provided by WCSA	1500
Thanks to… sign.	Signlink Graphics. **OPTIONAL**(not included in total)	80
koha for volunteers		300
Total Costs		**$2930**
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*
provided by WCSA		1800
Total Income		**$1800**
Costs less income	***This is the maximum amount you can request from CCS***	**$1130**
Amount you are requesting from the Creative Communities Scheme		**$1130**

Other financial information

PROJECT DETAILS

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)
30 April 2026	Economies of Printing	3086.95 + GST	project in progress
09 Oct 2025	Supporting West Coast Creatives	$1,000 + GST	y
28 May 2025	Community Arts Winter Programme	$1,112.80 + GST	y

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.

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

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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [x] I/we consent to Grey 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 guardian.

Name: Cassandra Struve
(Print name of contact person/applicant)

Signed: Cassandra Struve

Creative Communities Scheme Application Form Page 7

PART 3: DECLARATION

(Applicant or arts organisation's contact person)

Date: 31.04.2026

Marina Tomasi

From: Alicia Paulsen
Sent: Tuesday, 1 September 2026 4:05 pm
To: Marina Tomasi
Subject: RE: Public Toilet in Town Square FW: Creative Communities Application

Hi Marina,

I am happy with this proposal.

Kind Regards,

Alicia

MAWHERA GREY DISTRICT COUNCIL
Alicia Paulsen
Assets and Infrastructure Manager
E: Alicia.Paulsen@greydc.govt.nz
www.greydc.govt.nz



From: Marina Tomasi <marina.tomasi@greydc.govt.nz>
Sent: Monday, 31 August 2026 3:49 pm

1





Grey District

creative nz COMMUNITIES

West Coast Pipes and Drums Inc
Project: West Coast Pipes and Drums

Criteria Assessment Summary

Criteria	Yes / No
Access and Participation: Create opportunities for local communities to engage with, and participate in local arts activities	Yes
Diversity: Support the diverse artistic cultural traditions of local communities	Yes
Young People: Enable young people (under 18 years) to engage with, and participate in the arts	Yes
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Correct
Items in the budget meet criteria	To continue to develop and strengthen the band.

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group?	Individual		Group X
Full name of applicant:	West Coast Pipes and Drums		
Contact person (for a	Jo Hart (Secretary)		
Street address/PO Box:	[redacted]		
Suburb:		Town/City:	7803
Postcode:		Country:	New Zealand
Email:	[redacted]		
Telephone (day):	[redacted]		

All correspondence will be sent to the above email or postal address

Name on bank account:	West Coast Pipes and Drums	GST number:	
Bank account number:	38-9026-0478177-00		

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:	12
Māori:	x	Detail:	2
Pacific Peoples:		Detail:	
Asian:	x	Detail:	2
Middle Eastern/Latin American/African:		Detail	
Other:		Detail:	

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an X)*

	Council website		Creative NZ website		Social media
	Council mail-out		Local paper		Radio
X	Council staff member		Poster/flyer/brochure		Word of mouth
	Other (please provide detail)				

PART 2: PROJECT DETAILS

Project name: West Coast Pipes and Drums Incorporated

Brief description of project:

Continued development and strengthening of the Grey District Pipe Band

Project location, timing and numbers

Venue and suburb or town:

Start date: 01-11-2026 Finish date: 10-09-2027

Number of *active* participants: 16

Number of viewers/audience members: Variable

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*
- [x] **Diversity:** *Support the diverse artistic cultural traditions of local communities*
- [x] **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.)*

[ ] Craft/object art	[ ] Dance	[ ] Inter-arts
[ ] Literature	[X] Music and marching	[ ] 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)
[ ] Creation and presentation	[ ] Presentation only (exhibition)
[X] Workshop/wānanga	

Do you wish to present in person to Council in support of your application?

[X] "Yes, I would like to present in person to Council in support of this application".

[ ] "No, I do not want to present in person".

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?

Currently there are no tenor or bass drumming tutors available on the West Coast which leaves significant gaps in the band's development; therefore the WCPD's is seeking funding to help pay for tenor and bass drumming tutors online. We want to continue the work of our inaugural year of the West Coast Pipes and Drums in order to strengthen the band, so that it can continue to perform at local events with increased musical skill at a number of events (Christmas Parade, ANZAC Parade, sports days and community fêtes etc., also for private functions such as weddings, birthday parties).

2. The process/Te whakatutuki: How will the project happen?

In order to continue to improve the skill level of individual musicians and the band's playing as a whole, we need to engage professional tutors, specifically for our youth drummers, for a 'structured youth development project' designed to uplift drumming skills of 10 – 18 year olds.
The Rhythm Monster program fills these gaps by providing full side drumming curriculum, full tenor drumming curriculum, full bass drumming curriculum, technique modules for all three disciplines, structured learning pathways for beginners to advanced players, video lessons, demonstrations, and feedback. This online course will be supported face to face by the musical leadership (outlined below).

3. The people/Ngā tāngata: Tell us about the key people and/or the groups involved.

Musical Leadership

- Henie Gargett is the Pipe Major (PM), and she oversees the overall management of the pipers; selection and approval of musical repertoire, oversight of discipline and performance readiness, directs all band events and engagements, appointment of tutors for learners and final authority on all musical matters.
- Sam Hunt is the Pipe Sergeant, and if the PM is absent, she is in charge. Her role is to support the PM.
- Rosa oversees side drumming. Her job is to make sure that Tom is trained up.
- Geniee Drum Major and is head of tenor drumming. She's in charge of leadership of marching manoeuvres and parade structure and oversight of tenor drumming section.

Learner Division

- Piper learners are taught by Henie, Sam and Ian.

Administrative team

- Chair: Doug Mason
- Vice Chair: Henie Gargett
- Secretary: Jo Hart
- Treasurer: Geniee Hunt

PROJECT DETAILS

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

We will continue to deepen and strengthen access to the band and participation in it as we perform. Performance attracts new members, both young and old and from all cultures. Success is based on our ability to encourage supportive, regular practices, and subsequent participation in performance at key community events as well as private functions. Success will continue to be measured by the band's ability to retain current members and recruit new members, particularly young people and people from diverse cultural backgrounds, as the bag pipes are a traditional instrument in many cultures as well as Celtic. It will also be measured by the expansion of the band's musical repertoire over time and the positive response of the audience to the performances.

PROJECT DETAILS

5. The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered? Yes [ ] Do NOT include GST in your budget

No [x] 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*
5 youth drummers	One year online drumming tuition for up to 5 novice drummers	1,105.00
Certificates of Achievement	Design and printing of annual band members certificates of achievement.	50.00
Total Costs		**$1155.00**
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 *eg ticket sales*	**Detail** *eg 250 tickets at $15 per ticket*	**Amount** *eg $3,750*
Total Income		**$0.00**
Costs less income	***This is the maximum amount you can request from CCS***	**$1155**
Amount you are requesting from the Creative Communities Scheme		**$1155**

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
		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)
1-06-2025	The formation and kitting out of a Grey based pipe band.	$ 1500.00	yes

PROJECT DETAILS

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.

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

Revenue presently unspent which has been raised from donations and a raffle are tagged for expenditure on induction of new members (equipping them with regulation attire, help with kitting out and maintenance of instruments, venue hire for practice, and support for travel to Christchurch for extension of training with the Christchurch pipe band).

Performance Report

Organisation name	West Coast Pipes and Drums Incoporated
For the year ended	17/07/2026

Entity Information

Name of entity	West Coast Pipes and Drum
Type of entity	Regional Pipe Band

Statement of Service Performance

Description of main activities undertaken during the financial year	Quantity Current year	Last year
Performing at Public Events, namely ANZAC day parade, Christmas Parade, Openings of civic buildings ,	12	6
	-	-
Main activity 3 description	-	-
Main activity 4 description	-	-

This performance report has been approved by those charged with governance.

Date	23-7-26	Date	23/7/26
Signature	Doug Mason	Signature	
Name	Doug Mason	Name	Jennifer Hunt
Position	Chair	Position	Treasurer

1

Performance Report

Organisation name	West Coast Pipes and Drums Incoporated
For the year ended	17/07/2026

Statement of Cash Received and Cash Paid

	Note	Current year $	Last year $
Opening balance in bank account(s) and any cash on hand		5,115	100
Plus: Cash received from operating activities			
Donations, koha, bequests and other fundraising		4,264	400
General grants received		500	4,619
Service delivery grants/contracts		-	-
Membership fees or subscriptions	2	-	-
Sale of goods and services (commercial activities)		-	-
Interest or dividends received		-	-
Other cash received		-	-
Total cash received from operating activities		4,764	5,019
Less: Cash paid for operating activities			
Fundraising costs		-	-
Employee remuneration and other employee related costs		-	-
Volunteer related costs		-	-
Costs related to sale of goods or services (commercial activities)	3	5,175	-
Other costs related to delivery of entity objectives		20	4
Grants and donations paid		-	-
Other cash paid		-	-
Total cash paid for operating activities		5,195	4
Total GST (paid) or refunded in the financial year		-	-
Cash surplus or (deficit) from operating activities		(431)	5,015
Plus: Cash received from other activities			
Sale of investments		-	-
Sale of other assets	4	-	-
Cash received from loans and borrowings		-	-
Total cash received from other activities		-	-
Less: Cash paid for other activities			
Purchase of investments		-	-
Purchase of other assets	5	-	-
Repayment of loans and borrowings		-	-
Total cash paid for other activities		-	-
Cash surplus or (deficit) from other activities		-	-
Income tax (paid) or refunded (if applicable)		-	-
Increase or (decrease) in cash for the financial year		(431)	5,015
Closing balance in bank account(s) and any cash on hand		4,684	5,115
Represented by:			
Closing balance of bank account(s)		-	-
Balance invested in term deposit(s)		-	-
Undeposited cash held by the entity		-	-
Total cash balances held		-	-

2

Performance Report

Organisation name	West Coast Pipes and Drums Incoporated
For the year ended	17/07/2026

Note 1 - Accounting Policies

Basis of preparation

The organisation is permitted by law to apply the Tier 4 (NFP) Standard issued by the External Reporting Board (XRB) and the organisation has elected to use this Standard. All transactions included in the Statement of Cash Received and Cash Paid and related notes to the Performance Report have been reported on a cash basis.

Treatment of GST

The organisation is not registered for GST and all amounts are recorded inclusive of GST (if any).

Note 2 - Analysis of cash received from operating activities (Optional disclosure)

Category	Analysis	Current year	Last year
Donations, koha, bequests and other fundraising	public donations	510	400
	raffle donations	1,654	
	company donations	2,000	
	Total	4,264	400

Category	Analysis	Current year	Last year
General grants received	Christchurch Casino	500	1,000
	Creative Communities (Grey District Council)	-	1,500
	West Coast Community Trust	-	2,119
	Total	500	4,619

Category	Analysis	Current year	Last year
Service delivery grants/contracts			
	Total	-	-

Category	Analysis	Current year	Last year
Membership fees or subscriptions			
	Total	-	-

Category	Analysis	Current year	Last year
Sale of goods and services (commercial activities)			
	Total	-	-

Performance Report

Organisation name	West Coast Pipes and Drums Incoporated
For the year ended	17/07/2026

Note 3 - Analysis cash paid for operating activities (Optional disclosure)

Category	Analysis	Current year	Last year
Fundraising costs			
	Total	-	-

Category	Analysis	Current year	Last year
Employee remuneration and other employee related costs			
	Total	-	-

Category	Analysis	Current year	Last year
Volunteer related costs			
	Total	-	-

Category	Analysis	Current year	Last year
Costs related to sale of goods or services (commercial activities)	Musical education.	1,000	
	Instruments, uniforms and bagpipe covers	4,175	
	Bank fee	20	4
	Total	✓ 5,195	✓ 4

Category	Analysis	Current year	Last year
Other costs related to delivery of entity objectives			
	Total	-	-

4 ✓

Performance Report

Organisation name	West Coast Pipes and Drums Incoporated
For the year ended	17/07/2026

Note 4 - Analysis of cash received from other activities (Optional disclosure)

Category	Analysis	Current year	Last year
Sale of investments			
	Total	-	-

Category	Analysis	Current year	Last year
Sale of other assets			
	Total	-	-

Category	Analysis	Current year	Last year
Cash received from loans and borrowings			
	Total	-	-

Note 5 - Analysis of cash paid for other activities (Optional disclosure)

Category	Analysis	Current year	Last year
Purchase of investments			
	Total	-	-

Category	Analysis	Current year	Last year
Purchase of other assets			
	Total	-	-

Category	Analysis	Current year	Last year
Repayment of loans and borrowings			
	Total	-	-

5

Performance Report

Organisation name	West Coast Pipes and Drums Incoporated
For the year ended	17/07/2026

Note 6 - Significant Assets

Description of asset	Current year	Last year
Land and buildings		
Vehicles		
Investments (shares, bonds, units in managed funds)		
Amounts loaned to other organisations or persons		

Note 7 - Significant Liabilities

Description of liability	Current year	Last year
Loans and other borrowings		
Amounts borrowed from other organisations or persons		
Money held on behalf of others		

Note 8 - Related Party Transactions

		Cash received/(paid) during year		Amount owing from/(to) related party	
Description of related party relationship	Description of transactions	Current Year $	Last Year $	Current Year $	Last Year $

Or (if not applicable to your organisation, you can delete the above, and choose to use the disclosure below)

There were no significant related party transactions during the financial year. (Last year - Nil)

Note 9 - Correction of Errors

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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [X] I/we consent to Grey 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: Jo Hart
(Print name of contact person/applicant)

Signed:
(Applicant or arts organisation's contact person)

Date: 12/08/2026

Marina Tomasi

From: Jo HART <strawberryhill@xtra.co.nz>
Sent: Tuesday, 1 September 2026 9:31 pm
To: Marina Tomasi
Subject: Re: FW: West Coast Pipes and Drums application Creative Communities

External email >

[EXTERNAL EMAIL] This email is from an external source, be careful with any links, attachments and payment requests.

Hi Marina
I am so sorry - I completely forgot to come in and sign our application! Life was very busy, as we were preparing for travel. We are now in Melbourne. What can I do? I hope you can use this copy of my signature and somehow paste it in?

Sincerest apologies
Jo

> On 01/09/2026 10:02 AEST Marina Tomasi <marina.tomasi@greydc.govt.nz> wrote:
>
> Hi Jo
>
> Can you please pop into Council to sign the CCS application

1

Grey District

creative nz COMMUNITIES

PROJECT COMPLETION REPORT (FUNDS RECEIVED MAY 2026)

This Project Completion Report form must be submitted within two months after your project has been completed.

Please note that if you don't complete and return a satisfactory report you or your group will not be eligible for future Creative Communities Scheme funding. ***Provide receipts for this project. Please keep your receipts in a safe place for seven years.***

Name of applicant:	Jo Hart (Secretary West Coast Pipes and Drums)		
Project name:	West Coast Pipes and Drums (The formation and kitting out of a Grey based pipe band)		
Start date:	19-06-2025	**Finish date:**	19-06-2026
Number of people who *actively* participated in your project?			14 band members
Number of people who came to see a performance or showing of your project?			In the hundreds

1. **Give a brief description of the highlights of your project:**
   What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

The West Coast Pipes and Drums (WCPDs) has achieved great success in its inaugural year, which would not have been possible without the financial support of the Grey District Council. Success is due to several key factors: the dedication and commitment of the band members, who have consistently attended weekly practices and devoted themselves to developing their musical abilities, and the overwhelmingly positive reception from the public at the band's performances.

Under the guidance of the inspirational Pipe Sergeant, Henie Gargett, the band has benefited from steadfast mentorship, support, and outstanding role-modelling. The Pipe Sergeant has ensured that every opportunity to perform has been embraced, even when it required members to step outside their comfort zones. Public performances have provided focus and motivation, continuously pushing the band to refine and elevate their performance level in preparation for each new event.

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

WCPDs provides meaningful benefits for individual band members and the band as a whole by creating an accessible pathway for people of different ages and experience levels to participate. The 14 members (of varying ability levels, mixed generational levels, mixed ethnicities and one of our members has a debilitating brain injury). All members are supported to progress from learning the basics to performing more complex band repertoires, with regular weekly practices and guidance from an experienced leader helping beginners build confidence and skills at a steady pace. Through this approach, members develop important musical abilities such as tuning, timing, attentive listening, and playing effectively within a larger ensemble.

The band also offers an inclusive and welcoming environment that makes participation easier for new and returning members. By providing consistent instruction, encouragement, and opportunities to learn alongside others, WCPDs reduces barriers to involvement and helps members develop at their own pace. The physical demands of playing also contribute to personal growth, supporting lung capacity, fine motor coordination, stamina, self-discipline, and perseverance. As members commit to practice and begin performing publicly, they gain a strong sense of achievement and increased self-esteem.

WCPDs brought this pride to the following occasions in 2025-2026

- Dawn Parades in Blackball, Kumara, Westport and Te-Nikau Hospital, Greymouth
- Christmas Parade Greymouth
- Waitangi Day Greymouth
- Peace in the Pacific event, Reefton
- Race Day Reefton
- ANZAC celebrations in various aged-care facilities
- Christmas Parade, Westport
- Buller Marathon support
- Birthday Parties (2 as a full band)
- Art in the Park (played on two days in collaboration with the Christchurch Pipe Band)

A key strength of WCPDs is its intergenerational participation, with members ranging from young people as early as twelve through to adults in their seventies. This mix of ages allows knowledge, skills, and values to be shared across generations, with experienced members mentoring younger players and helping to secure the band's future sustainability. Younger members may also gain wider opportunities through community performances, networking, and potential supplementary income from solo playing as their skills develop.

WCPDs also plays an important role in maintaining Scottish and Celtic cultural heritage. Through regular practice, performance, and shared learning, members help keep traditional music alive while strengthening their connection to cultural identity and community. The band fosters camaraderie and belonging, functioning as a second family that offers a supportive, safe, and inclusive environment for all participants.

3. **Financial report:** Please give details of how the money was spent. **Please note that our items were purchased in Australia and UK. The cost has been converted to NZ dollars.**

Project costs
Write down all of your project costs. Include all items from the budget in your application.

Item *eg. Venue hire*	Budgeted cost (from application) *eg $600*	Actual cost *eg $400*	Reason for difference in amounts (if any) *eg Project moved to cheaper venue*
8 GI Platinum chanter reed (receipt # 1)	610.00	$295.49 (UK £ 124.16)	
BandSpec Reed Vault (receipt # 2)	775.00	60.03 NZD ($0.00 Au)	
Weather resistant contour bag cover (receipt # 3)	900.00	$1292.54 (Aud $945)	
7 Silk bagpipe cords (receipt #2)	300.00	$336.67 ($280 Aud)	
Freight	25.00		Included in the above costs.
GST	340.44	312.71	
Total costs	$2950	$2397.44	

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

Item *eg Ticket sales*	Budgeted income (from application) *eg $1600*	Actual cost *eg $1700*	Reason for difference in amounts (if any) *eg Extra tickets sold*
CC Grant ($1500)	2950	$2084.73	We reduced spending to the minimal amount and received some discounted items.

Provide receipts for this project. Please keep your receipts in a safe place for seven years.

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

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

Photos of the project and/or artwork https://www.facebook.com/p/West-Coast-Pipes-and-Drums-61575046874623/.

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

Please return your Project Completion Report to:

Marina.tomasi@greydc.govt.nz

A Statement from Henie Gargett who initiated the Pipe Band Project

Starting West Coast Pipes and Drums has helped me through the loss of both my parents, who supported me throughout my career in pipe music. What began from a very dark and sad place has become something positive and meaningful.
Building the band has given me a renewed sense of purpose and direction. Watching members learn, grow and develop, while making new friendships and reconnecting with people, has been incredibly rewarding.
Seeing young people become involved in band life is one of my greatest achievements. It gives them a place to belong, learn, build confidence and connect with their community.
The band has also brought people together through shared stories, music and culture, with our journey even reaching people around the world. For me, it has turned grief into purpose and created a light where there was once darkness.
West Coast Pipes and Drums is now something our community can be proud of and depend upon, and I am proud to be helping build that future.

Doug Mason – Bag Piper

Being a member of the West Coast Pipes and Drums has allowed me to play music in a band for the first time in my life and it has proven to be a wonderful experience that has enabled me to make new friends and belong to a group of people keeping Scottish music alive and hopefully making Greymouth proud. What is especially pleasing is seeing the young people joining the band and learning music and participating in their community.

West Coast



PICTURE: Scout Atkins

Rosa Lawrence, 13, and her brother Leo, 11, are among a growing number of young musicians joining the West Coast Pipes and Drums band.

Youth boost for pipe band

Scout Atkins

A revived West Coast pipe band is attracting a new generation of young musicians as organisers seek community support to help grow the programme.

West Coast Pipes and Drums, re-established in 2024 after nearly 40 years in abeyance, is rebuilding under the leadership of pipe major Henie Gargett, supported by president Rob Hughes and secretary Jo Hart.

The band is now seeking funding to help bring specialist tutors to Greymouth, with accommodation and petrol costs among the biggest barriers to regular training visits.

The group hopes to provide expert tuition across side drumming, tenor drumming, bass drumming and bagpipes as interest in the programme continues to grow.

Youth development has become a major focus for the band, which says pipe bands offer young people confidence, discipline, friendships and opportunities to travel.

Among the new recruits is 13-year-old Rosa Lawrence, of Moana, who attends Greymouth High School and has been learning side drumming for the past five months under the guidance of Mark Weir, the president of the RNZPBA Canterbury Centre.

"It's fun to play and fun to be in the band," Rosa said.

She hopes to continue drumming into adulthood and travel playing in future.

Rosa is currently the only female youth drummer on the West Coast. She said music had always been important in her family.

"My dad and mum are both in the band too. I have Scottish heritage on both sides."

Her younger brother Leo has also begun learning the bagpipes.

Pipe major Gargett said the band was about much more than music.

"Being in a pipe band offers family all around the world," she said.

The band has already independently funded more than $20,000 worth of instruments and equipment while continuing to personally cover drumming tuition costs as the programme rebuilds.

Secretary Jo Hart said grants from Casino Grants and the Grey District Council had provided a crucial starting point, while other bands around New Zealand had also donated instruments, uniforms and equipment. Support has come from groups including Metro Scottish, Westport and the Timaru Scottish Society.

The band is now running a raffle and has also launched a Givealittle page through its Facebook page to help cover future costs.

Organisers say sponsorships, donations, or discounted accommodation for visiting tutors would directly support t educational programme and h secure the band's future.

"Our band vision is simple to rebuild a thriving, well-tr pipe band that the West Co can be proud of for generat to come," Ms Gargett said.



Anzac Parade



Greymouth Art Show

Grey District

creative nz COMMUNITIES

SuperBrain Trust
Project: A Christmas Story Musical

Criteria Assessment Summary

Criteria	Yes / No
Access and Participation: Create opportunities for local communities to engage with, and participate in local arts activities	Yes
Diversity: Support the diverse artistic cultural traditions of local communities	
Young People: Enable young people (under 18 years) to engage with, and participate in the arts	
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Correct
Items in the budget meet criteria	Yes

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group?	Individual [ ]	Group [X]	
Full name of applicant:	SuperBrain Trust		
Contact person (for a	Cary Lancaster		
Street address/PO Box:	[redacted]		
Suburb:	Paroa	Town/City:	Greymouth
Postcode:	7805	Country:	New Zealand
Email:	[redacted]		
Telephone (day):			

All correspondence will be sent to the above email or postal address

Name on bank account:	SuperBrain Trust	GST number:	143-361-632
Bank account number:	03-1354-0658154-00		

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:		Detail:	
Asian:	x	Detail:	
Middle Eastern/Latin American/African:	x	Detail	
Other:		Detail:	

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an X)*

[ ]	Council website	[ ]	Creative NZ website	[ ]	Social media
[ ]	Council mail-out	[ ]	Local paper	[ ]	Radio
[ ]	Council staff member	[ ]	Poster/flyer/brochure	[ ]	Word of mouth
[X]	Other (please provide detail)	Have applied other rounds			

PART 2: PROJECT DETAILS

Project name: A Christmas Story Musical

Brief description of project:

To put on a full Musical on stage

Project location, timing and numbers

Venue and suburb or town:	Regent Theatre Greymouth		
Start date:	24-11-2026	Finish date:	28-11-2026
Number of *active* participants:	60+		
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.)*

[ ] Craft/object art	[ ] Dance	[ ] Inter-arts
[ ] Literature	[ ] Music	[ ] Ngā toi Māori
[ ] Pacific arts	[ ] Multi-artform (including film)	[X] 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	

Do you wish to present in person to Council in support of your application?

[X] "Yes, I would like to present in person to Council in support of this application".

[ ] "No, I do not want to present in person".

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?

We propose to produce **A Christmas Story: The Musical**, a fun, energetic and heart-warming full-scale community musical bringing together performers, technicians and volunteers from across the West Coast.

One of the most exciting aspects of this production is its **intergenerational nature**, with people ranging in age from approximately **6 to 80 years old** having the opportunity to work together on the same production. Young performers, including some taking part in their **first major musical**, will work alongside experienced and seasoned adult performers and theatre practitioners.

This creates an invaluable opportunity for **learning through participation**. Our younger cast members are not separated into a junior production; instead, they become part of a full musical theatre company, singing, acting and dancing alongside adults with years of stage experience. They develop performance skills while also learning confidence, teamwork, commitment, theatre etiquette and the responsibility that comes with being part of a large production.

At the same time, our adult and more experienced participants have the opportunity to mentor and encourage the next generation of West Coast performers. This sharing of knowledge and experience creates connections between generations that may not otherwise occur and helps build a stronger and more sustainable performing arts community within our region.

A Christmas Story: The Musical is also simply a wonderfully fun and accessible show. Its humour, music, family themes and Christmas setting make it an ideal production for bringing together audiences of all ages and creating a shared community experience.

Accessibility and inclusion remain an important part of our work. We will continue to remove barriers to attending live theatre through our **"Pay What You Can Afford"** ticketing initiative, helping ensure families and individuals can attend regardless of their financial circumstances.

We will also hope to continue developing our accessibility initiatives, including **surtitles for Deaf and hard of hearing patrons, touch tours for blind and low-vision audience members, and audio description via a mobile app**.

This project is about much more than presenting a musical. It is about bringing our community together — from a six-year-old experiencing the excitement of their first production to a seasoned performer sharing decades of knowledge and experience.

Through **A Christmas Story: The Musical**, we aim to create a high-quality, inclusive and genuinely community-focused theatre experience that develops young people, values our experienced performers, strengthens connections between generations and ensures everyone has the opportunity to participate in and experience live performing arts on the West Coast.

PROJECT DETAILS

2. The process/Te whakatutuki: How will the project happen?

This project will be delivered at the **Regent Theatre Greymouth**, a well-established local venue, and managed by **SuperBrain Trust**, drawing on our extensive experience in producing high-quality community performing arts events on the West Coast.
Pre-production will involve **open community auditions**, giving local people of a wide range of ages and experience levels the opportunity to participate. The production will bring together performers ranging from approximately **6 to 80 years old**, including young people experiencing their first major musical alongside seasoned adult performers with many years of stage experience.
This intergenerational approach is an important part of how the project will be delivered. Rather than separating younger performers into a junior production, they will rehearse, sing, dance and perform alongside experienced adults. This provides a practical environment where younger and newer performers can develop their skills, confidence and understanding of theatre while learning directly from those with greater experience.
A creative and technical team will support the cast throughout the rehearsal process, including direction, vocal development, choreography, production design and technical delivery. Rehearsals will take place over several months, gradually bringing together the acting, singing, dancing, staging and technical elements required for the final production.
Accessibility will be embedded throughout the process. Surtitles will be created and programmed during rehearsals to support Deaf and hard of hearing audience members. Touch tours will be offered for blind and low-vision patrons, providing an opportunity to explore elements of the set, costumes and staging environment prior to the performance. Audio description will also be developed and delivered via a mobile app to further improve access to the production.
Front-of-house processes will support these accessibility initiatives, with clear information and assistance available to audience members where required.
To help remove financial barriers, our **"Pay What You Can Afford"** ticketing model will again be offered, helping ensure that individuals and families can experience the production regardless of their financial circumstances.
Marketing will target the wider West Coast community, including families, schools, community organisations and disability networks, helping us reach people who may not traditionally participate in or attend live theatre.
All technical, logistical and operational aspects of the production will be managed by our experienced team, using professional lighting, sound, staging and production equipment to create a high-quality theatrical experience for both participants and audiences.
Through this structured approach, **A Christmas Story: The Musical** will provide much more than a series of performances. It will create an opportunity for generations of our community to work together, share skills, build confidence and form connections — while producing a fun, inclusive and accessible theatrical experience for the wider West Coast community.

3. The people/Ngā tāngata: Tell us about the key people and/or the groups involved.

PROJECT DETAILS

This project involves a **diverse and genuinely intergenerational group of local participants**, with people ranging in age from approximately **6 to 80 years old** involved across performance, technical and production roles.

One of the greatest strengths of **A Christmas Story: The Musical** is the opportunity it provides for children and young people to perform alongside experienced adult performers. For some of our younger cast members, this will be their **first experience performing in a full-scale musical**, while others will already have developed skills through previous productions.

Rather than presenting a separate junior production, our younger performers become part of the same company as our adults. They rehearse, sing, act and dance together, giving younger and less experienced performers the opportunity to **learn directly from seasoned performers** in a supportive and practical environment.

This creates a natural mentoring relationship between generations. Young performers gain confidence, performance skills, discipline, teamwork and an understanding of how a major theatrical production comes together, while our experienced performers have the opportunity to share their knowledge and encourage the next generation of West Coast talent.

Importantly, participation is not limited to being on stage. A highly capable local production and technical team will deliver the show, with roles across **lighting, sound, stage management, costumes, props, set construction and backstage operations**. These areas also provide opportunities for people interested in technical theatre to gain practical, hands-on experience working alongside experienced members of the SuperBrain team.

An important component of the project is the continued development of our **surtitles initiative**, a locally developed accessibility project created here in Greymouth. This supports Deaf and hard of hearing audiences while also developing local knowledge and capability in delivering accessible theatre.

We will also provide **touch tours and audio description for blind and low-vision patrons**, continuing to develop the accessibility of our productions and ensuring that the opportunity to experience live theatre extends to as much of our community as possible.

The project will be led by **SuperBrain Trust**, overseeing all aspects of the production and maintaining a high standard while creating a supportive, inclusive and enjoyable environment for everyone involved.

At its heart, **A Christmas Story: The Musical is about community**. It brings together children, teenagers, adults and older members of our community who may otherwise never have the opportunity to work alongside one another.

Through the shared experience of creating a major musical, we are able to **connect generations, share skills, develop confidence, create friendships and grow the next generation of West Coast performers and theatre practitioners**, while also giving experienced members of our performing arts community the opportunity to continue doing what they love and pass that experience on to others.

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

PROJECT DETAILS

This project directly improves **access to the arts** by removing financial and accessibility barriers while also creating opportunities for people of different ages and experience levels to actively participate in a major musical production.

A key focus continues to be accessibility for **Deaf, hard of hearing, blind and low-vision audiences**. Through our locally developed **surtitles initiative**, Deaf and hard of hearing patrons can engage with the performance through clear live subtitles. This is supported by **touch tours**, allowing blind and low-vision patrons to experience the set, costumes, props and staging environment prior to the performance, as well as **audio description delivered via a mobile app**.

Together, these initiatives help ensure that people who can often face barriers when attending live theatre are able to participate in and enjoy the experience alongside the rest of our community.

Financial accessibility is equally important. Our **"Pay What You Can Afford"** ticketing model helps remove cost as a barrier, particularly for families and individuals who may otherwise be unable to attend a live musical. We believe financial circumstances should not determine whether someone has the opportunity to experience the performing arts.

The project also increases access through **participation**. *A Christmas Story: The Musical* provides opportunities for local people ranging from approximately **6 to 80 years old** to be involved on stage and behind the scenes.

Importantly, this is a **full musical rather than a junior production**. This gives children and young people the opportunity to rehearse and perform alongside experienced adult performers. Some will be stepping onto a major stage for the first time, while others bring many years of experience. Working together allows skills and knowledge to be naturally shared between generations and gives younger performers an opportunity they would not receive in an age-restricted production.

Access also extends beyond performing. Local people can participate through **lighting, sound, stage management, costumes, set construction, props and backstage roles**, creating different pathways into the performing arts for those who may not want to perform on stage.

By delivering the production at the **Regent Theatre Greymouth**, a central and familiar community venue, we are also bringing a high-quality musical theatre experience directly to our local community rather than requiring people to travel outside the region to access these opportunities.

Through **affordable ticketing, accessibility initiatives, intergenerational participation and multiple pathways for involvement**, this project aims to make the arts genuinely accessible — not only by enabling more people to attend theatre, but by giving people of all ages and backgrounds the opportunity to be part of creating it.

PROJECT DETAILS

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*
Venue Hire	Regent Theatre Hire	6300
Licensing	Cocorde Show Licensing for the script and performance fees	7000
Sent build	Materials for build of set	3000
Sound	Sound engineer and hire of mics for cast	5000
Lighting	Lighting hire and lighting tech	4000
Advertising	Billboards and adverts printing and general advertising	2000
Surtitles	Surtitles	1000
costumes	Costume Hire and Creation materials	2000
Props	Props for show	1500
Total Costs		**$31800**
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*
Ticket Sales	Average 120 per show over 5 shows at average 25 ticket	15000
Corporate sponsors	Corporate donations so far	2000
Total Income		**17000**

PROJECT DETAILS

Costs less income	***This is the maximum amount you can request from CCS***	**$14800**
Amount you are requesting from the Creative Communities Scheme		**$14800**

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)
28/10/2025	Elf Jr Musical	4025	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.14

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

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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [X] I/we consent to Grey 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

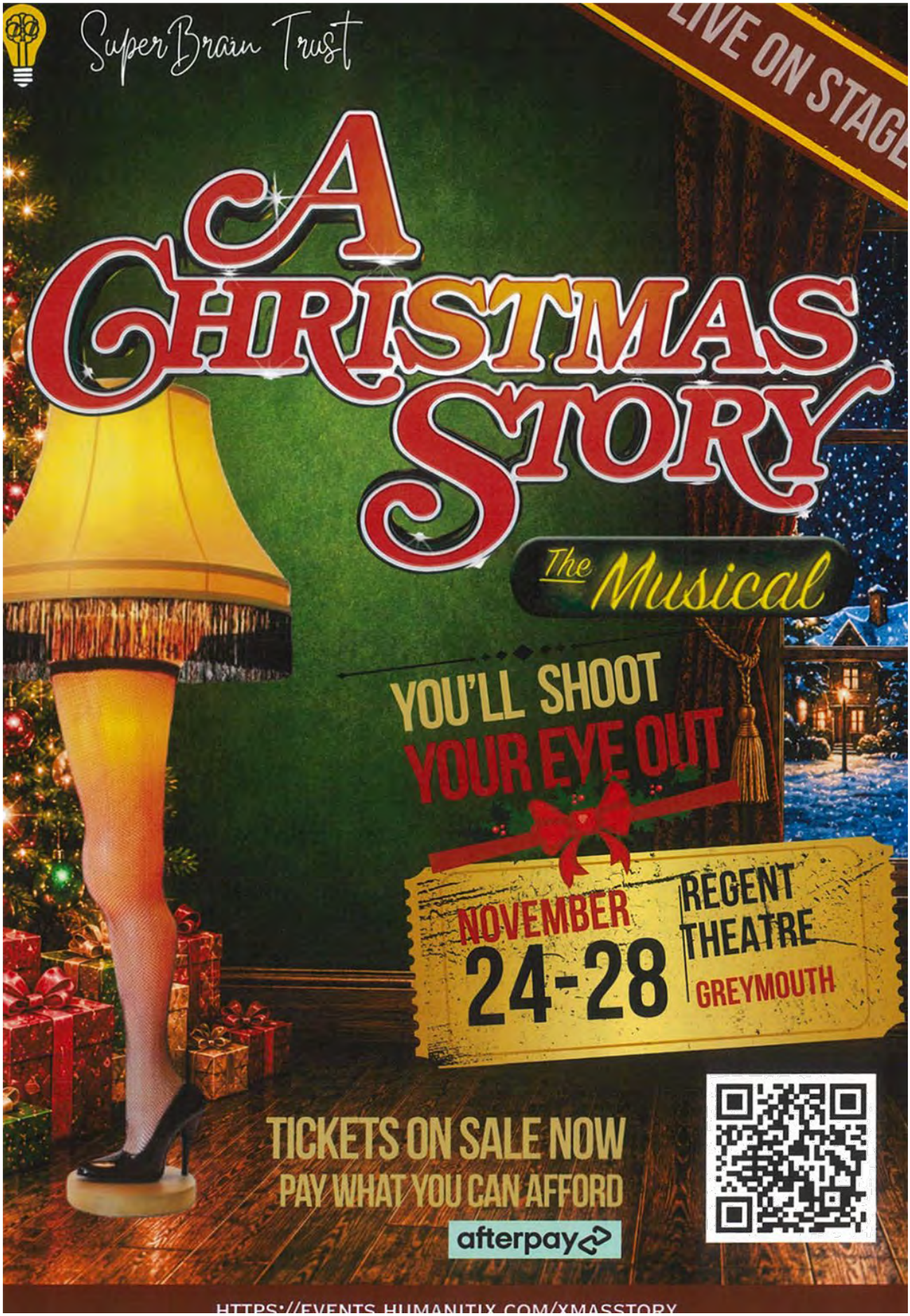
NB: All applications by person/s under the age of 18 must be signed by applicant's parent or legal

Name: Cary Lancaster
(Print name of contact person/applicant)

Signed:
(Applicant or arts organisation's contact person)

Date: 31/08/2026

Creative Communities Scheme Application Form Page 7


Super Brain Trust
LIVE ON STAGE
A CHRISTMAS STORY
The Musical
YOU'LL SHOOT YOUR EYE OUT
NOVEMBER
24-28
REGENT THEATRE
GREYMOUTH
TICKETS ON SALE NOW
PAY WHAT YOU CAN AFFORD
afterpay
HTTPS://EVENTS.HUMANITIX.COM/XMASSTORY

creative nz COMMUNITIES

PROJECT COMPLETION REPORT

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

Name of applicant:	SuperBrain Charitable Trust		
Project name:	Elf Jr Musical		
Start date:	03/08/25	**Finish date:**	22/11/25
Number of people who *actively* participated in your project?			60
Number of people who came to see a performance or showing of your project?			1051

1. **Give a brief description of the highlights of your project:**
   What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

Elf Jr was a huge success, with audience numbers exceeding our expectations and fantastic support from the wider community. It was particularly great to see the town getting behind such an amazing young cast of performers and recognising the talent we have here on the West Coast.

Our accessibility initiatives also worked extremely well. The surtitles were successfully incorporated into the production and provided another way for audience members to engage with the performance. Our touch tour was also very successful, giving blind and low-vision audience members the opportunity to experience the set, costumes, props and performance space before the show.

One of the biggest successes was the atmosphere created within the cast and crew. Throughout rehearsals and the performance season, they developed into a genuine theatre family, with older and more experienced participants supporting those who were newer to performing. We have seen the ongoing impact of this through the number of participants who have continued to engage with SuperBrain and have returned to audition or become involved in our subsequent productions.

What Didn't Work as Well / What We Learned

Overall, the production achieved what we set out to do, and there were no major issues that negatively affected its success. As with any large youth production, managing a sizeable cast, rehearsal schedules, communication and the technical requirements of the show required significant time and coordination.

One area we will continue to develop is our accessibility programme. While the surtitles and touch tour worked extremely well, each production gives us an opportunity to learn more about how these services can be improved, promoted earlier and made available to an even wider audience.

The success of Elf Jr has also highlighted the growing demand for opportunities for young people to participate in performing arts on the West Coast. While this is a very positive outcome, it creates a challenge for us to continue providing enough opportunities, resources and support to meet that demand.

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

Access and participation were central to Elf Jr. We provided surtitles for Deaf and hard-of-hearing audiences and a touch tour for blind and low-vision patrons, helping make live theatre more accessible within our community.

The production also gave a large group of local young people the opportunity to participate both on stage and behind the scenes, gaining experience in acting, singing, dance and technical theatre. A strong sense of belonging developed among the cast and crew, with many participants continuing their involvement and returning for future productions.

Audience numbers exceeded expectations, showing fantastic community support for our young local artists.

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

Project costs
Write down all of your project costs. Include all items from the budget in your application.

Item *eg. Venue hire*	Budgeted cost (from application) *eg $600*	Actual cost *eg $400*	Reason for difference in amounts (if any) *eg Project moved to cheaper venue*
Regent Theatre hire	10500	3690.43	Reduced run due to funding shortage
mti License	5000	5254.14	
Lighting	3500	3500	
Sound	4000	2000	
Set Build	2000	2046.00	needed more than calculated
Costumes	4000	1684.45	
Catering	500	500	
Advertising	4000	4273	Went a bit over
props	1000	1000	
Total costs	$ 34500	$ 23948.02	

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

Item *eg Ticket sales*	Budgeted income (from application) *eg $1600*	Actual cost *eg $1700*	Reason for difference in amounts (if any) *eg Extra tickets sold*
Creative Communities Scheme Grant	$ 7000	$ 4025	Recieved Funding was this
sponsors	4000	3000	Only had one major sponsor
Ticket Sales	18750	18912.59	exceeded expected sales $
Total income			
Costs less income	29750	25937.59	

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

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

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

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

Please return your Project Completion Report to:

Marina.tomasi@greydc.govt.nz

Grey District creative COMMUNITIES nz

Tu Kaka Events Committee
Project: Grey District Waitangi Day Picnic

Criteria Assessment Summary

Criteria	Yes / No
Access and Participation: Create opportunities for local communities to engage with, and participate in local arts activities	Yes
Diversity: Support the diverse artistic cultural traditions of local communities	
Young People: Enable young people (under 18 years) to engage with, and participate in the arts	
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Correct
Items in the budget meet criteria	Yes

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group?	Individual		Group X
Full name of applicant:	Tu Kaka Events Committee		
Contact person (for a	Paula Iraia		
Street address/PO Box:	[redacted]		
Suburb:	Cobden	Town/City:	
Postcode:	7802	Country:	New Zealand
Email:	[redacted]		
Telephone (day):	[redacted]		

All correspondence will be sent to the above email or postal address

Name on bank account:	Grey District Waitangi Day	GST number:	N/A
Bank account number:	03-0846- 0141712- 000		

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:		Detail:	
Middle Eastern/Latin American/African:		Detail	
Other:	X	Detail:	All ethnicities in the Grey District

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an X)*

	Council website		Creative NZ website		Social media
	Council mail-out		Local paper		Radio
X	Council staff member		Poster/flyer/brochure		Word of mouth
	Other (please provide detail)				

PART 2: PROJECT DETAILS

Project name: Grey District Waitangi Day Picnic

Brief description of project:

Hangi, Music, Activities, Food and Craft Stalls

Project location, timing and numbers

Venue and suburb or town:	Dixon Park, Greymouth	
Start date:	Feb 6th 2027	Feb 6th 2027
Number of *active* participants:	20	
Number of viewers/audience members:	1800	

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.)*

[ ] 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)
[ ] Creation and presentation	[ ] Presentation only (exhibition)
[ ] Workshop/wānanga	

Do you wish to present in person to Council in support of your application?

[X] "Yes, I would like to present in person to Council in support of this application".

[ ] "No, I do not want to present in person".

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?

Uphold the mana of Te Tiriti o Waitangi engage and connect whanau(family) within Te tai o Poutini and the wider community, allow whanau to experience and learn the local history and significance of what Waitangi needs to look like within Te Ao Maori,promote active participation throughout the day, provide a variety of fun educational activities, offer free kai and encourage a variety of local bands or whanau of diverse ethnicities to participate and entertain throughout the day.

2. The process/Te whakatutuki: How will the project happen?

Contact Mana Whenua (local Maori)to open and close this event: -Mihi Whakatau (welcoming) -Karakia (prayer) -Waiata tautoko(supporting song) Contact local bands and entertainment for the day. PA systems and MC Organize hangi: - collect wood from the beach - dig holes for the baskets -prepare kai (pork,chicken, beef,potatoes, kumara,pumpkin,kamokamo,cabbage,stuffing,raw fish). Pick up serving utensils,bowls, chopping boards, and sharp carving knives. Contact local businesses for support with donations of items for spot prizes. Contact vendors. Sunblock station. Information tent. Te Tiriti o Waitangi Information tent. Organize and set up activities relevant to this kaupapa.(kids zone).

3. The people/Ngā tāngata: Tell us about the key people and/or the groups involved.

Tu Kaha Events Komiti has around 30-40 volunteers collaboratively holding each other accountable and working tirelessly behind the scenes, ensuring this event is perfectly executed to a high standard. However without backing from Mana Whenua (local Maori),Mataawaka(Maori not from this region),Maori Wardens,Whare Manaaki local businesses,Greymouth Lions Club,Grey District Youth Trust FENZ,Grey District Council,Rotary Club,local kura(school),ANZCO,Event Audio NZ,Holy Trinity Church,Moa Mansions and WestREAP Tu Kaha Events Komiti would not be able to uphold this community event.

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

PROJECT DETAILS

Tamariki(children)and mokopuna(grandchildren) participate in activities that are both educational and fun, such as making putiputi(flowers),whetu(stars) using harakeke(flax),coloring in and learning about kowhaiwhai patterns,designing kohatu(rocks),making tipare(headbands) experience wearing and understanding the kaupapa behind Ta Moko(body/facial markings). Provide our Rangatahi(youth) with the tools necessary to take on roles as our future leaders on the committee and out in the community alongside us helping during the annual hangi process, whether that is with the men or helping out with kai(food) preparation,maanakitanga(hospitality) feeding and serving our whanau and manuhiri(visitors)on the day. Whanau(family) will have opportunities to learn and participate in the process required in preparing and putting down a traditional hangi one of many traditional arts that needs to be passed down from generation to generation so it's not lost. Whanau are also encouraged to join in with karakia and waiata share kai and be part of a safe and fun environment. Learn local purakau(stories) and matauranga(knowledge)within Te Ao Maori as opposed to intergrational through speakers such as Mana Whenua Paul Madgwick. Whanau have the opportunity to set up stalls of all descriptions and sell their products, giving them a means promoting or advertising their goods. An opportunity for whanau and the wider community to connect with each other and create lifelong bonds. Encourage a variety of musicians,acts, and entertainment of diverse ethnicities to participate.

PROJECT DETAILS

5. The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered? Yes [ ] Do NOT include GST in your budget

No [X] 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*
Entertainment	Bands and sound equipment and provider. Majority of musicians/performers donate their time.	$1000
Te Tiritio Waitangi information stand	Photocopying Printing and laminating posters	$162
Hangi	Hire of equipment	$200
	Food – meats, vegetables,stuffing, utensils	$3800
FENZ	Maze	FREE
Donated - various	Sausages,steak and bread for sausage sizzle	
Grey District youth Trust	Activities for children	
Total Costs		**$5162**
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*
	Income from koha for hangi	$230
	Market stalls 2026	$730
Poutini Waiora		$500
West Reap		$700
Total Income		**$2160**

PROJECT DETAILS

Costs less income	***This is the maximum amount you can request from CCS***	**$3002**
Amount you are requesting from the Creative Communities Scheme		**$3002**

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)
	Matariki Celebration 2024	?$600	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.

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

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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [X] I/we consent to Grey 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	Patricia Clare Briggs
	(Print name of contact person/applicant)
Signed:	PCBriggs
	(Applicant or arts organisation's contact person)
Date:	31st august 2026

2025 Waitangi Day Event Debrief

Wednesday, 12 February, 2025
Chambers, Grey District Council, Greymouth

Present: Paula Iraia (Chairperson), Jane Darling (Secretary), Rebecca Davidson (Treasurer), Michelle Gibson, Trish Briggs, Taylor Kees, Kate Dumitru (Grey District Council), Jon Whaanga, Lionel Spark, Pauline Southorn & Willie (Te Tai o Poutini Maori Wardens), Andy Ross.

Meeting Commenced at 4pm with Karakia Timatanga and Welcome.

Apologies: Katrina Brown, Grey District Youth Trust (but this debrief includes feedback Katrina provided via an email that was read out).

Stalls

Rebecca gave an outline of her interaction with one of the stallholders, Scott Parfitt from Rewanui Honey, who was unhappy about stallholders being on Brunner Street rather than in Dixon Park. Last year stallholders were situated in Dixon Park, so Mr Parfitt had expected it to be the same this year. Rebecca had issued information about the location of stallholders for this year, but that was on receipt of payment and Mr Parfitt had not paid. The feedback from Mr Parfitt was acknowledged at the time, but a decision had already been made to have the stalls on the road and it was too late to change the policy. Other stallholders were happy with the arrangement to be on the street. There were a total of 15 stalls. Paula thanked Rebecca for dealing with the conflict. Mr Parfitt expressed his dissatisfaction with the situation in a Facebook post. Rebecca noted that a woman who initiated interest via email in having a stall for fry bread, commented on Mr Parfitt's post that Tū Kaha expected her to provide her goods for free. Tū Kaha had asked her if she would be willing to make fry-bread and hand it out to the public if we provided the ingredients. Rebecca said she initiated that discussion with the woman but she didn't respond to her last email. Paula suggested Rebecca contact the woman again via email and apologise for

any misunderstanding around the expectation of providing her goods for free.

Hāngī

Michelle said more wood was needed for the hāngī. Andy commented that because Wayne was not around when the wood was collected, there were not enough large pieces.

Jon noted there were jobs that morning that could've been done the night before if we knew what needed to be done, for example, digging the holes and putting the wood into piles based on size. Recommended that this information be documented for next year. Paula commented that Wayne Seeker is reluctant to pass on his hāngī mātauranga to anyone other than his mokopuna, so it's tricky to involve him in the process of documenting how the hāngī is run.

Jon and Taylor talked about fixed gender roles excluding people who don't identify either way. Taylor thanked the group for being open to discussing this.

Paula said we needed more pork and beef, and less chicken. Also less potatoes. Jane said there were 3 cooked cabbages and 6 bags of stuffing also leftover.

We were short of plates, so more were purchased prior to the event from The Giant.

Andy asked do we have a stock sheet? Paula to go through this year's food order and put together a stock sheet for next year.

Lionel said some people were disgruntled that they had to wait so long before being served, but Pauline said she had told people the kai would not be out until at least 1pm, however people still chose to start queuing at 12.30pm. Kate D. said she had only heard positive feedback.

Was suggested that two lines would be better for queuing and would be manageable from a food serving perspective, but needs to be set up from the start.

Pauline said the kaumatua were very grateful for the manaaki shown to them by her and her colleague, Willie, who handed out meals to them. They appreciated not having to wait in line.

Barbecue
Lions shut-up shop because they ran out of bread, even though they still had sausages left. (Estimated we needed an additional 40 loaves of bread). Paula felt they could have continued to hand out cooked sausages without bread, so we'll make sure they are clear on this for next time. Ideally, we order enough bread to match with the number of sausages we have.

Tea and Coffee etc
Needed 3 x 2 litres more milk. The Gold Box ran out of bottled water.

Trish and Michelle will do an audit of leftover refreshments etc. and that will be saved to the drive to refer to for the next event.

Site Mangagement
Road closure - The road closure was not in place when Tu Kaha staff arrived at 8.30pm. Kate D. said she has no idea what happened to them, but the traffic mgmt plan clearly states 8am set-up.

Portoloos were not collected at 4pm. Suggested that in future we need to clarify who is responsible for the portoloos if they are not picked up at the agreed time.

Five gazebos were borrowed from various community organisations, but in the end the one from the Cancer Society was not required. Trish said a few more chairs would've been useful. Six tables were borrowed initially, to add to the 10 we were gifted from Te Rito, however another 6 were needed. Lions used 3, and set-up for the dishing of the hangi required 9. Andy said

the stage sound technician also needed a small trestle table for his laptop etc and this was not provided.

Entertainment
Andy thought the entertainment was great. There were some groups performing he had never seen or heard before.

Jane said that in the end there had been a really positive response to the request for people to perform at the event with everyone approached willing to be involved. This did eventuate in a very full programme, as the wide range of performers initially asked all came back with a yes and it was difficult to schedule everyone in. On reflection, it would be easier to manage the volume of performers if planning for the stage entertainment began in October rather than December to allow time for people to be approached and items confirmed before subsequent entertainers are sought. That way the programme is built up slowly until it is full.

Jane noted that five or 10 minutes needs to be scheduled in between the performances to allow one group to move off and the next to set-up. This time would also allow the emcees to share some of the information they needed to impart to the audience. It would also be useful to liaise more closely between the sound technician and the emcees to enable the transition on and off the stage between the acts and the emcees to flow more smoothly. Clarifying the expectations of both parties would be useful here.

The mentoring system with Pete Walker worked really well. Sarah and Pyper created their own script from the information given to them by Jane. They were then able to run that document past Pete and get his feedback, as well as ask Pete any questions. Jane did mention that the information given to the emcees regarding the different groups performing needs to be refreshed for each new event, if the group has performed at a previous event, otherwise it starts to sound repetitive.

Kids Zone
Taylor reported that she was kept extremely busy for the duration of the event with kids lining up to try her circus set-up. She loved the location and said the shade was much appreciated.

Katrina Brown, from GDYT reported via email that there was plenty of interest in the quiz with 99 forms given out and the prizes were well received. As a consequence, many children learnt a little about Aotearoa's history. Beanbags and shelter were used and appreciated by the public. Katrina also noted that they enjoyed being based alongside other youth focussed activities.

Education Regarding Te Tiriti o Waitangi
There was no staffing arranged to cover the information tent set up to inform people about some of the history around the Treaty. Kevin Hague stepped up and fielded enquiries from kids looking for answers to the quiz. Katrina gave Kevin a break and said she missed having the books borrowed from the library on the topic, which were there last year, to refer to when the public asked questions. Katrina also noted that with so many kids coming over to find the answers to their quiz questions, Kevin was quite busy so GDYT could help with additional staffing for that space next year if we run a similar activity.

Pauline said she arranged for Paul Madgewick to come and speak at 1pm, when it became apparent he was available following the postponement of a previous engagement. Pauline directed him to where the Treaty information tent was with Kevin Hague. There were 2 chairs there. He did ask if the music would be going all day. In the end, he never made it over to the Treaty info station. Paula said we need to have that korero with him about what he is offering and what his expectations are. Pauline will follow-up with Paul to get an idea of what he would like to do next time.

Health & Safety
Andy said some of his group had difficulty accessing the stage because of the height of the stage and slope of the ground next to the stage. Kate D.

took note of this and said she would pass the feedback on to maintenance staff at the GDC.

Andy also mentioned children playing in the creek with no supervision and in the circus gym zone, kids were going crazy and launching themselves from the hill onto pillows.

One lost child was escorted by the Maori Wardens to the GDYT area and the paperwork completed as required by the Health and Safety Plan. The child was well looked after by the people on hand at the GDYT area and eventually reunited with their parents.

Marketing and advertising

Taylor mentioned the confusion around another facebook page with the same kaupapa and 600 followers that was set-up prior to our Tu Kaha Facebook page. Taylor suggested we could link the 2 pages if we can find the administrator for the other page. Kate D. said she will deal with this.

General

Jon suggested that in future komiti members need to have clear roles and the responsibilities within these roles need to be clarified. He noted that a few people within the group hold the knowledge, contacts and procedures, but these need to be more widely available to enable smoother transitioning when komiti members leave and new members come on board. The komiti agreed that standard operating procedures to cover all the roles need to be documented and kept as a resource for future events. Jon also noted that even distribution of the roles was critical and komiti members need to stick to the role they are given.

Paula said she was working behind the scenes. She agreed that roles need to be defined otherwise individuals get run-down. She said some people were going beyond what they needed to do, and as a consequence getting run down.

Pauline said komiti members need to keep working right up until the end of the day so no one is left finishing up on their own.

Rebecca announced she is moving to Chch at the end of March. Liz Tainui is also moving away.

Jon asked what Tū Kaha's intentions and visions were for the future. Paula said that everyone should read the funding application submitted to Te Pūtahitanga o Te Waipounamu, as that document summarises the essence of what Tū Kaha are about.

Paula acknowledged the help and support received from Kate D. and the Grey District Council.

Jane said she had collated a list of organisations to be thanked from the information gathered for the emcees. Pauline clarified the name of their organisation (Te Tai o Poutini Maori Wardens), which is an entirely different entity to the other Māori wardens at the event. Jane took note of this and agreed to complete the list, run it past Paula and Michelle then submit it to the Greymouth Evening Star for publication.

Meeting finished with Karakia Whakamutunga at 5.40pm.

te	Description	Amount	Bank Int	Donation/Koha	Food Stall	Merchandise	Market Stall	Hireage	Entertainment	Catering/Hangi	Advertising/Promotion	Refunds	Reimbursements
04/2025	**Opening Bank Balance**	**$4,824.08**											
/05/2025	Koha	$100.00		$100.00									
/05/2025	Market Stall	$30.00			$30.00								
/05/2025	Food	$616.48								$616.48			
/05/2025	Market stall	$30.00					$30.00						
/05/2025	Market stall	$30.00					$30.00						
/05/2025	Market stall	$30.00					$30.00						
/05/2025	Food Stall	$30.00			$30.00								
/05/2025	Market stall	$30.00					$30.00						
/05/2025	Market Stall - refund	$10.00										$10.00	
/05/2025	Market Stall - refund	$10.00										$10.00	
/05/2025	Market stall - refund	$10.00										$10.00	
/05/2025	Market stall - refund	$10.00										$10.00	
/05/2025	Food Stall	$40.00			$40.00								
/05/2025	Market Stall	$30.00					$30.00						
06/2025	Market Stall	$20.00					$20.00						
05/2025	Food Stall - refund	$10.00										$10.00	
/06/2025	Food Stall	$20.00					$20.00						
/06/2025	Market Stall	$20.00					$20.00						
/06/2025	Market Stall	$20.00			$20								
/06/2025	Market Stall	$20.00					$20.00						
/06/2025	Market Stall	$20.00					$20.00						
/06/2025	Food Stall	$20.00			$20.00								
/06/2025	Reimburse platters - debreif	$64.80											$64.80
/06/2025	T Shirt printing	$325.00				$325.00							
/07/2025	Matariki Kai	$1,068.52								$1,068.52			
12/2025	Donation	$100.00		$100.00									
/12/2026	Donation	$150.00		$150.00									
/01/2026	Market Stall	$30.00					$30.00						
/01/2026	Market Stall	$30.00			$30.00								
/01/2026	Market Stall	$30.00			$60.00								
/01/2026	Market stall	$30.00					$30.00						
/01/2026	Market Stall	$60.00			$60.00								
/01/2026	Market Stwall30	$30.00					$30.00						
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/01/2026	Market Stall	$30.00					$30.00						
/01/2026	Market Stall	$30.00					$30.00						
/01/2026	Market Stall	$60.00					$60.00						
/01/2026	Food Stall	$30.00			$30.00								

2/2026	Market stall	$30.00							$30.00
2/2026	Market Stall	$30.00							$30.00
2/2026	Market stall	$60.00							$60.00
2/2026	Food Stall	$30.00				$30.00			
2/2026	Market Stall	$30.00							$30.00
2/2026	Market Stall	$10.00							$10.00
2/2026	Donation	$228.90			$228.90				
2/2026	Donation	$600.00			$600.00				
2/2026	Donation	$700.00			$700.00				
2/2026	Food	$5,890.59						$5,890.59	
	TOTAL INCOME	$10,854.29	$0.00	$1,678.90	$350.00	$325.00	$710.00	$5,890.59	$3,053.90
05/2025	Kohanga	$100.00						$100.00	
05/2025	Catering	$616.48						$616.48	
05/2025	Refund (Overpayment)	$10.00							$10.00
05/2025	Refund (Overpayment)	$10.00							$10.00
	Refund (Overpayment)	$10.00							$10.00
	Refund (Overpayment)	$10.00							$10.00
06/2025	Reimbursement / Meeting	$64.80							$64.80
06/2025	Matariki - Kai	$1,068.52						$1,068.52	
02/2026	Waitangi Day Kai	$5,890.59						$5,890.59	
	TOTAL EXPENDITURE	$7,790.39	$0.00	$100.00	$7,575.59		$50.00		$64.80
	Profit/Loss	$3,063.90							$7,790.39
	Balance brought forward from 31/03/25	$4,824.08							
	Plus Profit/Loss for the year	$7,887.98							
	Current Liabilities	$0.00							
	Current Assets	$0.00							
	Accumulated funds as at 31/03/26	$97.59							

Grey District

creative nz COMMUNITIES

Southern Cancer Society Trust
Project: Bags of Hope

Criteria Assessment Summary

Criteria	Yes / No
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) to engage with, and participate in the arts	Yes
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Correct
Items in the budget meet criteria	Yes

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group? Individual ☐ Group ☑

Full name of applicant:	Southern Cancer Society Trust		
Contact person (for a	Heather Locke		
Street address/PO Box:	[redacted]		
Suburb:		Town/City:	Greymouth
Postcode:	7805	Country:	New Zealand
Email:	[redacted]		
Telephone (day):			

All correspondence will be sent to the above email or postal address

Name on bank account:	Southern Cancer Society Trust	GST number:	144-641-744
Bank account number:	06-0433-0684612-00		

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:	x	Detail	
Other:	x	Detail:	The cancer community

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an 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 detail)		

PART 2: PROJECT DETAILS

Project name: Bags of Hope

Brief description of project:

Schools children paint/draw bags that cancer patients use while receiving hospital care.

Project location, timing and numbers

Venue and suburb or town: Grey District Schools

Start date: Ongoing Finish date:

Number of *active* participants: 500

Number of viewers/audience members: 500

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.

- [ ] **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*
- [x] **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)*

[x] Creation only	[ ] Presentation only (performance or concert)
[ ] Creation and presentation	[ ] Presentation only (exhibition)
[ ] Workshop/wānanga	

Do you wish to present in person to Council in support of your application?

[ ] "Yes, I would like to present in person to Council in support of this application".

[x] "No, I do not want to present in person".

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?

Bags of Hope is an initiative of the Southern Cancer Society where students can create artwork and affix it to a bag for cancerpatients. The patients then use them to store their clothes while undergoing treatment such as chemotherapy or radiotherapy at a hospital or treatment facility.
Supporting cancer patients can be a powerful and enriching experience for students, helping them grow into compassionate and caring individuals. They can develop empathy, and awareness of the challenges others face fostering a sense of community and solidarity, no matter their age. We know these bags have been extremely well received by cancer patients.

2. The process/Te whakatutuki: How will the project happen?

Southern Cancer Society and local schools collaborate. Southern Cancer Society provides and bags and the artistic outline, then the students create uplifting, fun, sweet, silly messages for cancer patients. The bags are then picked up and distributed to patients, for which we've had amazing feedback from patients who said the bag really made their day.

3. The people/Ngā tāngata: Tell us about the key people and/or the groups involved.

The school children, the teachers, Cancer Society staff, and cancer patients.

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

We love offering the opportunity for children to help people in their region and further with something that seems small, but in fact makes a real difference to patient positive outlook. So much of hospital treatment is cold and clinical. The patients are often staying somewhere far from home, away from family and friends while they complete chemo or radiation.
A personalized bag from Mason, age 9, Salford School, gives them a reason to smile.
We explain to the young that their artistic talent is enriching a stranger's life at a time when they really need it.

PROJECT DETAILS

5. The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered? Yes ☑ 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*
Bags	500 Shardlows Large Gusset Bags + delivery	952
Total Costs		$ 952
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*
None	No income is generated from this project, just happy vibes	0
Total Income		$ 0
Costs less income	***This is the maximum amount you can request from CCS***	$ 952

PROJECT DETAILS

Amount you are requesting from the Creative Communities Scheme	**$**

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
	None for this region		

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)
2025	Bags of Hope Southland	600	Yes
2025	Art Class Dunedin	1,893	Yes
2026	Bags of Hope Buller	400	No
2026	Bags of Hope Waitaki	885	No

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.

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

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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [x] I/we consent to Grey 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: Heather Locke

(Print name of contact person/applicant)

Signed: Heather Locke

(Applicant or arts organisation's contact person)

Date: 27/08/26

From: Kate Hassall <principal@northloburn.school.nz>
Sent: Tuesday, May 12, 2026 4:52 PM
To: Rebekah Thomas-Hiddleston <rebekah.thomas-hiddleston@southerncancer.org.nz>
Subject: Re: Bags of Hope

Kia ora Rebekah,

Our kids love making the bags, as it fits perfectly with our PRIDE values of Perseverance, Respect, Integrity, Diversity and Excellence. We discuss with our students that fact that they can make a difference to the people who receive the bags by creating a beautiful picture and message that could just be the inspiration the patient/person needs. We are all about being grateful for what we have - this is another reminder of that.

Last year we heard that the bags really put a smile on the faces of the people that received them. One patient wrote a beautiful letter to one of our students and made a connection to our school due to where he used to live. Such a beautiful letter for our student to receive, which helped reinforce that Bags of Hope are so important for cancer patients - they can be a ray of hope at such a stressful time in people's lives. Please, please, please share this story when you apply for grants.

Kindest regards

Ngā mihi nui

Kate Hassall
Principal/Tumuaki
Tihiraki North Loburn School
Ph 03 312 8852

A tātourangatahi, a tātou tāonga
Our young people, our treasure

Perseverance - Respect - Integrity - Diversity - Excellence

Manawanui - Manaakitanga - Pono - Ako - Hiranga

SHARDLOWS PACK

THE PACKAGING SPECIALISTS
QUALITY & SERVICE SINCE 1965

Quote

Revised Quote 3 of 9

BILL TO:

Southern Cancer Society Trust
Canterbury Westcoast Division
PO BOX 13450
CHRISTCHURCH 8141
NEW ZEALAND

SHIP TO:

Southern Cancer Society Trust
98 High Street
Greymouth 7805
NEW ZEALAND

TERMS	SHIPPING TERMS	CONTACT
20th of Month	SHIPPING TERMS	Williams, Fiona
		SHIP VIA: Local

NO.	ITEM	QTY.	UOM	PRICE	EXTENDED PRICE
1	ISLGW: LARGE WHITE GUSSET D/CUT CARRYBAG 510X360X125 (100CTN)	500	EACH	$1.7700	$885.00
2	F: Freight charge via Post Haste - 15kgs / 41x57x34	5	EACH	$13.4600	$67.30

Sales Total:	$952.30
Freight & Misc.:	$67.30
Less Discount:	$0.00
Tax Total:	$142.84
Total (NZD):	**$1,095.14**

Revised quantity calculated to bring the GST-inclusive quote as close as possible to NZ$1,000.

Freight calculated using the destination freight rate shown on the original quote.

Otago Daily Times The Star www.thestar.co.nz

Thursday, 16 July 2026

Bags of Hope on show

By Brenda Harwood

The Star



Bags of Hope project joint co-ordinator Jennifer Clarke, of Taieri Altrusa Club, stands with some of the 200-plus bags decorated by local school children for the use of cancer patients during treatment, which will be on public display at the Golden Centre this weekend. PHOTO: BRENDA HARWOOD

The mighty efforts of local school children in decorating hundreds of "Bags of Hope" for the Cancer Society will be displayed in a special exhibition at the Golden Centre this weekend.
Located in an empty shop space at the rear of the Golden Centre — near the base of the carpark stairs, the exhibition features more than 200 selected bags and will be open from 10am-5pm this Saturday and Sunday, July 18-19.

The "Bags of Hope" programme, a joint project for the Cancer Society Southern and Taieri Altrusa, involves year 7 and 8 pupils from 20 schools across the region, including 12 Dunedin and Coastal Otago schools.

Throughout term 2, the pupils worked on decorating the large heavy cardboard bags as part of their course work relating to health and giving, collectively decorating 400-500 bags.

Cancer Society Southern Coast Otago community manager Suz Russell said about 1500 Bags of Hope were donated to the Dunedin Hospital Oncology Department each year for patients undergoing treatment.

"The patients use the bags to store their clothes and other items while they receive treatment, and are able to keep them for repeat visits," Ms Russell said.

"They absolutely love getting the bags with their beautiful, colourful designs and the lovely messages of hope from the children — it really makes their day."

Bags of Hope joint project co-ordinators for Taieri Altrusa, Jennifer Clarke and Karon Read, were delighted with the results of the project.

"The effort they put in was wonderful and we are very keen to acknowledge that," Ms Clarke said.

Taieri Altrusa raised funds to help support the cost of the bags, which meant a great deal to the people who received them, she said.

This weekend's exhibition will also be a fundraiser towards the project and the ongoing work of the Cancer Society.

"It will be an exciting chance for many of the children, and their caregivers, to see their artistic endeavours on display," Ms Clarke said.

Entry to the exhibition is free, but visitors are welcome to make a cash donation or can scan a QR code to make an online donation to the Cancer Society.

brenda.harwood@thestar.co.nz


Cancer Society Southern's Post
STRONG
FEARLESS
NEVER
HOPE
You, Shell Haworth, Natasha Hurst and 17 others
Love
Comment
Share
Most relevant
Angela Blazey
This is so special. I framed my husbands one after his treatment in 2020 and it hangs proudly on our wall
2w Like Reply 2
India Mikaere-Girvin
I work in radiation oncology in Christchurch, and our patients cherish the bags so much during their radiation treatment and often take them home afterwards! Amazing initiative

SOUTHERN CANCER SOCIETY TRUST
CONSOLIDATED GROUP 4

Statement of Service Performance
For the year ended 31 March 2026

The Trust's Vision
Working together towards a future free from Cancer.

Our strategic goals are:
- Extending our reach to support more whānau,
- Grow investment in research and innovation to improve long term outcomes,
- Generating sustainable funding to secure our future,
- Partnering for impact to unite the sector.

The Trust outputs and outcomes of their service objectives are summarised in the below:	Current year	Last year
EXTEND OUR REACH AND IMPACT		
We provide 1:1 supportive care to whānau impacted by cancer.		
- Total number of clients who receive support from Southern Cancer Society Trust	3,263	
- Number of new clients who receive support from Southern Cancer Society Trust	1,892	
- Number of counselling sessions provided to our clients	900	
- Number of Māori whānau accessing our services	208	
- Number of Pacific whānau accessing our services	41	
- Number of strategic partnerships with community partners	2	
We support whānau travelling for treatment or medical appointments by providing free:		
- Accommodation guest nights	14,718	
We contribute to removing the barrier to access by transporting patients and their whānau to cancer treatment and medical appointments.		
- Number of support drives	6,383	
GROW INVESTMENT IN RESEARCH AND INNOVATION TO IMPROVE LONG TERM OUTCOMES		
We invest financially in local and national cancer research.		
- *% of our operating costs we contribute to research and innovation**	9%	
GENERATE SUSTAINABLE FUNDING TO SECURE OUR FUTURE		
- Recurring revenue % of total revenue*	34%	
Recurring revenue is defined as revenue we receive regularly from reliable, ongoing sources such as room sponsorships, regular giving, partnerships - not one-time donations.		
- Average Donor Retention (Regular Giving)	62%	
- Revenue on commercial ventures	$449,535	
PARTNER FOR IMPACT		
Number of strategic partnerships by duration		
- 0-2 years	2	
- 2-5 years	4	
- 5+ years	6	
Volunteers are key to what we can achieve.		
- Total volunteer hours	36,042	
- % of volunteers that would recommend Southern Cancer Society Trust as a great place to volunteer	92%	
Our Kaimahi are key to what we can achieve		
- Our Māori Kaimahi workforce mirror the demographics of the South Island**	9%	
- Our Pacifica Kaimahi workforce mirror the demographics of the South Island***	0%	
- We are investing in the cultural competence of or workforce. % of Kaimahi that have completed relevant training in the last 12 months	52%	
- % of Kaimahi that would recommend Southern Cancer Society Trust as a great place to work	85%	

Calculation is based on Southern Cancer Society Trust revenue and operating expenses
The demographics of the South Island are 11.2% based on 2023 Census data.
The demographics of the South Island are 3.5% based on 2023 Census data. Note: throughout the course of the financial year, our Pacifica Kaimahi workforce reached 2.6%.

Comparative figures are not presented as this is first year as Southern Cancer Society Trust. Refer Note 17.

SOUTHERN CANCER SOCIETY TRUST
CONSOLIDATED GROUP

5

Statement of Comprehensive Revenue & Expense
For the year ended 31 March 2026

	Note	Group		Southern Cancer Society Trust	
		Current year ($)	Unaudited Last year ($)	Current year ($)	Last year ($)
Revenue					
Revenue from exchange transactions					
Accommodation		1,700,825	1,681,910	1,700,825	-
Daffodil Day		333,856	167,384	333,856	-
Events & General Fundraising	3	891,160	1,216,033	821,097	-
Investment	3	1,090,791	1,276,066	112,337	-
Retail Shops		449,535	279,264	449,535	-
Other Income	3	377,438	378,697	391,458	-
Total Revenue from exchange revenue		4,843,595	4,999,353	3,584,434	-
Revenue from non-exchange transactions					
Bequests		2,769,331	4,524,628	2,769,331	-
Daffodil Day		1,327,638	1,537,479	1,327,638	-
Donations		1,681,271	2,265,825	1,681,267	-
Events & General Fundraising	3	1,126,873	1,004,120	1,126,873	-
Grants		971,660	912,454	971,660	-
Investment	3	-	399,563	-	-
Other Income		3,079	70,458	38,653	-
Total Revenue from non-exchange revenue		7,879,853	9,915,402	7,915,422	-
Total revenue		12,723,448	14,914,756	11,499,856	-
Expenses					
Accommodation Expenses		428,597	556,359	428,597	-
Centre Expenses	4	845,036	530,923	845,036	-
Depreciation	8	471,660	754,298	471,660	-
Fundraising & Event Expense	4	1,361,171	1,290,989	1,358,097	-
IT Expenses		363,254	382,485	363,254	-
Legal Costs	4	64,074	14,899	54,657	-
National Levy		720,330	725,176	720,330	-
Other Expenses	4	515,698	820,753	453,984	-
People, Experience & Quality		120,318	46,789	120,318	-
Property Expenses	4	290,230	397,689	269,366	-
Rent / Lease		106,744	99,803	575,023	-
Research		722,069	782,856	580,239	-
Retail Shop - Exp		151,934	90,885	151,934	-
Salary Cost		5,152,754	5,279,311	5,152,754	-
Special Projects		172,126	223,318	172,126	-
Total expenses		11,485,996	11,996,532	11,717,574	-
Other Comprehensive Income					
Distribution from Group Entities		-	-	47,972,412	-
Total Other Comprehensive Income		-	-	47,972,412	-
Surplus/(Deficit) for the year		1,237,452	2,918,223	47,754,694	-

The above Statement of Comprehensive Revenue & Expense should be read in conjunction with the accompanying notes
Comparative figures are presented using predecessor group information. Refer Note 2.

SOUTHERN CANCER SOCIETY TRUST

CONSOLIDATED GROUP 6

Statement of Changes in Equity

For the year ended 31 March 2026

	Note	Group		Southern Cancer Society Trust	
		Current year ($)	Unaudited Last year ($)	Current year ($)	Last year ($)
Opening Equity 01 April 2025	9	48,986,792	46,068,568	-	
Net Surplus/(Deficit) for the year		1,237,452	2,918,223	-217,718	
Distribution from Group Entities		-	-	47,972,422	-
Total Comprehensive Income & Expense for the year		1,237,452	2,918,223	47,754,704	
		-	-	-	
Equity as at 31 March 2026		50,224,244	48,986,792	47,754,704	-

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes
Comparative figures are presented using predecessor group information. Refer Note 2.

SOUTHERN CANCER SOCIETY TRUST

CONSOLIDATED GROUP 7

Statement of Financial Position

For the year ended 31 March 2026

	Note	Group		Southern Cancer Society Trust	
		Current year ($)	Unaudited Last year ($)	Current year ($)	Last year ($)
Current Assets					
Trade and Other Receivables	5	477,185	441,536	347,578	-
Bank Accounts	6	2,347,245	9,576,713	2,269,789	-
Prepayments		126,199	566,145	126,199	-
Stock on hand		33,913	34,170	33,913	-
Term Deposits	6	2,250,367	673,881	1,702,933	-
Investment Portfolio	6	1,483,278	-	1,312,297	-
Total Current Assets		**6,718,187**	**11,292,445**	**5,792,709**	**-**
Non-current Assets					
Property, Plant and Equipment	8	25,436,734	25,560,522	25,436,734	-
Investment Portfolio	6	19,739,159	13,471,279	18,192,892	-
Total Non-current Assets		**45,175,892**	**39,031,801**	**43,629,626**	**-**
Total Assets		**51,894,079**	**50,324,246**	**49,422,335**	**-**
Liabilities					
Current Liabilities					
Accounts Payable		1,191,631	1,367,756	1,189,427	-
Income in Advance		517,793	31,334	517,793	-
GST		39,589	61,636	39,589	-
		-	-	-	-
Total Current Liabilities		**1,669,835**	**1,337,454**	**1,667,631**	**-**
Total Liabilities		**1,669,835**	**1,337,454**	**1,667,631**	**-**
Net Assets		**50,224,244**	**48,986,792**	**47,754,704**	**-**
Represented by:					
Accumulated surpluses or (deficits)	9	49,996,142	48,986,792	47,526,603	-
Restricted reserves		228,101	-	228,101	-
Discretionary reserves		-	-	-	-
Revaluation reserves		-	-	-	-
Total Accumulated Funds		**50,224,244**	**48,986,792**	**47,754,704**	**-**

The above Statement of Financial Position should be read in conjunction with the accompanying notes
Comparative figures are presented using predecessor group information. Refer Note 2.

SOUTHERN CANCER SOCIETY TRUST

CONSOLIDATED GROUP 8

Statement of Cash Flows

For the year ended 31 March 2026

	Note	Group		Southern Cancer Society Trust	
		Current year ($)	Unaudited Last year ($)	Current year ($)	Last year ($)
Cash flows from operating activities					
Receipts from Bequests, Donations and Grants		5,422,262	14,429,101	5,422,262	-
Receipts from services and other sources		6,691,664		6,371,697	-
Movement in GST		22,048	42,737	- 39,589	-
Payments to suppliers and employees		- 10,750,257	- 11,349,972	- 10,216,600	-
Net cash flows from operating activities		1,385,717	3,121,866	1,537,770	-
Cash flows from investing activities					
Investment income received		1,093,299	746,306	561,585	-
Purchase and disposal of PPE		- 347,871	- 205,000	- 347,872	-
Sale/purchase of investments		- 9,327,643	- 5,229,481	518,305	-
Net cash flows from investing activities		- 8,582,215	- 4,688,175	732,019	-
Cash flows from financing activities					
Project funds advance		- 32,978	- 22,000	-	-
Net cash flows from financing activities		- 32,978	- 22,000	-	-
Net increase/(decrease) in cash		- 7,229,476	- 1,588,309	2,269,789	-
Opening cash		9,576,713	11,165,022	-	-
Closing cash		2,347,237	9,576,713	2,269,789	-

The above Statement of Cash Flows should be read in conjunction with the accompanying notes

Comparative figures are presented using predecessor group information. Refer Note 2.

Grey District

creative COMMUNITIES nz

West Coast Theatre Trust
Project: Westerly Music Festival

Criteria Assessment Summary

Criteria	Yes / No
Access and Participation: Create opportunities for local communities to engage with, and participate in local arts activities	Yes
Diversity: Support the diverse artistic cultural traditions of local communities	
Young People: Enable young people (under 18 years) to engage with, and participate in the arts	
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Correct
Items in the budget meet criteria	Yes

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group?	Individual		Group: X
Full name of applicant:	West Coast Theatre Trust		
Contact person (for a	Dane Oates, Venue & Events Manager		
Street address/PO Box:	[redacted]		
Suburb:	Greymouth	Town/City:	Greymouth
Postcode:	7805	Country:	New Zealand
Email:	[redacted]		
Telephone (day):	[redacted]		

All correspondence will be sent to the above email or postal address

Name on bank account:	West Coast Theatre Trust	GST number:	20652829
Bank account number:	03-1354-0250829-00		

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:	Ngāiti Apa, Ngā Wairiki
Pacific Peoples:		Detail:	
Asian:		Detail:	
Middle Eastern/Latin American/African:		Detail	
Other:		Detail:	

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an X)*

	Council website		Creative NZ website		Social media
	Council mail-out		Local paper		Radio
	Council staff member		Poster/flyer/brochure	X	Word of mouth
	Other (please provide detail)				

PART 2: PROJECT DETAILS

Project name: Westerly Music Festival

Brief description of project:

One-day live music festival at the Regent Theatre, pairing local West Coast acts with touring headline talent on a fully produced stage.

Project location, timing and numbers

Venue and suburb or town:	The Greymouth Regent Theatre
Start date:	27 February 2027 Finish date: 27 February 2027
Number of *active* participants:	20 - 40
Number of viewers/audience members:	150

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.)*

[ ] Craft/object art	[ ] Dance	[ ] Inter-arts
[ ] Literature	[X] 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	[X] Presentation only (performance or concert)
[ ] Creation and presentation	[ ] Presentation only (exhibition)
[ ] Workshop/wānanga	

Do you wish to present in person to Council in support of your application?

- [X] "Yes, I would like to present in person to Council in support of this application".
- [ ] "No, I do not want to present in person".

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?

West Coast artists rarely have the opportunity to perform on a festival stage. Most local music in the region is pub gigs, open mics, and small outdoor events. The Regent Theatre aims to provide an opportunity for local talent to perform in a truly professional event context. We intend to establish Westerly as a standalone brand, with the intention of building towards a self-sustaining landmark event for the region. Funding is required to allow us to achieve the high calibre of production, marketing, backline, site dressing, and talent, to overdeliver on expectations and create something truly special in the regional events calendar.

2. The process/Te whakatutuki: How will the project happen?

Westerly will run as a single-day event at the Regent Theatre with a tentative date of Saturday 27 February 2027. The Regent will curate a lineup of 4 to 6 local acts, paired with 1 to 2 established out-of-region artists to build audience draw and give local performers a shared bill with acts they'd otherwise only see from the crowd.

Production, sound, lighting, and site dressing, will be delivered by local contractors, with the event produced by Regent Theatre Venue & Events Manager Dane Oates, who has previously produced festivals exceeding 10,000 attendees, including the Dunedin Craft Beer & Food Festival and the Otago Orientation Festival. We will target a goal of 150 attendees for this first year, a deliberately modest number that lets us prove the format and build word of mouth locally. Security will be provided at a ratio of one guard per 150 attendees to ensure a safe event regardless of the number of attendees.

3. The people/Ngā tāngata: Tell us about the key people and/or the groups involved.

Dane Oates, Venue & Events Manager: overall event production, drawing on prior experience delivering major entertainment events such as the Dunedin Craft Beer & Food Festival and Otago Orientation Festival.

Cary Lancaster, Lighting Contractor: stage lighting design and production.

Anton Harris, Audio Contractor: sound production.

Regent Theatre staff: front of house, bar, and clean-up crew for the event.

4 to 6 local musical acts: drawn from the West Coast's original music scene.

1 to 2 touring acts: booked to strengthen the lineup and build audience draw for the local acts sharing the bill.

PROJECT DETAILS

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

This event seeks to create a genuine opportunity for West Coast musicians to perform on a fully produced festival stage, something most don't otherwise have access to locally. Sharing a bill with touring acts gives them a bigger audience and the chance to be seen alongside performers they'd usually only watch from the crowd. There is no regular, professionally produced live music event on the West Coast showcasing local original music at this scale. Westerly fills that gap, giving the community a chance to see the calibre of local talent in a setting that does it justice, while giving people a reason to stay local for a night out rather than travel out of the region for live music.

INCOME - ESTIMATED - EXCL. GST			
Ticket Type	Quantity	Unit Price	Sum Income
CCS Funding	1	$7,000.00	$7,000.00
Sponsorship Target	1	$869.57	$869.57
GA Tickets	150	$30.43	$4,565.22
		Total Estimated Income	$12,434.78

INCOME - ACTUALS - EXCL. GST		
Quantity	Unit Price	Sum Income
0	$0.00	$0.00
0	$0.00	$0.00
0	$0.00	$0.00
	Total Income	$0.00

EXPENSE SUMMARY - ESTIMATED - EXCL. GST	
Advertising & Promotion	$3,127.78
Accom / Travel	$855.65
Artist Fees	$1,956.52
Hospitality	$304.35
Misc	$28.48
Production	$4,330.00
Printing	$46.16
Security	$300.00
Staffing	$1,485.83
Total Expenses	$12,434.77
Estimated Profit	$0.01

EXPENSE - ACTUAL - EXCL. GST	
Advertising & Promotion	$0.00
Accom / Travel	$0.00
Artist Fees	$0.00
Hospitality	$0.00
Misc	$0.00
Production	$0.00
Printing	$0.00
Security	$0.00
Staffing	$0.00
Total Expenses	$0.00
Actual Profit	$0.00

Estimated Expenses	Quantity	Unit Price	Sum Price	Price Explanation	Quantity	Unit Price	Sum Price



INCOME - ESTIMATED - EXCL. GST			
Ticket Type	Quantity	Unit Price	Sum Income
CCS Funding	1	$7,000.00	$7,000.00
Sponsorship Target	1	$869.57	$869.57
GA Tickets	150	$30.43	$4,565.22
		Total Estimated Income	$12,434.78

EXPENSE SUMMARY - ESTIMATED - EXCL. GST	
Advertising & Promotion	$3,127.78
Accom / Travel	$855.65
Artist Fees	$1,956.52
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Production	$4,330.00
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Staffing	$1,485.83
Total Expenses	$12,434.77
Estimated Profit	$0.01

INCOME - ACTUALS - EXCL. GST		
Quantity	Unit Price	Sum Income
0	$0.00	$0.00
0	$0.00	$0.00
0	$0.00	$0.00
	Total Income	$0.00

EXPENSE - ACTUAL - EXCL. GST	
Advertising & Promotion	$0.00
Accom / Travel	$0.00
Artist Fees	$0.00
Hospitality	$0.00
Misc	$0.00
Production	$0.00
Printing	$0.00
Security	$0.00
Staffing	$0.00
Total Expenses	$0.00
Actual Profit	$0.00

Estimated Expenses	Quantity	Unit Price	Sum Price	Price Explanation	Quantity	Unit Price	Sum Price	Notes
Advertising & Promotion								
Corflute Roadside Signage (1.2m x 2.4m)	8	$180.00	$1,440.00	[illegible]	1	$0.00	$0.00	
Flyer distribution hours	9	$20.88	$187.48	minimum wage	1	$0.00	$0.00	
Poster distribution hours	6	$20.88	$124.95	minimum wage	1	$0.00	$0.00	
Newspaper advertisement	2	$79.00	$158.00	values invoice from Grey Star	1	$0.00	$0.00	
Event Photography / Videography	1	$652.17	$652.17	Quote - Kanakanic Creative LTD	1	$0.00	$0.00	
Social media ad spend	1	$865.22	$865.22		1	$0.00	$0.00	
		TOTAL	$3,127.78			TOTAL	$0.00	
Accom / Travel								
Artist accommodation	4	$148.70	$594.78	4 x rooms with double beds, cost incl tax	1	$0.00	$0.00	
Artist petrol	1	$260.87	$260.87	estimate	1	$0.00	$0.00	
	0	$0.00	$0.00		1	$0.00	$0.00	
		TOTAL	$855.65			TOTAL	$0.00	
Artist Fees								
Headline artist fees	1	$1,304.35	$1,304.35		1	$0.00	$0.00	
Local artist fees	6	$130.43	$652.17		1	$0.00	$0.00	
		TOTAL	$1,956.52			TOTAL	$0.00	
Hospitality								
Headline artist hospitality rider	5	$17.39	$86.96	$20 per head meal buyout for headline act	1	$0.00	$0.00	
Local artist hospitality rider	25	$8.70	$217.39	$10 per head snacks / drinks for local acts	1	$0.00	$0.00	
		TOTAL	$304.35			TOTAL	$0.00	
Misc								
Gaffer Tape	2	$14.24	$28.48	Nevertheless Screenshot Provided	1	$0.00	$0.00	
		TOTAL	$28.48			TOTAL	$0.00	
Production								
SFX - Sound Production	1	$869.57	$869.57	Event Audio Quote	1	$0.00	$0.00	
Backline Equipment Hire	1	$830.00	$830.00	Backline LTD pricing (Spreadsheet provided)	1	$0.00	$0.00	
Backline Freight	1	$521.74	$521.74	Estimate	1	$0.00	$0.00	
LX - Lighting Production	1	$1,739.13	$1,739.13	Supertrain Productions Quote	1	$0.00	$0.00	
Site Dressing	1	$869.57	$869.57	site dressing is scalable to fit budget. $1000 incl is extremely low for a festival, but generous for a small scale concert. Based on my experience it should be sufficient to provide an impactful audience experience in the Regent Auditorium. Site dressing including signage, some rigging, drapes & curtains, and accessories like mirror balls & plastic vines	1	$0.00	$0.00	
		TOTAL	$4,330.00			TOTAL	$0.00	
Printing								
A5 flyers	400	$0.08	$33.92	per page in-house printing cost	1	$0.00	$0.00	
A4 posters	50	$0.08	$4.24	per page in-house printing cost	1	$0.00	$0.00	
A2 posters	50	$0.16	$8.00	per page in-house printing cost	1	$0.00	$0.00	
		TOTAL	$46.16			TOTAL	$0.00	
Security								
Security Services (1 guard, 6 hours)	6	$50.00	$300.00	Yes Security - regent invoice provided	1	$0.00	$0.00	
		TOTAL	$300.00			TOTAL	$0.00	
Staffing								
Event Manager Hours - Event Day	10	$85.94	$859.39	Contracted pay rate, outside of normal hours	1	$0.00	$0.00	
Stage Manager / Backline Tech	1	$304.35	$304.35	industry standard day rate	1	$0.00	$0.00	
Staffing Hours - Clean up	6	$21.74	$130.44	average staff pay rate @ Regent	1	$0.00	$0.00	
Staffing Hours - Event Day	32	$21.74	$695.65	4 x FOH staff at 8 hours each	1	$0.00	$0.00	
		TOTAL	$1,485.83			TOTAL	$0.00	

QUOTE

West Coast Theatre Trust TA Regent Greymouth

Date
2 Sep 2026

Expiry
2 Oct 2026

Quote Number
QU-1181

Reference
Festival Media

GST Number
108-142-081

Katabatic Creative Ltd.
PO Box 49
Greymouth 7840

021 24 55 240
accounts@katabatic.co.nz

Description	Quantity	Unit Price	Discount	Amount NZD
Half day of commercial photography - social media and marketing imagery (stills and video) for a music festival style event. Includes coverage across the event, post production, and client liaison.	1.00	782.61	150.00	652.17
		Subtotal *(includes a discount of 150.00)*		652.17
		TOTAL GST 15%		97.83
		TOTAL NZD		**750.00**

Terms

All work produced under this quote is subject to the terms and conditions at the following link: bit.ly/KCterms

Deposits can be paid to:
Account name: Katabatic Creative Ltd.
Account number: 06-0845-0090255-00

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SKU: 0160B-48

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Same-Day Dispatch on orders placed before 2pm.

QUOTE

SuperBrain Events, Lighting and Audio
+64 27 245 9631
340 Main S Rd
Paroa
Greymouth 7805
New Zealand

West Coast Theatre Trust

Quote ref:	**QUO-10191114**
Quote date:	03/09/2026
Expiry date:	03/10/2026

Description	Qty	Unit Price	GST	Total (excl GST)
Two days lighting for local band festival	1.00	$2,000.00	$0.00	$2,000.00

Subtotal (excl GST):	$2,000.00
Total GST:	$0.00
Quote total:	**$2,000.00**

For any enquiries relating to this Quote please contact SuperBrain Events, Lighting and Audio.

Hnry

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Greymouth Star

Phone: 03 769 7900
Email: accounts@greystar.co.nz
PO Box 3, Greymouth 7840 GST No. 10-715-849

ax Invoice/Statement for 30/06/2026 **Customer Number** 11043

Regent Theatre Movies
PO Box 95
Greymouth 7840

Direct Credits can be made to our Bank Account
Greymouth Evening Star Co Ltd
12 3168 0056845 00
Please use your Customer Number as a reference

Publication key: GS = Greymouth Star WT = Hokitika Guardian MS = West Coast Messenger FP = Special Publications KS = Kaikoura Star

ate	Pub	Reference	Description	Order Number	Space	Amount
				Balance brought forward		363.40
Jun 26	GS	488438	Entertainment Movie Listings, Colour Ad		120	79.00
Jun 26	GS	488496	Entertainment Movie Listings, Colour Ad		120	79.00
Jun 26	GS	488559	Entertainment Movie Listings, Colour Ad		120	79.00
Jun 26		347601	Payment Received - Thank You Internet Payment			-363.40
Jun 26	GS	488610	Entertainment Movie Listings, Colour Ad		120	79.00
			Plus GST			47.40

Months + Overdue	2 Months Overdue	1 Month Overdue	Current	Total Due
0.00	0.00	0.00	363.40	363.40

emittance Advice

te: 30/06/2026
stomer Number: 11043
stomer Name: Regent Theatre Movies
ount Due: 363.40

Please return your payment and remittance to:
PO Box 3, Greymouth 7840
or Email your Direct Credit Remittance to:
accounts@greystar.co.nz

FIRST Security

PO Box 7631, Wellesley Street, Auckland, New Zealand
GST Reg Number 071-382-672

Tax Invoice

Phone : +64 9573 3142
24 Hrs : +64 800 347 787
Email : fsg.billing@firstsecurity.co.nz
Web : www.firstsecurity.co.nz

The Regent Theatre Greymouth
6 Mackay Street
Greymouth 7805

Tax Invoice No : FS-FI004595
Invoice Date : 31/10/2025
Account Number : N003-C012458
Page No : 1 of 1

Purchase Order: Dane Oates

Description	Qty	Unit price	Total
3/10, 1 guard, 1630 - 2200 hrs & 1700 - 2200 hrs, 18/10, 1 guard 900 - 0100 hrs. Guards for events, as per Dane Oates	16.5	50.00	825.00

Total Amount excl GST :	825.00
Total GST :	123.75
Total Amount incl GST :	**948.75**

AYMENT OPTIONS

ayment can be made safely online via Credit Card. Click on the llow link to navigate to our secure Windcave payment gateway.

Windcave

rect Credit payments can be made to:

ank Name	: ANZ Bank
ccount Name	: First Security Guard Services Limited
ccount Number	: 01-0102-084880300
eference	: FS-FI004595
nail Remittance	: fsg.creditcontrol@firstsecurity.co.nz

The Regent Theatre Greymouth

Invoice Number	:	FS-FI004595
Account Number	:	N003-C012458
Due Date	:	**20/11/2025**
Total Amount excl GST	:	$825.00
Total GST	:	$123.75
Total Amount incl GST	:	$948.75
Currency	:	NZD
Payment Terms	:	EOM + 20 Days

services are provided on the basis of the following terms and conditions: https://www.firstsecurity.co.nz/wp-content/uploads/2019/04/Terms-and-Conditions-Public-Event-Security-Services-2019.pdf

Superior Room
At 28 sqm, our stylish Superior Rooms offer space to stretch out, and a shared ba
28 Sqm / 301 Sq Ft
Max Occupancy: 4
HOTEL AMENITIES
WI-FI
IN-ROOM ENTE
REFRIGERATOR
TOILETRIES
COFFEE AND TEA-MAKING FACILITIES
HAIR DRYER
FROM
NZD 171.00
MEMBERS SAVE NZD 17.10
1 / 4 - Superior King_w1000

Quote Number – Q325

Date: 02 -09 -2026

Event Audio - NZ
Anton- 0273938210

Regent Theatre-Greymouth Music Festival 2027

DESCRIPTION	AMOUNT
Set up suitable PA System and operate for event duration. ***<u>PA System comprising of</u> -*** ***RCF , JBL and EV Speakers.*** ***Lab Gruppen and QSC amplifiers.*** ***Behringer X32 Consoles*** ***Behringer S16 Stage box*** ***Sennheiser and Shure Microphones*** ***Shure Wireless Handheld mic kit*** ***QUOTE VALID FOR 7 DAYS FROM 02-09-2026***	
	$1000 NETT

DRAFT QUOTE

Regent Theatre

Date
2 Sep 2026

Expiry
2 Oct 2026

Quote Number
QU-1827

GST Number
117-925-609

Badboy Graphix Limited
PO Box 81009
Ahaura
Ahaura 7843
NEW ZEALAND

Description	Quantity	Unit Price	Amount NZD
Flute sign digital print 1200 x 2400	8.00	180.00	1,440.00
		Subtotal	1,440.00
		TOTAL GST 15%	216.00
		TOTAL NZD	1,656.00

Terms

Please note this quote/estimate is subject to change.

Dependent on fixtures, design changes & site install and access.

This quote expires 30 days from date of issue.

PROJECT DETAILS

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*
	Separate budget spreadsheet attached.	
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 *eg ticket sales*	**Detail** *eg 250 tickets at $15 per ticket*	**Amount** *eg $3,750*
Total Income		$
Costs less income	***This is the maximum amount you can request from CCS***	$

PROJECT DETAILS

Amount you are requesting from the Creative Communities Scheme	**$7000**

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
	N/A		

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)
	N/A		

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.

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

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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [X] I/we consent to Grey 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	Dane George Oates
	(Print name of contact person/applicant)
Signed:	DANE OATES
	(Applicant or arts organisation's contact person)
Date:	27/08/2026

RODGERS & CO
CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

Entity Information

West Coast Theatre Trust
For the year ended 30 June 2025

Name of entity

West Coast Theatre Trust

Legal basis

Trusts Act 2019

Type of entity

Incorporated Society and Registered Charity

Entity's purpose or mission

To make available a high class theatre which will attract to the West Coast a wide range of international artists and companies so as to keep the West Coast in touch with dramatic and musical talent from around the world.
To also provide in the same building a Civic and Community Theatre in Greymouth for Orchestral or Vocal concerts, recitals, drama and repertory, grand opera and light opera, ballet, musical shows, cinema shows.
In general to provide for any other forms of cultural society, educational religious and community activity and facilities for recreation and other leisure time occupation for the benefit of the public of the West Coast.

Entity structure

The entity is a Trust with a trust deed dated 8 April 1991 which was a resettlement of an earlier Trust deed.

Entity's governance arrangements

The entity is governed by its Trustees. They are listed below:

Rex Richard MacDonald
Robert James Mallinson
Andrew Chriswell Ross
Suzanne Mary Taylor
Victoria Boyes
Rae Frances Hopkinson

Entity's reliance on volunteers and donated goods or services

While the Trust has paid staff who carry out the majority of its operations, it relies on the voluntary efforts of its Committee Members to assist with the efficient running of the organization.

Contact Details: Kim Springer

Physical Address: Cnr Mackay Street and Herbert Street

Postal Address: PO Box 95, Greymouth

Email Address: manager@regentgreymouth.co.nz

Phone Number: 03 7680920

RODGERS & CO
CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

Statement of Service Performance

West Coast Theatre Trust
For the year ended 30 June 2025

Description of medium to long term objectives

The Regent Greymouth is a big part of the Grey District and wider West Coast community. The theatre provides a space for a wide range of Local, National and International productions for people of all ages and backgrounds. The two digital movie houses help us provide a space for the old with day screenings, the young with Mum and Bubs outings, the teens after school and early evenings and the adults that like to get out for a social occasion. We are a centre piece of downtown Greymouth providing a sense of local pride amongst the many that use the complex for their entertainment purposes. Currently the theatre is rebuilding after the fallout due to Covid 19.

Description of significant activities

	Actual 2025	Actual 2024
Number of movies	183	204
Number of movie tickets sold	20,424	19,712

To provide high class theatre in Greymouth that will attract a wide range of international artists to keep the West Coast in touch with dramatic and musical talent from around the world.
To provide a civic and community theatre in Greymouth for the following activates. Orchestral/vocal concerts, recitals, drama, opera, ballet, musical and dance shows, cinema and art exhibitions. Below are some of the local groups that have used the theatre for such events for this period.
The theatre was also used for many fundraising events, local meetings and award nights during this period. Below are some of those groups.

Magic Men - Feel the Magic Tour
Nairobi Trio in Concert
Hilarious Hypnosis Show
National Theatre Live
Les Misérables - The Staged Concert
Bouncy castle hire – both private hires and daily hour sessions
Annual Festival of Dance
Andre Rieu's Christmas Concert
NZ Symphony Orchestra
Comedy Shows
Local dance school showcases
End of year school productions

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CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

Statement of Financial Performance

West Coast Theatre Trust
For the year ended 30 June 2025

	NOTES	2025	2024
Income			
General Grants		208,105	50,821
Revenue from commercial activities		477,542	471,328
Interest, dividends and other investment income		185	339
Other revenue		82,226	98,250
Total Income		**768,058**	**620,739**
Expenditure			
Employee remuneration and other related payments		292,765	272,275
Costs related to providing commercial activities		409,857	362,192
Other expenses		46,432	65,923
Total Expenditure		**749,053**	**700,391**
Net Surplus/(Deficit)		**19,005**	**(79,652)**

Note: This Statement is to be read in conjunction with the Notes to the Financial Statements and the Review Report.

RODGERS & CO
CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

Statement of Financial Position

West Coast Theatre Trust
As at 30 June 2025

	NOTES	30 JUN 2025	30 JUN 2024
Assets			
Current Assets			
Cash and short-term deposits		63,804	11,629
Debtors and prepayments		6,676	12,564
Inventory		8,507	9,276
Other current assets		21,197	-
Total Current Assets		**100,185**	**33,470**
Non-Current Assets			
Property, Plant & Equipment		1,232,487	1,271,081
Total Non-Current Assets		**1,232,487**	**1,271,081**
Total Assets		**1,332,672**	**1,304,550**
Liabilities			
Current Liabilities			
Creditors and accrued expenses		20,538	13,671
Deferred revenue		28,991	13,505
Employee costs payable		27,785	12,547
Other current liabilities		-	14,117
Current Loans		655,542	25,952
Total Current Liabilities		**732,856**	**79,793**
Non-Current Liabilities			
Loans		-	643,946
Total Non-Current Liabilities		**-**	**643,946**
Total Liabilities		**732,856**	**723,739**
Net Assets/(Liabilities)		**599,816**	**580,812**
Represented By:			
Accumulated Funds			
Accumulated Surpluses/(Deficits)		599,816	580,812
Total Accumulated Funds		**599,816**	**580,812**

This Performance Report has been prepared for and on behalf of the Trustees;

Trustee _____ Trustee _____
Date 19 January 2026

Note: This Statement is to be read in conjunction with the Notes to the Financial Statements and the Review Report.

RODGERS & CO
CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

Statement of Cash Flows

West Coast Theatre Trust
For the year ended 30 June 2025

	2025	2024
Operating Activities		
Operating Receipts		
General grants	211,921	47,837
Gross sales from commercial activities	572,969	561,609
Interest, dividends and other investment receipts	185	339
Other cash received	-	2,545
Total Receipts	**785,075**	**612,330**
Less Operating Payments		
Employee remuneration and other related payments	277,528	259,728
Payments related to commercial activities	359,499	381,372
Other Payments	22,587	-
Total Payments	**659,613**	**641,100**
Net Cash Flows from Operating Activities	**125,462**	**(28,770)**
Cash Flows from Other Activities		
Cash was Applied to		
Payments to acquire property, plant & equipment	5,725	1,749
Repayment of loans borrowed from other parties	67,562	26,787
Net Cash Flows from Other Activities	**(73,287)**	**(28,536)**
Net Increase/(Decrease) in Cash	**52,175**	**(57,306)**
Cash and short-term deposits		
Opening cash	11,629	68,936
Net increase/(decrease) in cash	52,175	(57,306)
Closing cash	63,804	11,629

Note: This Statement is to be read in conjunction with the Notes to the Financial Statements and the Review Report.

RODGERS & CO
CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

Note 1: Income & Expenses - Main Account

West Coast Theatre Trust
For the year ended 30 June 2025

	2025	2024
Revenue		
Grants Received		
Grey District Council	208,105	48,212
Other	-	2,609
Total Grants Received	**208,105**	**50,821**
Total Revenue	**208,105**	**50,821**
Other Income		
Interest Income	185	339
Rent - Tenants	27,371	46,922
Auditorium & Theatre Income	54,855	51,328
Other Revenue	2,370	1,966
Total Other Income	**84,781**	**100,555**
Total Income	**292,886**	**151,376**
Less Expenses		
Bank Fees	4,242	4,476
Cleaning	3,130	8,158
Consulting & Accounting	8,598	5,968
Insurance	3,845	3,845
Interest - Loans	53,206	50,973
Interest - Other	2,113	2,648
Legal expenses	-	1,802
Licence & Permits	2,070	3,375
Light, Power, Heating	41,178	34,740
Minor Assets	541	-
Penalties - IRD	44	148
Plant Lease	2,807	2,433
Printing & Stationery	1,778	3,840
Rent & Rates	23,724	20,728
Repairs & Maintenance	11,101	10,874
Review Fees	6,000	(5,500)
Show Expenses	3,717	1,924
Telecommunications	4,368	8,048
Total Expenses	**172,461**	**158,479**
Net Surplus/(Deficit) Before Depreciation	**120,425**	**(7,103)**

Note 1: Income & Expenses - Main Account

RODGERS & CO
CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

	2025	2024
Less Depreciation Adjustments		
Depreciation - Main	34,006	52,381
Net Depreciation Adjustments	34,006	52,381
Net Surplus/(Deficit)	86,419	(59,483)

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CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

Note 2: Income & Expenses: Movie Account - Shop

West Coast Theatre Trust
For the year ended 30 June 2025

	2025	2024
Revenue		
Food Sales	188,494	183,592
Supplier Rebate	494	609
Total Revenue	**188,988**	**184,201**
Total Income	**188,988**	**184,201**
Less Expenses		
Opening Stock	4,410	8,644
Purchases	76,137	71,502
Closing Stock	(5,771)	(4,410)
Total Expenses	**74,775**	**75,735**
Net Surplus/(Deficit) from Food Sales	**114,213**	**108,465**

Grey District

creative nz COMMUNITIES

Andre Staiger
Sound + Soul – Blackball Vibes

Criteria Assessment Summary

Criteria	Yes / No
Access and Participation: Create opportunities for local communities to engage with, and participate in local arts activities	Yes
Diversity: Support the diverse artistic cultural traditions of local communities	
Young People: Enable young people (under 18 years) to engage with, and participate in the arts	
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Yes
Items in the budget meet criteria	Yes

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group? Individual [X] Group [ ]

Full name of applicant:	Andie Staiger
Contact person (for a	20 T
Street address/PO Box:	[redacted]
Suburb:	Blackball
Town/City:	Greymouth
Postcode:	7804
Country:	New Zealand
Email:	[redacted]
Telephone (day):	[redacted]

All correspondence will be sent to the above email or postal address

Name on bank account:	A D Staiger
GST number:	
Bank account number:	02-0844-0107182-001

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:		Detail:	
Pacific Peoples:		Detail:	
Asian:		Detail:	
Middle Eastern/Latin American/African:		Detail	
Other:		Detail:	

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an X)*

[ ] Council website	[ ] Creative NZ website	[ ] Social media
[ ] Council mail-out	[ ] Local paper	[ ] Radio
[ ] Council staff member	[ ] Poster/flyer/brochure	[X] Word of mouth
[ ] Other (please provide detail)		

PART 2: PROJECT DETAILS

Project name: Sound + soul – Blackball vibes

Brief description of project:

Music arts + crafts + food festival

Project location, timing and numbers

Venue and suburb or town: Blackball Domain

Start date: 27-2-2027 Finish date: 27-2-2027

Number of *active* participants: 700

Number of viewers/audience members: 600

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.)*

[ ] Craft/object art	[ ] Dance	[ ] Inter-arts
[ ] Literature	[X] 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	[X] Presentation only (performance or concert)
[ ] Creation and presentation	[ ] Presentation only (exhibition)
[ ] Workshop/wānanga	

Do you wish to present in person to Council in support of your application?

[X] "Yes, I would like to present in person to Council in support of this application".

[ ] "No, I do not want to present in person".

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?

See attached info

2. **The process/Te whakatutuki:** How will the project happen?

See attached info

3. **The people/Ngā tāngata:** Tell us about the key people and/or the groups involved.

See attached info

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

See attached info

1. The idea — what we want to do

We propose to establish the Blackball Community Music, Food & Arts Festival: an inclusive annual event that brings residents and visitors together while creating a high-quality platform for musicians, artists, craftspeople, food producers and local businesses.

The festival will activate a community space with a professionally coordinated programme of live performance, creative displays, market stalls, food and opportunities for people to meet, participate and celebrate Blackball's identity. Up to 600 tickets will be available for the inaugural event, creating meaningful audience access for participating artists and increased trade for local accommodation, hospitality, retail and service businesses.

The central purpose is community vibrancy: widening access to creative experiences, supporting the people who make and present local culture, strengthening community connection and establishing a sustainable annual event that brings lasting benefit to Blackball and the wider Grey District.

2. The process — how it will happen

The festival will be delivered through a practical, staged process led by the organising team in collaboration with artists, community organisations, local businesses, volunteers, suppliers and Council. The work will include:

- confirming the site, date, permissions, insurance, health and safety requirements, emergency planning and event infrastructure;
- developing a balanced programme of music, arts, crafts, food and local enterprise, with clear and accessible participation pathways;
- inviting and confirming performers, artists, craftspeople, stallholders, food providers and community contributors;
- coordinating temporary power, sanitation, stage and sound production, accessibility, traffic and site logistics;
- promoting the festival across the Grey District and wider West Coast through professional, reusable branding, print, social media and partner networks;
- recruiting, briefing and rostering volunteers for preparation, delivery, visitor support and pack-down; and
- evaluating attendance, participant mix, audience feedback, artist and business outcomes, volunteer contribution and lessons for the following year.

Ticket income will be used first to meet legitimate event delivery costs and strengthen the festival's future sustainability. Council funding, if approved, will be ring-fenced to the eligible public event costs described in the application and will not be treated as fundraising income for another project.

3. The people — key people and groups

The project is initiated and coordinated by Andre Staiger, supported by a dedicated organising team with practical experience across live performance, event planning, production, community coordination and volunteer delivery.

Group	Role and contribution
Project lead / applicant contact	Andre Staiger — overall coordination, partnerships, programme oversight and accountability.
Core organising team	Experienced artists and event planners — programme development,

Group	Role and contribution
	production, site operations, promotion and stakeholder liaison.
Artists and creative participants	Local and visiting musicians, visual artists, makers and craftspeople — performances, displays, demonstrations and market activity.
Community and volunteers	Blackball residents, community organisations and volunteers — local knowledge, setup, hosting, visitor support, pack-down and evaluation.
Business and delivery partners	Local accommodation, hospitality, retail and service businesses; food vendors; stallholders; suppliers; technical crew; emergency and safety partners.
Wider community partners	The Blackball Emergency Hub initiative and other community groups may participate as community partners. Their involvement will be separate from the use of any Council grant.

4. The criteria — how the project will deliver

Primary selected criterion: Access and participation

Access and participation

The festival creates a welcoming local opportunity to experience live music, arts, crafts and community culture in one place. It provides artists and makers with an audience and a route to participate, while involving residents as attendees, volunteers, stallholders, performers and hosts. A range of ticket and participation options should be developed within the available budget, with clear information about site access and any concession, family or volunteer-entry arrangements.

Diversity

A deliberately varied programme will include different musical styles, art forms, ages, backgrounds and levels of experience. Open and transparent expressions of interest will help avoid relying only on existing networks. The organising team will aim for a mix of established and emerging contributors and will make participation information easy to find and understand.

Young people

Young people can be included as audience members, performers, creative contributors and supported volunteers. Subject to safeguarding, supervision and event conditions, the programme can include an emerging-youth performance opportunity, family-friendly content and practical experience alongside event and production professionals.

Measurable community outcomes

Outcome	How it will be evidenced
Reach	Up to 600 tickets available; report total attendance and the proportion of attendees from the Grey District and elsewhere.
Creative participation	Record the number of musicians, artists, craftspeople,

Outcome	How it will be evidenced
	food providers and stallholders, including local, emerging and youth participants where participants consent to reporting.
Community participation	Record volunteer numbers and hours, community organisations involved and audience feedback.
Economic benefit	Survey participating businesses and vendors and report accommodation demand, visitor origin and indicative local spending where reliable data can be collected.
Sustainability	Complete a post-event review, retain reusable branding and planning systems, and confirm improvements and partnerships for the following year.

Community benefit and annual sustainability

The inaugural event will create immediate value through cultural participation, artist exposure, volunteer involvement, increased visitation and local trade. Reusable branding, systems, partnerships and audience development will reduce the need to rebuild the event from the beginning each year. The long-term intention is an independently sustainable annual festival that continues to grow creative opportunity and community pride.

Application strategy and wording advice

This approach can work well, provided the application describes the project honestly and keeps the eligible community event separate from any fundraising purpose.

PROJECT DETAILS

5. The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered? Yes [ ] Do NOT include GST in your budget

No [X] 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*
Generator	Weekend hire	940
Promotions	Branding & event advertising	3220 5120
Porta loos	Weekend hire	960
Musicians	Ticket depending & funding	30,000
Sound & gear	Stage lights and sound equipment	2000
Support	St johns - civile defence - Fire brigade	6000
Total costs	fundraising & ticket depending	[redacted] $43,12
Total Costs		$[redacted]
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*
Ticket sales	600 tickets at $40 each	24000
Total Income		$ 24,000
Costs less income	***This is the maximum amount you can request from CCS***	$ 19,120

PROJECT DETAILS

Amount you are requesting from the Creative Communities Scheme	$5120

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
	Vibrancy fund	5000	
	West coast development	?	
	Business sponcers	?	
	Lions club	?	

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)
	Nil		

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.

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

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.

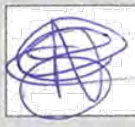
If this application is successful, I/we agree to:

- [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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [X] I/we consent to Grey 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: Andre Staiger

(Print name of contact person/applicant)

Signed: 

(Applicant or arts organisation's contact person)

Date: 29-8-2026

DRAFT QUOTE

Blackball Summer Music Festival

Date
19 Aug 2026

Expiry
20 Sep 2026

Quote Number
QU-0015

Reference
Blackball Music Festival
27 Feb 27

Lindy's Loos
2 Collins Street
Blaketown
Greymouth 7805
Phone: : 021 102 2468

Description	Quantity	Unit Price	Amount NZD
Provide 12 Toilets on an "As Available Basis", with preference given to Flushable units for event.	12.00	80.00	960.00
Deliver 1 day early and collect day after.			
Transport Fee is being done for free due to it being fundraising for combined Emergency Center in Blackball. Linda is thankful for the Blackball Fire help along with Denise from Dragon Fly Catering in 2018			
G.S.T. may need to be added but due notice will be given as we may cross the GST threshold this year and need to register for G.S.T. $1104 would be price with G.S.T.			
		Subtotal	960.00
		TOTAL NZD	**960.00**

Terms

As per Lindy's Loos Website.
Price is to be kept private, as it is a special price, and not to be publicly released.

Stagebound Blackball
Brand Identity
Proposal
SCOPE OF WORK
Building a brand for an event designed to grow year after year
This brand identity package is designed to establish a strong and recognisable foundation for the inaugural event, while creating a flexible identity that can grow with the event year after year.
Two branding options are available depending on the level of creative exploration, revisions and brand guidance required.
Essential Brand Identity
A streamlined option designed to establish a professional event identity while keeping the initial investment lower.
Includes:
Brand discovery call
Moodboard
1 creative brand concept
1 round of revisions
Primary and secondary logo/s, including a brand mark
All main file formats, including PNG, JPG, vector and SVG
Typography, including primary heading, subheading and body font
Colour palette
Brand pattern
Colour codes supplied for each colour, including HEX, CMYK and RGB values
1-page brand guide
Event poster concept
3 x social media post concepts
Website banner
Investment: $2,800 + GST
SCOPE OF WORK
Brand Identity Package
This scope of work and proposal was crafted on 18/08/2026 and is valid for 14 days.
Full Brand Identity
A more comprehensive branding process designed to provide greater creative exploration and detailed brand guidance for the event as it grows.
Includes:
Brand discovery call
Moodboard
2 creative brand concepts
Up to 3 rounds of revisions
Primary and secondary logo/s, including a brand mark
All main file formats, including PNG, JPG, vector and SVG
Typography, including primary heading, subheading and body font
Colour palette
Brand pattern
Colour codes supplied for each colour, including HEX, CMYK and RGB values
Approx. 30-page brand guidelines
1-page brand quick guide
Event poster concept
3 x social media post concepts
Website banner
Investment: $3,800 + GST
SCOPE OF WORK
Brand Identity Package
This scope of work and proposal was crafted on 18/08/2026 and is valid for 14 days.
Brand Strategy + Creative Direction
Additional strategic development can be included to provide greater direction behind the brand identity.
Includes:
Target audience definition
Brand positioning
Brand personality
Tone of voice direction
Key messaging direction
Creative research and overall brand direction
Investment: $600 + GST
Terms and Conditions
Revisions are included as specified above. Additional revisions beyond the included rounds will be charged at a rate of $120+gst per hour.

Full T&C's at www.elevatemarketing.co.nz/terms-and-conditions
Estimated project timeline: (4-6 weeks)
To ensure we can meet the deadlines outlined in the scope of work, we would like to ask you for quick feedback during our project time together.
Please note that failure to contact us within 2 working days of receiving an email will likely result in missed deadlines and delays in the project timeline. Your timely response is essential for keeping everything on track and delivering the best results.
Client Name:
Signature:
Date:
Acceptance: To proceed with the project as outlined in this Scope of Work, please provide your signature below and sign our Terms & Conditions above. An invoice will be issued following acceptance of this quote. Please note that no project is confirmed until the deposit has been paid, which secures your spot in our schedule.
This scope of work and proposal was crafted on 18/08/2026 and is valid for 14 days.
50% initial deposit due on acceptance of quote
Final Payment due upon project completion before handover of all files.

HIREPOOL GST NUMBER 094-235-014 PO Box 12048
Penrose
Phone No: 095251894
[redacted]
GRM0009751
Cash Customer - Quote
Hire and Consumables Charges
Group Product Code Description
375C GENSET 40-49KVA SIL/SKID
342A FLEX ELEC 3PH 32A ALL SIZES
342B FLEX ELEC 3PH 63A ALL SIZES
342D FLEX ELEC ADAPTOR ALL
TYPES
343J SPLITTER BOX 3PH 32A LIFEGUARD
Notes
Price quoted is based on a 40kva generator (32kW)
[redacted]
Name:
Ref:
P.O.#: Customer No.: Phone:
Email:
Hire Status
Quote Quote Quote Quote
Quote
[redacted]
Quote Date Page
GRM0009751 19/08/2026
1
Quotes are valid up to 30 days from the date of the quote and subject to Hirepools Terms and Conditions.
Acceptance subject to equipment availability on placement of order.
This Quote
Product #
375C 342A 342B 342D
343J
Date Units
Rate
$337.91 $40.72 $62.70 $12.42
$57.00
Sub Total
D W M
1D 1D 1D 1D
1D
[redacted]
Andre Staiger
Branch: Greymouth 208 Main South Road Karoro Greymouth 7805 Phone: 037680307 Branch
Email: greymouth.branch@hirepool.co.nz
1059186 02102422812 andre.staiger@icloud.com
Start Date
19/08/2026 11:30 19/08/2026 11:30 19/08/2026 11:30 19/08/2026 11:30
19/08/2026 11:30
Finish Unit
Net Price
$337.91 $40.72 $62.70 $12.42
$57.00
$510.75
$510.75 $51.07 $0.00 $0.00 $0.00 $561.82
$84.27
$646.09
$293.91
$940.00
Rental
Damage Waiver
Sales
Services

Discount
Rental, Sales & Services Total
GST
Hire Total (incl GST)
Bond
Quote Total
20/08/2026 11:30 20/08/2026 11:30 20/08/2026 11:30 20/08/2026 11:30
20/08/2026 11:30
1 1 1 1
1

Grey District

creative nz COMMUNITIES

Runanga Village People
Project: Runanga Art Project

Criteria Assessment Summary

Criteria	Yes / No
Access and Participation: Create opportunities for local communities to engage with, and participate in local arts activities	AP
Diversity: Support the diverse artistic cultural traditions of local communities	
Young People: Enable young people (under 18 years) to engage with, and participate in the arts	
The project will take place within the district where the application is made: ***If No: Is there supported reasoning***	Yes
Be completed within 12 months of funding being approved	Yes
Not have started or finished before CCS funding is approved	Correct
Items in the budget meet criteria	Koha for Artist to assist members of the art group over 50 weeks.

PART 1: APPLICANT DETAILS

Name and contact details

Are you applying as an individual or group? Individual ☐ Group ☑

Full name of applicant:	RUNANGA VILLAGE PEOPLE INC.
Contact person (for a	JAN FLINN
Street address/PO Box:	[redacted]
Suburb:	RUNANGA
Town/City:	
Postcode:	7803
Country:	New Zealand
Email:	[redacted]
Telephone (day):	[redacted]

All correspondence will be sent to the above email or postal address

Name on bank account:	RUNANGA VILLAGE PEOPLE INC.
GST number:	N/A
Bank account number:	12-3168-0078219-00

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:	☑	Detail:	
Māori:	☑	Detail:	
Pacific Peoples:	☐	Detail:	
Asian:	☐	Detail:	
Middle Eastern/Latin American/African:	☐	Detail	
Other:	☐	Detail:	

How did you hear about the Creative Communities Scheme? *(select **ONE** and mark with an 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 detail)	HAVE APPLIED BEFORE			

PART 2: PROJECT DETAILS

Project name: Runanga Art Project

Brief description of project:

New and aspiring artist gathering to paint

Project location, timing and numbers

Venue and suburb or town: Runanga Community House

Start date: 1/11/26 Finish date: 31/10/27

Number of *active* participants: 8-12

Number of viewers/audience members: 0

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.)*

[ ] Craft/object art	[ ] Dance	[ ] Inter-arts
[ ] Literature	[ ] Music	[ ] Ngā toi Māori
[ ] Pacific arts	[ ] Multi-artform (including film)	[ ] Theatre
[X] Visual arts		

Activity best describes your project? *(select **ONE** and mark with an X)*

[X] Creation only	[ ] Presentation only (performance or concert)
[ ] Creation and presentation	[ ] Presentation only (exhibition)
[ ] Workshop/wānanga	

Do you wish to present in person to Council in support of your application?

YES "Yes, I would like to present in person to Council in support of this application".

[ ] "No, I do not want to present in person".

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?

TO EXPAND THE KNOWLEDGE OF MEMBERS OF RUNANGA ART CLUB. BY BEING ABLE TO ACCESS ESTABLISHED ARTISTS TO SHARE THEIR PASSION AND EXPERTISE IN VISUAL ARTS

2. **The process/Te whakatutuki:** How will the project happen?

THE ART CLUB MEETS WEEKLY AT THE RUNANGA COMMUNITY HOUSE WHERE INVITED ARTISTS WILL OFFER KNOWLEDGE.

3. **The people/Ngā tāngata:** Tell us about the key people and/or the groups involved.

THERE IS CURRENTLY 8-12 REGULAR MEMBERS OF OUR COMMUNITY WEEKLY. IT IS OPEN TO ANYONE LOCALLY WHO WISHES TO EXPLORE THEIR ARTISTIC SIDE, HOWEVER SPACE WILL LIMIT THE AMOUNT WE CAN HAVE

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

WE WILL ENCOURAGE PARTICIPATION HOWEVER WE HAVE A SMALL BUILDING IT IS POSSIBLE THAT WE MAY CREATE ANOTHER DAY FOR ANOTHER ART GROUP TO MEET - IF WE GET SUFFICIENT NUMBERS.

PROJECT DETAILS

5. The budget/Ngā pūtea

See the CCS Application Guide for more detail on how to complete this section.

Are you GST registered? Yes ☐ 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*
KOHA FOR		
ARTIST TO		
ASSIST	$60 A WEEK FOR 50 WEEKS	3000
MEMBER OF		
ART CLUB		
Total Costs		$ 3000
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*
	N/A	
Total Income		$
Costs less income	***This is the maximum amount you can request from CCS***	$

PROJECT DETAILS

Amount you are requesting from the Creative Communities Scheme	$ 3000

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
	N/A		

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)
2025		645.93	~~YES~~ NO
2026		$ 840	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.

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

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 Grey District Council is bound by the Local Government Official Information and Meetings Act 1987
- [X] I/we consent to Grey 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: JAN FLINN
(Print name of contact person/applicant)

Signed:
(Applicant or arts organisation's contact person)

Date:

Creative Communities Scheme Application Form Page 7

Grey District

creative nz COMMUNITIES

PROJECT COMPLETION REPORT (FUNDS RECEIVED ****)

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

Name of applicant:	RUNANGA VILLAGE PEOPLE
Project name:	RUNANGA VILLAGE ART CLUB 1ST EXHIBITION
Start date:	28/05/2026
Finish date:	27/06/2026
Number of people who *actively* participated in your project?	12
Number of people who came to see a performance or showing of your project?	PUBLIC EXHIBITION. No's unclear.

1. **Give a brief description of the highlights of your project:**
   What worked well? What didn't work? What might you do differently next time? Are there any future plans for this project? If you require more space please attach additional pages.

ALL MEMBERS EXHIBITED WORK. SEVERAL WERE PURCHASED. THE ART GALLARY GAVE US POSITIVE FEED-BACK AND MEMBERS OF THE CLUB WERE ENCOURAGED AND CONTINUE TO PRODUCE GREAT ART. SOME CLUB MEMBERS GIFTED THEIR PAINTING TO THE CURRENT HOME OWNERS. WHICH WAS WELL RECIEVED.

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

THE GROUP HAS SUCCESSFULLY STAYED TOGETHER AND SUPPORTED EACH OTHER. NEW MEMBERS COME INTERMITTLY AND WE HOPE THEY WILL BECOME REGULARS.

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

Project costs
Write down all of your project costs. Include all items from the budget in your application.

Item *eg. Venue hire*	Budgeted cost (from application) *eg $600*	Actual cost *eg $400*	Reason for difference in amounts (if any) *eg Project moved to cheaper venue*
GALLERY HIRE		$100	
NIBBLES & DRINKS		$200	
PAINTING FINISH		$80	
FRAMING		$200	
PAINT		$120	
PAPER		$140	
Total costs	$	$ 840	

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

Item *eg Ticket sales*	Budgeted income (from application) *eg $1600*	Actual cost *eg $1700*	Reason for difference in amounts (if any) *eg Extra tickets sold*
Creative Communities Scheme Grant	$	$	
			N/A
Total income			
Costs less income			

Provide receipts for this project. Please keep your receipts in a safe place for seven years.

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

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

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

Please return your Project Completion Report to:

Marina.tomasi@greydc.govt.nz

4 SUB-COMMITTEE RESUMES IN OPEN MEETING

CLOSURE OR RATIFICATION OF DECISIONS IN OPEN MEETING