



AGENDA

Local Arts Scheme Subcommittee Meeting Thursday, 12 March 2020

Date Thursday, 12 March 2020

Time 12.30pm

Location Meeting Room 1
District Council Building
King George Place
Timaru

File Reference 1324119

Timaru District Council

Notice is hereby given that a meeting of the Local Arts Scheme Subcommittee will be held in Meeting Room 1, District Council Building, King George Place, Timaru, on Thursday 12 March 2020, at 12.30pm.

Local Arts Scheme Subcommittee Members

Clrs Richard Lyon, Stu Piddington, Jan Finlayson, Kera Baker, Margaret Foley, Alice Sollis and Elaine Taylor

Quorum – no less than 4 members

Local Authorities (Members' Interests) Act 1968

Subcommittee members are reminded that if you have a pecuniary interest in any item on the agenda, then you must declare this interest and refrain from discussing or voting on this item, and are advised to withdraw from the meeting table.

Symon Leggett

Group Manager People and Digital

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- 1 Apologies**
- 2 Identification of Items of Urgent Business**
- 3 Identification of Matters of a Minor Nature**
- 4 Declaration of Conflicts of Interest**

5 Confirmation of Minutes

5.1 Minutes of the Local Arts Scheme Subcommittee Meeting held on 5 December 2019

Author: Lucy Johnson, Executive Assistant People and Digital

Recommendation

That the Minutes of the Local Arts Scheme Subcommittee Meeting held on 5 December 2019 be received and noted.

Attachments

- 1. Minutes of the Local Arts Scheme Subcommittee Meeting held on 5 December 2019**



MINUTES

Local Arts Scheme Subcommittee Meeting Thursday, 5 December 2019

Ref: 1324119

**Minutes of Timaru District Council
Local Arts Scheme Subcommittee Meeting
Held in the Meeting Room 1, District Council Building, King George Place, Timaru
on Thursday, 5 December 2019 at 12.30pm**

Present: Cr Richard Lyon, Cr Stu Piddington, Ms Jan Finlayson, Ms Kera Baker, Mrs Margaret Foley, Ms Alice Sollis, Mrs Elaine Taylor

In Attendance: Mr Grant Hamel (Customer Services Manager), Ms. Lucy Johnson (Executive Assistant People and Digital)

1 Apologies

There were no apologies

2 Identification of Items of Urgent Business

There were no urgent business items identified

3 Identification of Matters of a Minor Nature

There were no matters of a minor nature identified

4 Declaration of Conflicts of Interest

There were no conflicts of interest declared

5 Confirmation of Minutes

5.1 Minutes of the Local Arts Scheme Subcommittee Meeting held on 12 September 2019

Committee Resolution 2019/14

Moved: Ms Kera Baker

Seconded: Ms Alice Sollis

That the Minutes of the Local Arts Scheme Subcommittee Meeting held on 12 September 2019 be received and noted.

Carried

6 Reports

6.1 Election of a Chairperson

- 1 To elect a chairperson for the Local Arts Scheme Subcommittee for the period December 2019 to December 2020.

Committee Resolution 2019/15

Moved: Ms Jan Finlayson

Seconded: Ms Kera Baker

That the subcommittee nominate and elect a Chairperson for the period, December 2019 to December 2020.

Clr. Richard Lyon declared elected Chairperson

Carried

6.2 Correspondence Received

1. To present correspondence from recipients of Creative Communities funding.

Committee Resolution 2019/16

Moved: Mrs Margaret Foley

Seconded: Mrs Elaine Taylor

That the correspondence be received and noted.

Grant explained process of correspondence received

Carried

6.3 Funds Available

- 1 To inform the Local Arts Scheme Subcommittee of the funds available for distribution. The Subcommittee noted that the funds available for distribution at this meeting is \$14,555.02 excluding GST.

Committee Resolution 2019/17

Moved: Ms Jan Finlayson

Seconded: Ms Alice Sollis

Carried

7 Consideration of Urgent Business Items

There were no urgent business items needing consideration

8 Consideration of Minor Nature Matters

There were no minor nature matters needing consideration

9 Exclusion of the Public

Committee Resolution 2019/18

Moved: Ms Kera Baker

Seconded: Mrs Elaine Taylor

That the public be excluded from the following parts of the proceedings of this meeting on the grounds under section 48 of the Local Government Official Information and Meetings Act 1987 as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to each matter	Plain English Reason
10.1 - Public Excluded Minutes of the Local Arts Scheme Subcommittee Meeting held on 12 September 2019	s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty	To protect a person's privacy To allow free and frank expression of opinions
10.2 - Overview of Funding Applications	s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty	To protect a person's privacy To allow free and frank expression of opinions
10.3 - Funding Application - YMCA Mid and South Canterbury	s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons	To protect a person's privacy To allow free and frank expression of opinions

	s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty	
10.4 - Funding Application - The CanInspire Charitable Trust	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>
10.5 - Funding Application - Living with Style	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>
10.6 - Funding Decisions	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>

	public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty	
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Carried

Committee Resolution 2019/19

Moved: Ms Jan Finlayson

Seconded: Ms Alice Sollis

That Council moves out of Closed Council into Open Council.

Carried

- 10 Public Excluded Reports**
- 10.1 Public Excluded Minutes of the Local Arts Scheme Subcommittee Meeting held on 12 September 2019**
- 10.2 Overview of Funding Applications**
- 10.3 Funding Application - YMCA Mid and South Canterbury**
- 10.4 Funding Application - The CanInspire Charitable Trust**
- 10.5 Funding Application - Living with Style**
- 10.6 Funding Decisions**
- 11 Readmittance of the Public**
- 12 Funding Application Decisions**

Recommendation

The Subcommittee resolved that the following decisions, made with the public excluded, be made public:

The following applications were approved:

YMCA Mid and South Canterbury \$2,556.07

Towards the running costs of the V.O.I.C.E Youth Art Exhibition

The CanInspire Charitable Trust \$1,500.00

Towards the running of workshops in the South Canterbury region

Living with Style \$2,290.00

Towards the running of a free open air “retro” concert on Perth Street, Timaru.

The meeting closed at 1.30pm.

.....
Chairperson

6 Reports

6.1 Correspondence Received

Author: Grant Hamel, Customer Services Manager

Authoriser: Symon Leggett, Group Manager People and Digital

Recommendation

That the correspondence be received and noted.

Purpose of Report

1. To present correspondence from recipients of Creative Communities funding.

Assessment of Significance

2. This matter is not deemed significant under the Council's Significance and Engagement Policy.

Discussion

3. Project Report Forms are required for donations approved by the Local Arts Scheme Subcommittee through the Creative Communities Scheme.
4. The following is attached for the Subcommittee's information:
 - Project Report Form – The Clouds Project, \$134.98 towards costs to hold an Exhibition by Michael Armstrong and Reading of Play at the Aigantighe Art Gallery, September 2019.
 - Project Report Form – Height of Harmony Barbershop Workshops, \$1500.00 towards costs to run H of H Barbershop workshops at Craighead Diocesan School Music Room, July 2019 and October 2019.
 - Project Report Form – Ka Toi Maori o Aoraki Incorporated Society, \$2500.00 towards costs to hold the Flava and Korohi o Te Pepi festivals, September/October 2019.

Attachments

1. Creative Communities Scheme - Project Completion Report Form - The Clouds Project [!\[\]\(ec6be8583b2c424584fcf21004c5fb12_img.jpg\)](#) [!\[\]\(6988d590ec1954742057541e56c28e41_img.jpg\)](#)
2. Creative Communities Scheme - Project Completion Report - Height of Harmony Barbershop Chorus [!\[\]\(7192aca3334418480f89fa267fc33c69_img.jpg\)](#) [!\[\]\(da26dfa8509ac109958b1ba47268bfb5_img.jpg\)](#)
3. Creative Communities - FLAVA and Korohi o Te Pepi Project Completion Form [!\[\]\(5996ad25f8eb7824ef5a47e7d3713be1_img.jpg\)](#) [!\[\]\(be41bd5c533e46fb93fed167f239f4bc_img.jpg\)](#)

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Creative Communities Scheme Project completion Report form



All recipients of funds from the Creative Communities Scheme must complete this form within two months after their 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 –

Grant Hamel
Customer Services Manager
Timaru District Council
PO Box 522
Timaru 7940

1. Project title

THE CLOUDS PROJECT

2. Name of applicant

GAIL TATHAM

3. Name & location of project

AS #1. Aigantighe Art Gallery

4. Date of Project

28 September - 20 October 2019

5. Amount received from the Creative Communities Scheme

\$134.98

931605

6. Please give details of how the money was spent. Please account for both the Creative Communities Scheme funding and your own financial contribution to the project.

Your financial information will remain confidential.

Project Costs

Item	Detail	Amount
e.g Hall Hire	e.g. 3 days hire at \$100.00 per day	e.g \$300.00
Animation	Rachael Winter paid by v ^s	\$ 134.98
of drawing	(money from Creative Commu ⁿ)	\$
		\$
Metal for	Michael Armstrong paid Ulrich	\$ 440.00
sculpture	Aluminium from his own pocket	\$
		\$
Materials for	Gail Tatham paid and v ^s 10 out	\$ 54.28
stands	her own pocket	\$
		\$
Photocopying	Gail Tatham paid Warehouse	\$ 29.77
+ printing	Stationery out of her own pocket	\$
A : Total Costs		\$ 659.03

Project Income

Item	Detail	Amount
e.g Ticket Sales	e.g 250 tickets at \$15 per ticket	e.g \$3750.00
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
B : Total Income		\$

In accordance with the policy at the Aigantighe Art Gallery, entrance to the exhibition and performance were free. Therefore there was no income from the project.

#931605

7. How many people?

- Write down the numbers of people that actively participated
- Write the number of people that attended (such as the audience members)

14

118 attended the performance

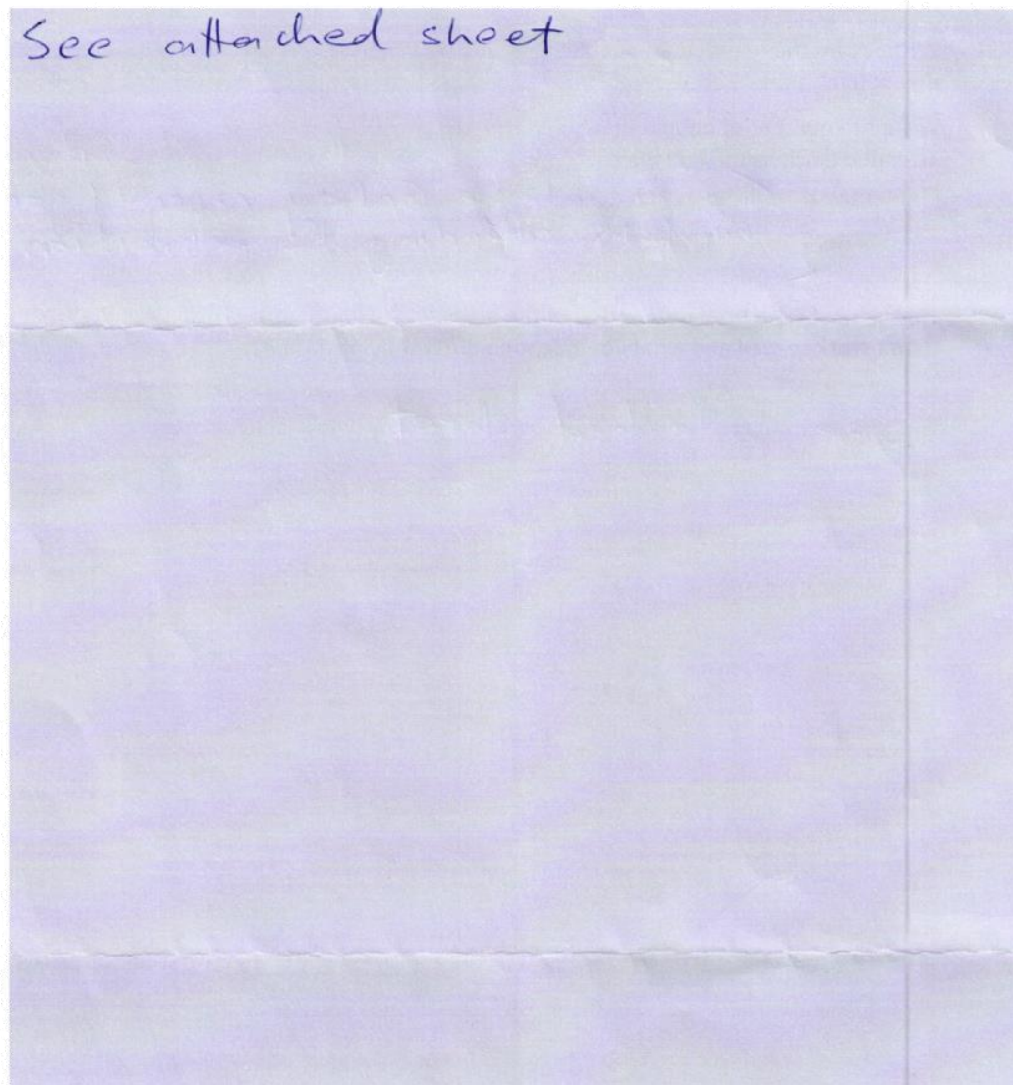
The Niganliche Gallery reported good numbers attending the exhibition

8. 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?

See attached sheet

931605

9. How did your project benefit your community?



This report was completed by:

Gail Tatham

gailtatham@xtra.co.nz
Ph. 027 641 8863

931605

8. Highlights of the project:

Overall, the project went off well and we all enjoyed the experience.

Michael Armstrong and I enjoyed reading and engaging thoughtfully with the play, and coming up with own own artistic responses to the issues and events portrayed. We both learned a great deal from this process. Moving into the Aigantighe Art Gallery went smoothly, and we were extremely grateful for all the help and support we got from staff there, especially on the technical aspects. The artwork was beautifully set out and filled the octagonal room very effectively.

The opening of the exhibition, under the auspices of the Friends of the Aigantighe Gallery, was very well attended and there was much interest in the project. Michael Armstrong talked about his view of the play, and art critic Andrew Paul Wood, who grew up in Timaru, read some of his witty translations from the original Greek. The Aigantighe Gallery has since reported good attendance at the exhibition, which spilled over into other work on display.

There were six performances of the rehearsed reading, five of which played to capacity audiences (see below), who were attentive and interested. Positive feedback included appreciation of the rehearsed reading format, which was a novelty for many, and the charm and intimacy of the venue. We have had many requests to repeat this experiment.

What didn't work so well:

People couldn't always make out the words of the songs. I found it interesting that, having listened attentively to the spoken words, folk also wanted to know what was in the lyrics. It was suggested that another time we could provide visual access to these words as they were sung, perhaps as part of the overhead projection. I had considered lending audience members copies of the play to read as they listened to the performance, and I might make this an option in the future. We did do this, very successfully, with the children who attended, and I think the hard of hearing might have appreciated such consideration as well.

The main problem for us was the last minute booking of the adjoining gallery space for a charity art auction on one of the Friday nights. The publicising of this event led to confusion about whether our reading was also on at the same time, and this, together with bad weather, made for poor attendance on that night. That type of event was really incompatible with ours, and extraneous sound meant it was difficult for our audience to concentrate and hear properly. Since these conditions were beyond our control, I'm not sure what we could have done differently, but at least I now know that something like this can happen and would take it into account in future prior arrangements.

9. How our project benefitted our community:

Ancient Greek art and literature are part of the cultural heritage of the Western world, and, as we had hoped, The Clouds Project succeeded in providing access to some of this in a consciously intellectual but enjoyable and accessible format. People especially liked the use of South Canterbury characters and vernacular, and said they could identify with the situations portrayed, even after all this time. They liked the rather audacious decision to combine ancient and modern aspects, and certainly “got” the jokes and understood the topical references.

Entrance to both the exhibition and rehearsed reading was free. People who came were glad of this and many said they could not have afforded to attend otherwise. Ages ranged from five to ninety years! Some said they had not visited either an art gallery or a theatre performance before, but would now definitely come again. Similarly, elderly folk and attendees with physical limitations found the venue and format of the event particularly congenial.

Since the project was multi-disciplinary, with various different kinds of artists contributing, we had to find ways amongst ourselves to understand and collaborate effectively. We found this challenging but stimulating creatively, and we learned much from one another. In the end, I think, the whole was greater than the sum of the parts.

We are most grateful to the Timaru District Council, the Friends of the Aigantighe Gallery, and the Creative Communities Scheme for their interest and invaluable support.



28.09.19 - 20.10.19

THE CLOUDS PROJECT

Presented with the assistance of the Creative Communities Scheme.

Our grateful thanks go to the staff at the Aigianthe Art Gallery, and to Steve Newman and Betty Manning.

The reading lasts 75 minutes, without an interval. After the reading, the audience is invited to join us for a cup of tea and discussion.

Technical Operator : Bronwen Meek

Stage Manager : Mary Clarke

Director : Gail Talham

Cast :

- John Clarke
- Lizzie Dawson
- Sue Gilchrist
- Stefanie Crawford
- Jeff Mill
- Davey Henderson

Digital Animation : Rachael Winter

Art and Design : Michael Armstrong

Original Music : Tracey Bingham

the Clouds Project Collective

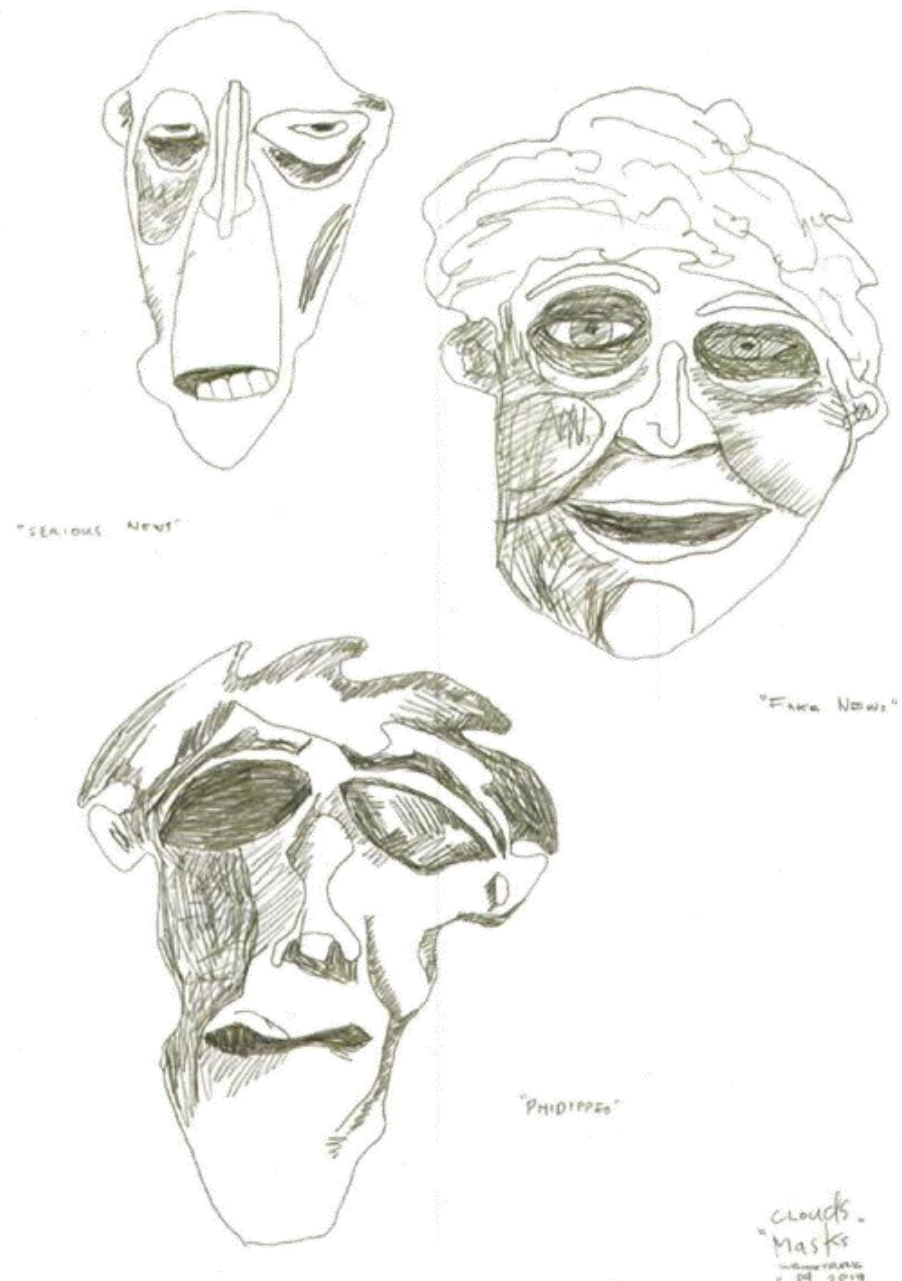
Translation : Ian Johnston, Andrew Paul Wood, Gail Talham, and the Clouds Project Collective

A Rehearsed Reading - The Clouds by Aristophanes (423 BCE)

Poems based on Aristophanes' Clouds

O Stratocumulus! Cumulonimbus!
clouds everlasting, arise and reveal
carefully moisturised, our dewy radiance
from coast to mountaintop casting our veil.
This is the cycle they call hydrological
whence we see all from our vantage up high,
filling the rivers, and thence horticultural,
farms irrigated with rain from the sky.
Cumulonimbus! O Stratocumulus!
Sun's eye unblinking casts forth its rays.
Shake from our shoulders this misty, ambiguous
Gauze and subject the world to our gaze.

Andrew Paul Wood.



187707

Creative Communities Scheme Project completion Report form



Timaru District



All recipients of funds from the Creative Communities Scheme must complete this form within two months after their 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 –

Grant Hamel
Customer Services Manager
Timaru District Council
PO Box 522
Timaru 7940

1. Project title	Height of Harmony Barbershop Workshops
2. Name of applicant	Height of Harmony Barbershop Chorus
3. Name & location of project	H of H Barbershop Workshops @ Craighead Diocesan School Music Room
4. Date of Project	6 & 7 July and 12 & 13 October 2019
5. Amount received from the Creative Communities Scheme	\$1500.00

x NB: The date of the Second Workshop had to be rescheduled to October due to the Tutor's husband requiring surgery. This covers the later date of this Return. RJ.

931605

6. Please give details of how the money was spent. Please account for both the Creative Communities Scheme funding and your own financial contribution to the project.

Your financial information will remain confidential.

Project Costs

Item	Detail	Amount
<i>e.g Hall Hire</i>	<i>e.g 3 days hire at \$100.00 per day</i>	<i>e.g \$300.00</i>
Tutors fees	2 workshops 1 & ½ days @\$550 per workshop	\$1100.00
Tutors Travel	2 return flights Auckland to Timaru	\$1146.00
Venue Hire	2 single days and two half days	\$ 200.00
Catering	Guest Lunches	\$ 40.00
Meals	Tutors Dinners over 2 Workshops	\$ 116.08
		\$
	No advertising was undertaken as requested in the	\$
	Application as advised by the panel	\$
		\$
		\$
		\$
A : Total Costs		\$2602.08

Project Income

Item	Detail	Amount
<i>e.g Ticket Sales</i>	<i>e.g 250 tickets at \$15 per ticket</i>	<i>e.g \$3750.00</i>
		\$
Registration	Workshop fees: 14 @ \$30 x 2	\$720.00
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
B : Total Income		• \$720.00

931605

7. How many people?

- Write down the numbers of people that actively participated
- Write the number of people that attended (such as the audience members)

17

25

8. 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 overall highlight of these workshops was the very positive quality of the delivery of choral skills by the tutor Jill Rodgers National Barbershop Education Co-ordinator
- Identification of accuracy and problems within the chorus.
- Development of choral skills and confidence in the chorus
- Enhancement of the interpretation of the songs
- The venue was excellent for holding workshops of this kind.

Didn't work so well and suggestion for a next time.

- Re Travel plans – co-ordinate with another chorus (Dunedin or Christchurch) to share travel costs between 2 choruses
- Disappointed re absences caused by the change of date and illness
- Payment of registration fee needs to be in advance of the workshops to ensure receipt of the budgeted amount from registration

* PLEASE NOTE -the date of the second workshop had to be changed due to Jill's husband having surgery. We rescheduled the date to October which was her first availability. This in turn explains the later date of this Report

931605

9. How did your project benefit your community?

- We held a follow – up concert for the public three weeks after the second workshop. From this performance we received very positive feed-back regarding the chorus giving a very polished performance with a high level of excellence.
- The public enjoyed the programme
- The chorus performed with confidence demonstrating new skills in barbershop singing
- Generally increased awareness of the genre

This report was completed by:

Rosalind M Taylor

931605

Creative Communities Scheme Project completion Report form



All recipients of funds from the Creative Communities Scheme must complete this form within two months after their 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 –

Grant Hamel
Customer Services Manager
Timaru District Council
PO Box 522
Timaru 7940

1. Project title	FLAVA and Korohi o Te Pēpi festivals
2. Name of applicant	Ka Toi Māori o Aoraki Incorporated Society
3. Name & location of project	FLAVA and Korohi o Te Pēpi festivals, Timaru
4. Date of Project	FLAVA festival 20/09/19; Korohi o Te Pēpi 18/10/19
5. Amount received from the Creative Communities Scheme	\$2500.00

931605

7. How many people?

- Write down the numbers of people that actively participated
- Write the number of people that attended (such as the audience members)

21 schools and 19 ECE

Estimated over 1000 across the two events.

8. 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?

During FLAVA students were invited to share 'what does kapa haka mean to you?' Key themes from the responses were: whakapapa, whānau, meaning and purpose, emotional wellbeing, and performance. Feedback has been provided by ECE and schools, including suggested improvements for future events. These will be incorporated into the planning for the 2020 festivals. When asked the key highlight of Korohi o Te Pēpi or FLAVA the key themes were celebrating Te Ao Māori, being able to perform and see other ECE or schools perform, and the organisation of the event. Organising committee members have spoken with community members who encourage Ka Toi Māori o Aoraki Incorporated Society to grow the festivals further. This is informing planning for 2020, including consideration of a two-day festival combining both FLAVA and Korohi o Te Pēpi and considering the best days of the week to run this to enable whānau to participate. The committee has identified the need to increase the number of volunteers involved to support the expansion of the festivals.

The student feedback at FLAVA reiterates the value of providing an opportunity for tamariki and rangatahi in Mid and South Canterbury to celebrate Te Ao Māori through this festival and their participation in kapa haka. Examples of student feedback includes:

- Kapa haka is an extension of our tipuna. It connects us to Ngā Atua tipuna and whakapapa. In doing this it also connects the living world Mauri Ora
- Please keep the festival going. It is essential to our tamariki
- It means a lot. I enjoy it; it's fun; it teaches me another language, and I can meet new people and schools.

A copy of the feedback, including student feedback, is attached with this report.

Areas for improvement for 2020 include confirmation of a Project Co-ordinator earlier in the process. This was delayed in 2019 in part due to the timing of funding confirmation. This meant that the Project Co-ordinator was only in place for three months.

931605

9. How did your project benefit your community?

FLAVA and Korohi o Te Pēpi enables tamariki and rangatahi to celebrate Te Ao Māori and share their knowledge and skills developed throughout the year. In addition, both festivals provide a unique opportunity for the South and Mid Canterbury community to support these events focusing on building resilience in Māori tamariki and rangatahi in particular, supporting whānau and community connections and increasing knowledge and experience of Te Ao Māori.

The structure of Korohi o Te Pēpi (having a number of ECE grouped into a one-hour session, with a total of three sessions throughout the day) has worked very well this year. It was undertaken to improve the experience of the festival for tamariki, and to enable whānau to attend at a time when they knew their tamariki would be performing. Anecdotal feedback from organising committee members is that this new structure also resulted in an increased number of attendees, based on the need to add extra seating compared with last year and the full number attending at each of the three sessions.

During FLAVA, food from City Harvest (a non-profit organisation that shares quality surplus food with vulnerable people throughout Canterbury and South Canterbury) was made available for whānau to access. This was promoted to whānau in attendance who were encouraged to access the food. This was provided as a way to increase wellness for whānau.

This report was completed by:

Rose Orr, Executive Member

931605

Korohi o Te Pēpi and FLAVA 2019

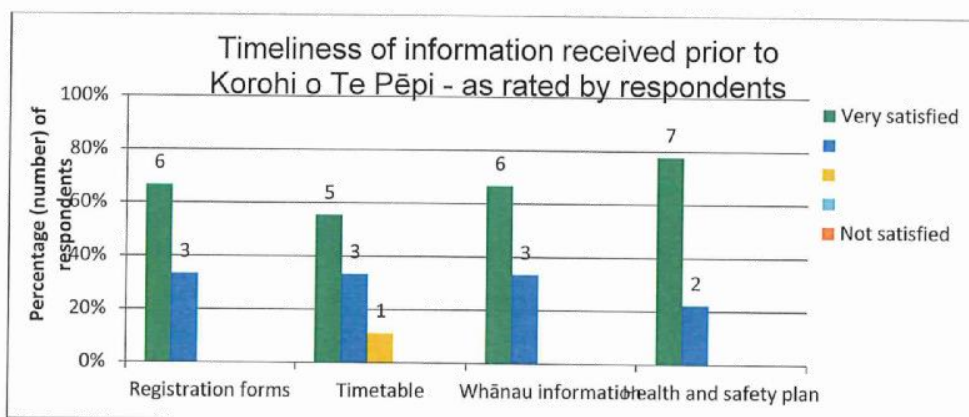
Feedback from Early Childhood Education (ECE) and schools

Ka Toi Māori o Aoraki Incorporated Society undertook an evaluation process after Korohi o Te Pēpi and FLAVA. A questionnaire was sent via email to the key contacts in each ECE and school that participated in Korohi o Te Pēpi and FLAVA in 2019. The questionnaire was sent via survey monkey link following each event. The response from each survey are included below.

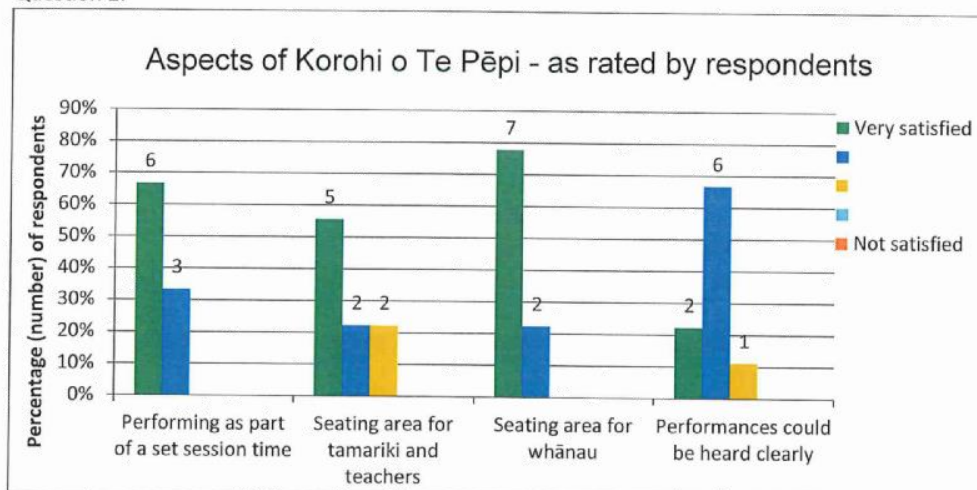
Korohi o Te Pēpi

Responses: 9 out of 19

Question 1.



Question 2.



Question 3. What do you think was the highlight of Korohi o Te Pēpi?

The responses were themed and the responses are included under each theme.

- Celebrating Te Ao Māori:
 - Parents feeling proud and celebrating their Māori tamariki and tamariki identifying as Māori. Pākehā tamariki connecting with Te Ao Māori
 - Hearing the tamariki sing a variety of waiata
- Performances – own and seeing other ECE
 - getting to see other centres perform
 - the variety of performances and how confident all the tamariki were
 - seeing our tamariki feeling confident on stage and sharing their knowledge
 - we enjoyed being part of the event, and listening and watching other preschools perform as well
- Logistics of the event:
 - It was organised very well!
 - The way we were transitioned to the stage, the wiggling forward was good as it allowed children to move their bodies. Being engaged while the next group were getting ready
 - Turnout was amazing. Very well planned and great MC. The tamariki had a ball!

Question 4. Please describe any areas for improvement.

- Room set up
 - Rows for children and teachers/parents to sit were too narrow to space all of our children and adults evenly but majority of team did think the shuffling forward worked except when trying to find our seat initially
 - A space for the designated photographer to minimise any tripping over tamariki
 - Adults having to sit with tamariki in a line was blocking the view of smaller children behind them
 - Rows with a space for adults to sit. As we could not just sit at the end and feel the children would be safe on their own
- Logistics of the day
 - 9.00am start time was difficult to have all families dropped at the centre early in order to make it to the hall by bus with parent help and be seated by 9am. 9.30am start the year before allowed for not such a hectic rush.
 - No one directed us to our sign of where to put our belongings and had to ask where we were to sit
 - The length of the opening speeches was too long and there was a repetition of information
 - Still a lot of talking from whānau during performances
 - Being able to see the different ages from Flava would add to the event
 - No rain LOL
- Administrative processes
 - Unfortunately there wasn't a strong amount of information between the period of registration and the event
 - Would be great to hear back if payment has been received

- Sound:
 - Was a little hard to hear the smaller groups. Larger groups or those accompanied by music were fine

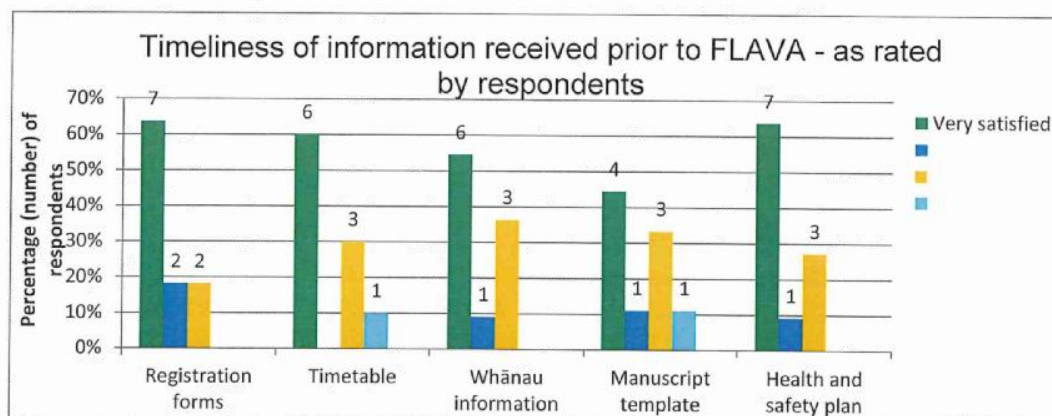
Question 5. Any other comments? Anything else it is important for the organisers to know?

- Transition after the event
 - Getting hi vis vests on before the bus was time consuming, would be helpful if we were somehow allowed to access our belongings before the exit time was announced or having the entrance and exits separate when try to leave to find our bus and others arriving
- Logistics on the day
 - We thought the ladies with putiputi to direct people where to go was helpful.
 - Although, the introduction was informative, it was a little repetitive from [MC] and [Chairperson] so would be great to have a shorter intro somehow
 - Having the doors closed at the start of the performance time and having everyone remain inside until the end of the performances was a great idea.
 - Thanks for the gazebos up outside as we were able to gather and wait in them before coming in
- General
 - Lovely day celebrating with the whole South Canterbury community
 - Well done, we will be back next year
 - Clear improvements from last year. Kia kaha!

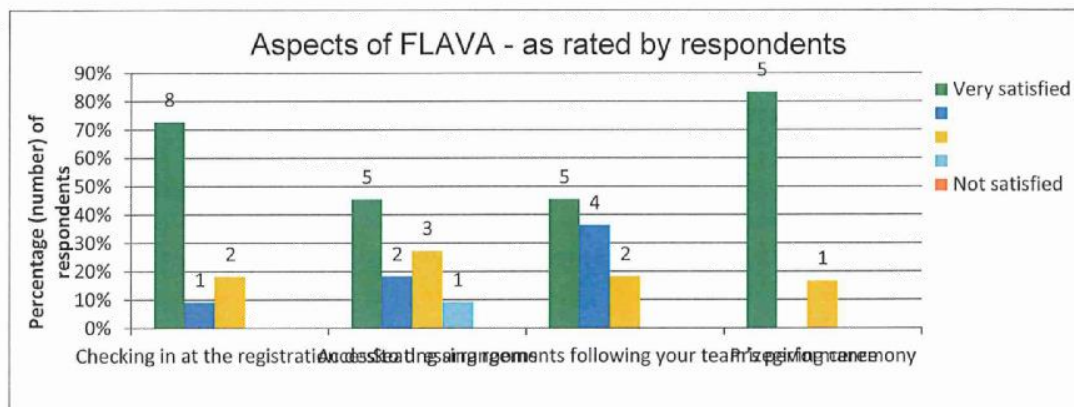
FLAVA

Responses: 11 out of 21

Question 1.



Question 2.

Question 3. What was a highlight of FLAVA for you this year?

The responses were themed and the responses are included under each theme.

- Performances
 - Students being able to perform what they have been practising for months and share in the occasion with other schools. It is an invaluable experience for them to watch other schools. The standard of performances is of a very high level
 - Performing again with a bigger group
 - Being able to perform on stage and see other local schools perform
 - The incredible performances by all schools
- Logistics on the day
 - Great management of the event
 - The kindness and positivity of the volunteers
 - Well organised
- Celebration
 - Seeing the tamariki giving it heaps, and the supportive environment
 - Inspiring our students by watching the other schools and seeing our students bringing all of their hard work to the stage
 - Seeing the students and their schools celebrate each other's achievements.
 - Kids having fun. Lots of positive feedback from hosts

Question 4. Any areas for improvement?

- Timing of information prior to FLAVA
 - We would like the information regarding the guidelines to come to our school either at the end of the year before the next FLAVA or at the beginning of Term one so that we can begin work. Our school is not a school that has resource people to help or take our group, so we need as long a time as possible to work on our performance.
 - Earlier information about the visual art and themes
- Dressing rooms
 - We had two tiny dressing rooms which made it tricky for the students

- It is always a challenge for us to find time and space to get changed before our performance. Because we are travelling from Ashburton it is not possible to get changed before leaving as we have so many young ones with us. Is it possible to find a nearby space in Timaru (not necessarily at the theatre - maybe a friendly school hall) where we can change at leisure? Would put lots less pressure on all involved
- Feedback and results
 - What are the judges looking for, how do we improve, not just feedback on how they did but feed forward information how to grow
 - It would be good to be emailed the results for those of us who couldn't stay for the prizegiving
- Logistics on the day
 - Bus parking for out of towners at bit tricky
 - There were schools standing up and coming back stage while we were performing (as we were first). This was very disruptive. No schools should be taken backstage while a school is performing. We were the first to perform and perhaps these school had not been organised before our performance or were late - I am not sure
 - Just when we were seated before we went backstage. The [volunteers] should have told us to take our bags with us we left them on the seats. When we come back others were in the seats
- Timing
 - I know it's difficult but probably trying to keep to the timing for when schools are meant to be on stage
 - Quicker changes between the performances - I know the judges need time to deliberate but there seems to be a lot of downtime.

Question 5. Any other comments? Anything else it is important for the organisers to know?

- Timing
 - Loved the later timing of the event.
 - Allow 15 minutes for each performance and ensure this is on the programme timetable - so schools won't arrive too early etc, will allow the time for the judges to score etc. Other than that a good day and things ran as smoothly as they could
 - The morning went well the children enjoyed competing and then having the opportunity to watch other schools.
- Theme
 - I really liked the way we were able to perform what we wanted without being restricted by a theme. It can be very difficult to find appropriate material on a theme
- General
 - Thank you for organising another awesome event. Brilliant effort
 - This is great to get an input and I thought the communication this year was much better, thank you
 - Great event. Thanks!
 - Thank you to all behind the scenes that work tirelessly to give our tamariki the opportunity to perform
 - Thank you, our students and whānau just love coming to this festival.

1

He aha o whakaaro hōhonu mo te kaupapa o kapa haka?
What does kapa haka mean to you?

Attendees at FLAVA were encouraged to respond to this question by writing their thoughts on post-it notes and putting on the large sheets of paper displayed at FLAVA 2019.

Number of post-it note responses: 91

Responses have been grouped into themes. It is acknowledged that some of these themes overlap; however, they have been grouped based on the feedback provided.

Whakapapa	Whānau	Meaning & purpose	Emotional wellbeing	Performance
Kapa haka is about the community. Uniting as one to be the best family we can be.	Coming together as a school community & celebrating with your friends.	It makes me feel happy doing what Māori used to do 100 years ago so that's pretty cool the way we celebrate from here.	It is special to me & I love it. It is the best in the world.	It's all about feeling the energy of the performance coursing through your body.
Being a part of a family and upholding the mana of the roopu in everything you do.	It is about the community uniting as one to be the best family we can be.	Kapa haka is my life. I love kapa haka. I love singing and I hope that we can keep it going into the future.	It means a lot. I enjoy it; it's fun; it teaches me another language, and I can meet new people and schools.	Performance in working as a roopu.
Kapa haka is an extension of our tipuna. It connects us to Ngā Atua tipuna and whakapapa. In doing this it also connects the living world Mauri Ora.	To me kapa haka means being a part of a family and upholding the mana of the roopu in everything you do.	It means being a part of something bigger than myself. It is a special whānau that has meaning and purpose to me.	It makes me feel happy, excited and proud. My teacher is the best! I love kapa haka; it's awesome.	Kapa haka means a lot to me because I love to sing in my spare time and for my school.
Everything – it connects me to my peoples.	A sense of acceptance; family.	It means everything to me (x2 respondents)	Fun for me. It's fun and joyful.	Shows my feeling and that I love singing.

2

Bringing Māori culture back again.	Coming together as one with friends and family in aroha.	It means everything to me ever since I was 2 years old.	Having fun and learning about Māori. I love all of the fun things.	I love kapa haka because it lets me perform on stage.
It's all about keeping the Māori culture alive and doing what I love.	To me means a way to be happy with the people I love.	It means everything to me ever since I was 4 years old.	I love it and it means the world to me and it is fun [doing] what we love.	It's so fun – you get to sing; it's awesome, I love it.
Kapa haka makes me feel at home and makes me happy.	Kapa haka is my second family that keeps me from hurting others that annoy me.	It means everything to me and it is very fun and cool.	I love kapa haka. It's so fun and special.	I like kapa haka because I like the dances and the songs and I love performing.
Kapa haka shows who you are.	It means making new friendships & learning the culture	The best thing in my life	Kapa haka to me is joy. Kapa haka is the bomb!	I love kapa haka because we sing together.
Kapa haka to me keeps the Māori culture alive and I'm proud of all the tamariki involved.	Coming together as a school, celebrating with your friends & like a family too.	It means everything to me that I love.	Makes me feel nervous and also happy. I'm glad to be here.	It's happy. It means aroha & everyone doesn't every day get a chance to perform.
It makes me feel my tipuna and special.	Kapa haka is my only friend.	Kapa haka is the best item in the world.	It is really special to me and also joyful.	
Kapa haka gives identity.	Having fun and joining together.		Having fun and giving it a go.	
Kapa haka links me to my people.	Kapa haka means we come together as a family (x3 respondents)		Kapa haka means aroha and to be strong.	
Kapa haka is my culture.	A time kiwis can come together and represent our culture.		It's cool.	
It's a Māori thing that Māori do.	It means that I can sing with my friends and have fun.		Kapa haka means so much to me.	

3

Kapa haka means to me all the responsible things as long as it's Māori.	Kapa haka to me means love, respect, equality & honour.	
Kapa haka means so much to me. I love kapa haka and it is culture.	I have loved kapa haka always and since the first time I tried it I've done it every year.	
Kapa haka is my culture and it's something fun and different to experience.	It can be fun and very helpful with your Māori.	
Please keep the festival going. It is essential to our tamariki (Hampstead School).	It makes me happy and to be myself. I love it.	
It's one of the things we can do as Māori and feel like we reconnect with tipuna.	Kapa haka makes me happy. It feels like home – the singing and the friendship.	
Kapa haka was with me since I was little. I have always loved to sing in my own language.	It makes me feel happy and wonderful.	
Kapa haka makes me proud to be Māori. When I'm about to go on stage it makes me nervous.	It is a great way to express emotions.	
	Kapa haka is the best thing ever.	
	Kapa haka means we respect each other.	

GST: 108 804 394
628 Pleasant Point Highway
RD5 Timaru, 7975

Phone: 03 688 2258
Email: office@marqueeandeventhire.co.nz
Website: www.marqueeandeventhire.co.nz



Tax Invoice

Invoice No.: 13353

Invoice Date: 17/10/2019

To:
Korohi o Te Pepi

Date From: Thursday, 17 October 2019 11:59 PM

Date To: Friday, 18 October 2019 11:59 PM

Description	Qty/Items	Unit	Each	Line Total
Miscellaneous				
Partitions - new	2	Each	\$25.00	\$50.00
Delivery and collection to Caroline bay hall between 2 and 4	2	Each	\$30.00	\$60.00

This price is for a door to door delivery and collection, additional charges may apply if further assistance is required.

Payment Terms:

25% deposit to secure booking, balance due on or before collection/delivery, unless otherwise arranged with management.

Subtotal: \$95.65

Tax: \$14.35

Total Amount: \$110.00

Amount Paid: \$0.00

Balance Due: \$110.00

25% non refundable deposit of \$27.50 required for booking.

To confirm booking please pay a 25% deposit.

Payment can be credited to 06 0889 0314652 01, using your quote/invoice number as the reference. Payment must be made prior to hire unless other arrangements are made. All hires are covered by Marquee and Event Hire Ltd's Terms and conditions of Hire.

GST: 108 804 394
628 Pleasant Point Highway
RD5 Timaru, 7975

Phone: 03 688 2258
Email: office@marqueeandeventhire.co.nz
Website: www.marqueeandeventhire.co.nz



Contract

Invoice No.: 13352

Invoice Date: 19/09/2019

To:
Flava Festival

Ph: 03 687 2619

Date From: Thursday, 19 September 2019 11:59 PM

Date To: Friday, 20 September 2019 11:59 PM

Description	Qty/Items	Unit	Each	Line Total
Miscellaneous				
Partitions charcoal grey - they have some together in a u shape and some individual	7	Each	\$25.00	\$175.00
Delivery between 2 and 5 on 19th and collection at 4.30 to Theatre Royal	2	Each	\$30.00	\$60.00
<i>This price is for a door to door delivery and collection, additional charges may apply if further assistance is required.</i>				
Table cloths and Chair covers				
White table cloth 137x300	5	Each	\$14.65	\$73.25
Payment Terms:			Subtotal:	\$268.04
25% deposit to secure booking, balance due on or before collection/delivery, unless otherwise arranged with management.			Tax:	\$40.21
			Total Amount:	\$308.25
			Amount Paid:	\$0.00
			Balance Due:	\$308.25

25% non refundable deposit of \$77.06 required for booking.

To confirm booking please pay a 25% deposit.

Payment can be credited to 06 0889 0314652 01, using your quote/invoice number as the reference. Payment must be made prior to hire unless other arrangements are made. All hires are covered by Marquee and Event Hire Ltd's Terms and conditions of Hire.

SOUND & PA

SYSTEMS

SOUND PRODUCTION

WWW.SOUNDANDPASYSTEMS.CO.NZ

EMAIL SOUNDANDPASYSTEMS@XTRA.CO.NZ

Account No:

GST No: 34-024-286

GST No: 34-024-286

STATEMENT NO: 127

STATEMENT NO: 127

[illegible]

ANZ - 010886: 0108845:00

0 Net Amount Owing:

6.2 Funds Available

Author: Grant Hamel, Customer Services Manager

Authoriser: Symon Leggett, Group Manager People and Digital

Recommendation

That the information be received and noted.

Purpose of Report

- 1 To inform the Local Arts Scheme Subcommittee of the funds available for distribution.

Assessment of Significance

- 2 This matter is not deemed significant under the Council's Significance and Engagement Policy.

Discussion

- 3 Creative New Zealand allocates approximately \$43,380 GST exclusive annually in six month instalments to the Timaru District Council.
- 4 All funding applications to the Creative Communities Scheme Timaru District are considered by the Local Arts Scheme Subcommittee.
- 5 The Subcommittee meets four times each financial year. This is the third meeting for the financial year.
- 6 The Timaru District Council is contracted to Creative New Zealand to distribute funds under the Creative Communities Scheme Guidelines. Council's Local Arts Scheme Subcommittee follows the Guidelines and allocates funds accordingly.

Unallocated Funds

- 7 At the end of June each year any unallocated funds in excess of 15% of the annual allocation from Creative New Zealand may be required to be paid back to Creative New Zealand.

Conclusion

Funds available as at 27 February 2020: \$30,398.56 GST exclusive

The next annual allocation of funds will be in September 2020.

Attachments

Nil

- 7 Consideration of Urgent Business Items**
- 8 Consideration of Minor Nature Matters**

9 Exclusion of the Public

Recommendation

That the public be excluded from the following parts of the proceedings of this meeting on the grounds under section 48 of the Local Government Official Information and Meetings Act 1987 as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to each matter	Plain English Reason
10.1 - Overview of Funding Applications	s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons	To protect a person's privacy
10.2 - Public Excluded Minutes of the Local Arts Scheme Subcommittee Meeting held on 5 December 2019	s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons	To protect a person's privacy

10 Public Excluded Reports

10.1 Overview of Funding Applications

10.2 Public Excluded Minutes of the Local Arts Scheme Subcommittee Meeting held on 5 December 2019

11 Readmittance of the Public