

## 2012 Project Funding

# Application Form

For Arts Grants, Quick Response, Toi Ake & Tohunga/Tukunga

**Your application for funding needs to consist of the following:**

■ **Part 1 - Applicant Details**

(For Quick Response >> **2 copies** / For Arts Grants, Toi Ake and Tohunga/Tukunga >> **5 copies**)\*

■ **Part 2 - Project Proposal**

*This includes your project budget and your answers to the questions in 'Part 2, Section C' on additional sheets of paper*

(For Quick Response >> **2 copies** / For Arts Grants, Toi Ake and Tohunga/Tukunga >> **5 copies**)\*

■ **Part 3 - Artistic Support Material**

(For Quick Response >> **1 copy** / For Arts Grants, Toi Ake and Tohunga/Tukunga >> **3 copies**)\*

**\*You need to submit the correct number of copies of your application for the type of grant you are applying for, or your application will not be accepted.**

**Your application must arrive at Creative New Zealand's Wellington office by 5.00pm on the closing date for the funding round you are applying to.**

**Mail your application to:**

Creative New Zealand  
PO Box 3806  
Wellington 6140

**Courier or hand-deliver your application to:**

Creative New Zealand  
Level 2, Old Public Trust Building  
131-135 Lambton Quay  
Wellington 6011

**IMPORTANT: APPLICATIONS THAT ARRIVE AFTER THE DEADLINE OR THAT ARE SUBMITTED BY FAX OR EMAIL, OR TO OUR AUCKLAND OR CHRISTCHURCH OFFICES WILL NOT BE ACCEPTED.**

## PART 1: APPLICANT DETAILS

### SECTION A

Applicant's Name:

Have you applied to Creative New Zealand before?

☐

Yes

☐

No

If Yes, has your address changed since your last application?

☐

Yes

☐

No

I am applying: (TICK ONE ONLY)

☐

On behalf of a group or organisation - please complete section B

☐

As an individual - please complete section C

☐

Jointly with another individual or group - please complete sections B and / or C as relevant

# PART 1: APPLICANT DETAILS

## SECTION B - ARTS ORGANISATIONS AND GROUPS

Media and event organisers often ask Creative New Zealand for artists' contact details.

If we are asked, can we release your contact details?

☐

Yes

☐

No

Group/Organisation:

GST number:

Mobile:

Telephone (day):

Facsimilie:

Email:

If relevant, please complete the following: *(refer to maps in appendix 4)*

Iwi affiliation:

Rohe:

Marae:

Pasifika Group:

**Postal address** *(all correspondence will be sent to this address)*

Street/PO Box:

Suburb:

Postcode:

City:

Country:

Local authority:

*(refer to maps in appendix 4)*

**Physical address** *(if different from postal)*

Street:

Suburb:

Postcode:

City:

Country:

Local authority:

### Contact Person's Details

Last Name:

First Name:

Middle Name(s):

Gender:

☐

Male

☐

Female

Telephone (day):

Date of birth:

Mobile:

Email:

### Postal Address

Street/PO Box:

Suburb:

Postcode:

City:

Country:

# PART 1: APPLICANT DETAILS

## SECTION C - INDIVIDUALS AND JOINT APPLICANTS

Is this a joint application with another individual?

☐ Yes ☐ No

If Yes, you will need to complete a separate copy of this page for each applicant.

Note: All correspondence will be sent to the postal address of the first applicant.

Media and event organisers often ask Creative New Zealand for artists' contact details.

If we are asked, can we release your contact details?

☐ Yes ☐ No

Last name:

First name:

Middle name(s):

Date of birth:  GST number:

Gender: ☐ Male ☐ Female

### Ethnicity

☐ New Zealand European/Pākehā

☐ New Zealand Māori (*refer to maps in appendix 4*)

☐ Pasifika group

- Iwi affiliation:

☐ Asian

- Rohe:

☐ Other:

- Marae:

### Contact Details

Telephone (day):   Mobile:

Email:

### Postal address

Street/PO Box:

Suburb:  Postcode:

City:  Country:

Local authority:  (*refer to maps in appendix 4*)

### Physical address (*if different from postal*)

Street:

Suburb:  City:

Post code:  Country:

Are you a New Zealand citizen or permanent resident?

☐ Yes ☐ No

Note: You must be a New Zealand citizen or permanent resident to apply as an individual.

# PART 2: PROJECT PROPOSAL

## SECTION A - PROJECT DETAILS

Working title of project:

Brief description of project: *(For example, towards script development and rehearsals)*

Date/s the project is expected to take place:

The local authority area/s in which your project will take place: *(refer to maps in appendix 4)*

Amount requested: NZ\$

Total cost of project: NZ\$

If you are GST registered do not include GST in these amounts

Have you received funding for this project from other sources?

☐

Yes

☐

No

Have you applied for funding for this project from other sources?

☐

Yes

☐

No

If you answer Yes to either question, ensure that you include this in your budget.

Type of grant (TICK ONE ONLY)

☐

Arts Grant

☐

Quick Response Grant

☐

Toi Ake

☐

Tohunga/Tukunga

Creative New Zealand Funding Body (TICK ONE ONLY) *(See Funding and Programmes Guide 2012, page 13)*

☐

Arts Board

☐

Te Waka Toi

☐

Pacific Arts Committee

Artform or cultural arts practice (TICK ONE ONLY)

☐

Craft/Object

☐

Dance

☐

Inter-arts

☐

Literature

☐

Māori arts

☐

Media arts

☐

Pacific arts

☐

Pan-artform festivals\*

☐

Theatre

☐

Visual arts

☐

Music:

*(Name of scholarship you are applying for, if relevant)*

\*If your proposed activity does not fit within a specific artform, or if your application is for a Pan-artform festival, please discuss your application with a Creative New Zealand arts adviser.

For Community arts applications only, please identify the community or communities that are the focus of the project:

## PART 2: PROJECT PROPOSAL

### SECTION B - RESULTS

**The results we are looking for:** When we assess your application, we will look at whether the results of your proposed activity would match up with the outcomes (long-term goals) and impacts (short-term results) that Creative New Zealand is seeking.

From the list of impacts below, **select only one or two impacts** that best suit the focus of your project, and mark them in the right-hand column.

If you are selecting two impacts rather than only one, mark them with a '1' and a '2' in the right-hand column, to indicate which is the first most important impact (1) and which is the second most important impact (2).

On page 6 we ask you to describe below how your project will achieve the impact(s) you have selected. We appreciate that more than two of the impacts listed below may be relevant to your particular project, but we ask you to select no more than two.

Outcome	Impact To achieve this outcome we will fund the following types of arts projects:	Most important impact(s)
<b>Outcome 1</b> <b>NEW ZEALANDERS PARTICIPATE IN THE ARTS</b>	<b>1.1 Māori heritage arts</b> Māori communities preserve, develop and transmit their cultural traditions and artistry. (Te Waka Toi has a particular focus on this impact. However, the Arts Board can also support projects that seek to achieve this impact.)	
	<b>1.2 Pacific heritage arts</b> Pacific communities preserve, develop and transmit their customary artistic practices (The Pacific Arts Committee has a particular focus on this impact. However, the Arts Board can also support projects that seek to achieve this impact.)	
	<b>1.3 Community arts</b> New Zealand's diverse communities participate in and develop the arts	
<b>Outcome 2</b> <b>HIGH-QUALITY NEW ZEALAND ART IS DEVELOPED</b>	<b>2.1 Developing potential</b> Artists, practitioners and arts organisations with potential develop their skills and practice	
	<b>2.2 High-quality artists</b> Artists, practitioners and arts organisations that are acknowledged for the quality of their work are supported	
	<b>2.3 Producing innovative work</b> High-quality and innovative new work is developed, including Māori and Pacific work and the work of New Zealand's diverse cultures	
<b>Outcome 3</b> <b>NEW ZEALANDERS EXPERIENCE HIGH-QUALITY ARTS</b>	<b>3.1 Delivery of the arts</b> Artists, practitioners and arts organisations deliver high-quality arts experiences to New Zealanders	
	<b>3.2 Diversity in the arts</b> New Zealand audiences have access to diverse arts experiences	
	<b>3.3 Developing potential</b> Artists, practitioners and arts organisations develop skills and capabilities to deliver work and to increase and diversify their audiences	
<b>Outcome 4</b> <b>NEW ZEALAND ARTS GAIN INTERNATIONAL SUCCESS</b>	<b>4.1 Developing potential</b> Artists, practitioners and arts organisations develop skills and capabilities for engaging internationally	
	<b>4.2 Market development</b> International markets and audiences for New Zealand art are developed	
	<b>4.3 New Zealand's distinctive voice is heard overseas</b> Distinctive, high-quality, internationally viable work is presented overseas	

## PART 2: PROJECT PROPOSAL

### 1st most important impact

Describe how your project will achieve this impact:

### 2nd most important impact

Describe how your project will achieve this impact:

# PART 2: PROJECT PROPOSAL

## SECTION C - PROPOSAL

**Your application needs to include the answers to the questions below.** These should be completed on separate sheets of paper and each question and answer clearly labelled. Attach these at the end of Part 2, Section C of this application form along with any supporting documentation.

### Which questions do I answer?

- Questions 1-4 should be answered for ALL Arts Grants, Quick Response, Toi Ake and Tohunga/Tukunga applications.
- Questions 5-7 should only be answered if relevant.

### How much do I have to write?

We have recommended maximum word counts for questions 1,2 and 5-7. These are a guide only and do not include additional material, such as letters of recommendation or professional assessments.

## 1.) What: the idea or kaupapa/He aha

### What is it you want to do?

Explain the central idea or kaupapa of your project.

You will be assessed on how strong and how well-developed it is.

*(Recommended maximum 500 words)*

## 2.) How: the process/Pēhea te whakatutuki

### How will you carry out and evaluate the project?

Make sure you tell us how, when and where the project will occur; how you will market the project (if relevant); what success will look like; and how you will measure the project's success.

*(Recommended maximum 500 words)*

You will be assessed on:

- how viable the processes you have explained are, and
- how you plan to evaluate the completed project.

This section should include (where appropriate):

- a letter of acceptance from the relevant institution (if it is a professional study opportunity)
- a timeline
- invitations or written agreements to present or distribute your work
- letters of recommendation or support from up to three relevant referees - ask your referees to comment on the project you are applying for
- professional assessments (for example, from script advisers, dramaturges or directors)

## PART 2: PROJECT PROPOSAL

### 3.) Who: the people/Ko wai ngā tāngata

#### Who is involved?

You will be assessed on the level of ability and experience of the individuals or organisations involved in your project.

This section should include (if appropriate):

- brief biographical information on the key individuals or organisations involved – no more than one page for each person or organisation
- letters of invitation – for example, projects that strengthen links with indigenous Pacific peoples and other nations should include a letter of invitation from the host nation; or a letter from an overseas educational institution confirming your acceptance on a course
- written confirmation of availability of the key people involved in the project – for example, choreographers should include letters or emails from the dance practitioners involved.

### 4.) The Budget/Te pūtea

#### How much will it cost?

You will be assessed on the credibility and accuracy of the supporting financial information that you provide in your budget.

**See Appendix 1 for advice on putting together your budget and Appendix 2 for the budget template.**

You must use the headings in the template in the same order. If there are budget lines in the template that do not apply to your project, simply write 'N/A' (for 'not applicable') in the right-hand column.

If you have complex budget information we recommend that you seek the advice of a Creative New Zealand staff member before you apply (contact details are on page 46 of the Funding and Programmes Guide 2012).

Groups or organisations requesting **\$50,000 or more** may be required to provide evidence that they are well-run and financially sound. We encourage you to include this evidence with your application where possible.

Evidence may include:

- independently verified accounts
- a sound business plan
- details of the level of investment from other sources
- details of sound governance
- evidence of community support.



## PART 2: PROJECT PROPOSAL

**Questions 5, 6 or 7 may not be relevant to your type of project.**

The definitions of “cultural diversity”, “Mātauranga Māori”, “Kaupapa Pasifika”, “innovation” and “community arts participation” are set out below to help you work out whether or not they’re relevant.

**Comment only where they are relevant to your project.**

### 5.) Cultural diversity, Mātauranga Māori or Kaupapa Pasifika

**Complete one according to the funding body you have selected**

EITHER

Arts Board applications – explain how the practice and results of the project are culturally diverse.

OR

Te Waka Toi applications – explain how the practice and results of the project are based on Mātauranga Māori.

OR

Pacific Arts Committee applications – explain how the practice and results of the project are based on Kaupapa Pasifika.

*(Recommended maximum 300- 500 words)*

**Cultural diversity:** Creative New Zealand’s concept of cultural diversity focuses on:

- Promoting inclusion: all of New Zealand’s cultural and ethnic communities have a voice in the arts.
- Preserving uniqueness and cultural identity: New Zealand’s unique cultures are protected and preserved.
- Diversification of artforms: arts programmes that reflect the range of artforms, values and beliefs of New Zealand’s diverse artists. This can include the reflection and encouragement of traditional artforms of ethnic artists, as well as the hybrid artforms that are created through New Zealand’s unique range of cultural influences.
- Raising awareness, understanding and respect for culturally diverse arts.
- Encouraging and supporting active participation in the arts by all New Zealanders: ensuring that more culturally diverse art is visible and available to all New Zealanders.
- Diversification of audience profile: audiences have access to arts that reflect the communities of New Zealand.
- Increasing employment opportunities: there are opportunities for people from a range of ethnic groups to work in the arts, including in management and governance positions.

**Mātauranga Māori:** Mātauranga Māori generally refers to Māori knowledge systems and values. All funding proposals submitted to Te Waka Toi are assessed in terms of how far Mātauranga Māori is evident in the practice and results of the proposed activity.

Mātauranga Māori literally translated means ‘Māori knowledge’. It is a modern term that broadly includes traditions, values, concepts, philosophies, world views and understandings derived from uniquely Māori cultural points of view. It traverses customary and contemporary systems of knowledge. In everyday situations, Mātauranga Māori is an umbrella term that draws on knowledge systems such as whakapapa (genealogy), tikanga Māori (Māori protocol), manaaki (hospitality and consideration), taonga tuku iho Māori (treasured arts and heritage).

## PART 2: PROJECT PROPOSAL

**Kaupapa Pasifika:** When the Pacific Arts Committee assesses applications it considers the extent to which Kaupapa Pasifika is evident in the practice and results of the proposed project. 'Kaupapa Pasifika' refers to a foundation of understanding and knowledge created by Pasifika people and expressing Pasifika aspirations, values and principles. It's based on these two concepts:

- Kaupapa – awareness of the unique cultural perspectives of a distinct group of New Zealanders.
- Pasifika – the unique cultural perspectives and beliefs embodied in the values, customs, rituals, dance, song, language and cultural expressions of the individual Pasifika nations.

The combination of the two attributes seeks to reflect the unique context of Aotearoa-based Pasifika communities and to help these communities express a set of deeper cultural values and world views that are specific to their own experiences as Pasifika peoples living in New Zealand.

When the Pacific Arts Committee is assessing a culturally-specific heritage arts application, it will replace the concept of Kaupapa Pasifika with, for example, Kaupapa Samoa, Kaupapa Fiji, Kaupapa Tonga, and so on, for the specific Island group. This is equivalent to the commonly used terms 'Fa'a Samoa', 'Vaka Viti' or 'Faka Tonga', meaning 'the Samoan way', 'the Fijian way', or 'the Tongan way', and so on.

### 6.) Innovation

**Explain the way in which you are using innovation in the creation and/or production and/or delivery of the project.**

*(Recommended maximum 300-500 words)*

**Innovation:** involves the creation of value out of new ideas, products, arts experiences, services, or ways of doing things. An innovative arts practitioner will understand the skills and techniques required by their area of arts practice, but will not rely on established ideas, forms or ways of working. They will be actively investigating new ways of working and will be taking artistic risks.

Actual innovation will depend on context (when and where the project is to happen). It may exist in the form of the work, the process of creating the work, the way the work is presented, the way the work engages with its audience, or the way in which skills and techniques are passed on.

### 7.) Community Arts Participation

**Describe the benefits for community arts participation that your project can offer.**

*(Recommended maximum 300-500 words)*

**Include a letter of support from the community group that is the focus of the project.**

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

**Community arts participation:** New Zealand communities actively participating in and developing the arts. Members of the particular community must be actively involved in making or presenting the art.

In a Māori Heritage Arts or Pacific Heritage Arts context we recognise there may be arts activities (such as wānanga or fono) that include both active and receptive participants in the learning, practice, presentation and appreciation of their traditional arts practices. Participation therefore includes not only those who are actively involved in the activity but also those who may be present at the activity, listening, learning and acquiring skills and knowledge.

**Attach your answers to questions 1 – 4, and 5 – 7 if relevant, after this page.**

## PART 2: PROJECT PROPOSAL

### SECTION D - DECLARATION

#### Now please read and sign the following:

Subject to its statutory obligations, Creative New Zealand treats all information in funding applications as confidential. The personal information provided is used solely for the purpose of administering and assessing the application. We hold any personal information in accordance with the Privacy Act 1993 and, in particular, the Privacy Principles contained in that Act. Personal information is stored in a secure environment accessible only by authorised persons for legitimate purposes. You have the right to access your personal information and ask for the information to be updated or corrected where necessary.

If you are offered a grant, one of the conditions is that Creative New Zealand has the right to publish your name, a description of the project, and the amount of funding. We may also include a brief description of your project in our media releases and publications, including on the Creative New Zealand website.

Creative New Zealand is subject to the Official Information Act 1992 and we may have to release information under that Act to third parties if requested. Creative New Zealand is also subject to the requirements of the Public Records Act 2005; this includes seeking permission from the Chief Archivist to destroy records or transfer records to Archives New Zealand.

- ☐ I have filled in the acknowledgement receipt below.
- ☐ I understand that my application will be ineligible if I do not submit my whole application (Applicant Details, Project Proposal and Artistic Support Material) at the same time and before the closing date and time, or if I do not provide the correct number of copies for the type of grant for which I am applying.
- ☐ To the best of my knowledge the information provided in this application is correct.

Signed:

\_\_\_\_\_  
(Applicant or arts organisation's contact person)

Date:

Signed:

\_\_\_\_\_  
(Joint applicant or arts organisation's contact person)

Date:

#### Acknowledgement receipt

##### Please complete the following details

Project working title:

<<Name

<<Address

<<City

<<Post Code

<<Country

Date received:

to be stamped by Creative New Zealand

## PART 3: ARTISTIC SUPPORT MATERIAL

**Refer to Appendix 3 for Artistic Support Material Guidelines.**

Note: Biographical information, letters of support and invitations are not artistic support material and should be included in Part 2: Project Proposal (refer to Part 2, Section C of this application form).

**We can not return artistic support material, so send copies only**

### Checklist for artistic support material

- ☐ I have included the correct number of copies of artistic support material  
(For Arts Grants, Toi Ake and Tohunga/Tukunga >> 3 copies, For Quick Response Grants >> 1 copy)
- ☐ Links to online support material are highlighted in my application
- ☐ All artistic support material has been labelled with the same applicant and project name used on my application form

I have included the following artistic support material:

- ☐ CDs/ DVDs
- ☐ Samples of work
- ☐ Script/Manuscript
- ☐ Books/Magazines/Pamphlets

☐ Other, please list:

☐ OR, I haven't supplied any artistic support material with my application.

## APPENDIX 1: Guidelines for drawing up budgets for Arts Grants, Quick Response Grants, Toi Ake and Tohunga/Tukunga applications

### Your project must include a budget

Your budget needs to be realistic and accurate, and include all costs and sources of revenue.

Your budget must clearly indicate which parts of the project costs you are requesting Creative New Zealand funding for.

**You can find a template for your budget in Appendix 2, page 16.**

If you are applying for an Arts Development Investment (Toi Uru Kahikatea), see our website for the budget template and contact a Creative New Zealand staff member (see Funding and Programmes Guide 2012, page 46).

### Costs

Your budget should be for the total cost of the project, not just the part you are seeking funding for from Creative New Zealand. Knowing the total cost of the project helps us understand the difference that a grant or investment from us will make.

We need to understand how you have calculated the figures in your budget. Provide an itemised breakdown for all items, not just totals. Where possible, get quotes and base any estimates on actual costs or figures from similar projects.

### Revenue

It is unusual for Creative New Zealand to fund the full cost of a project. Therefore, it is important that you show all sources of revenue, including your own financial contribution and any in-kind support.

### The amount you are applying for

The amount you are requesting from Creative New Zealand in your budget must be the same as the amount requested on your application form.

We need to be able to understand:

- which part or parts of the project you are seeking Creative New Zealand funding for, and
- which part or parts will be funded from other sources.

For example, you may be buying equipment out of your own funds, and seeking funding from us towards wages and production costs.

### Contingencies

Separate contingency lines should only be included in circumstances where you are unable to predict actual costs. If you include a contingency allowance in your budget then you must explain in the budget notes what the contingency will cover and why you are unable to predict the actual costs. Contingencies should not exceed 5% for that budget item.

### Per seat subsidies

If you are applying for support to present concerts, performances, remounts or tours, an estimate of audience numbers should be included, along with projected box office income. These figures can be used to generate an estimate of the Creative New Zealand subsidy per seat based on the amount you are requesting.

To calculate the per seat subsidy you need to divide the total amount you are requesting by the projected audience numbers (for example a \$10,000 grant for a projected audience of 500 = a per seat subsidy of \$20). If you are unsure, contact a Creative New Zealand staff member for advice (see Funding and Programmes Guide 2012, page 46).

### Restrictions and limits on requests

For the following activities there are restrictions on which part of your budget you can seek funding for and limits on how much you can request.

- **digital documentation of dance or theatre productions** – see Dance or Theatre Guides, page 9
- **documentary or archival projects that focus on a particular artform or artist** – see Film and Moving Image, Funding and Programmes Guide 2012, page 20
- **domestic touring** – see Funding and Programme Guide 2012, page 23
- **international professional development travel and postgraduate study** – see Funding and Programme Guide 2012, page 21
- **international touring or exhibiting** – see Funding and Programme Guide 2012, page 24
- **new recording grants** – see Music Guide, page 10, or Māori Arts Guide, page 17
- **publishing subsidies** – see Literature Guide, page 10
- **websites** – see Funding and Programme Guide 2012, page 24

### Goods and Services Tax (GST)

Your budget should clearly indicate whether GST is included or excluded in the figures.

If at the time you apply you are registered to pay GST, make your budget GST-exclusive. We will add GST to the grant amount.

If at the time you apply you are not registered to pay GST, make your budget GST-inclusive.

You should find out before you apply for funding whether you need to be registered to pay GST. Visit the Inland Revenue website ■ [www.ird.govt.nz](http://www.ird.govt.nz), refer to Inland Revenue's GST guide IR375, or consult a financial adviser.

### Keep a copy of your budget and original application

It is important that you keep a copy of your budget and original application for your own records. If you do receive a grant, your report to Creative New Zealand on the completed project will need to show actual figures against the projected figures in your project budget.

## APPENDIX 1: Guidelines for drawing up budgets for Arts Grants, Quick Response Grants, Toi Ake and Tohunga/Tukunga applications

### Wages, salaries, fees

State whether wages are for full-time or part-time work. If part-time, show how many hours they are based on. Check that your pay rates do not fall below the minimum wage for employees aged 16 years and over. For more information see the Employment Relations Service website [www.ers.dol.govt.nz](http://www.ers.dol.govt.nz).

When you budget for artists' wages and salaries, we suggest between \$2,000 a month (for emerging artists) and \$6,000 a month (for established artists).

You can combine groups of people in the budget, provided we can see how much you intend to pay them, for example:

- 6 actors @ \$800 per week = \$4,800.

If you are employing people (as opposed to contracting them), you must pay them holiday pay. You may also have other obligations as an employer that will affect your budget.

The budget lines must clearly relate to the information you have provided in the 'How: the process' section of your application. For example, wages for the separate stages of the project (such as rehearsal and subsequent production or recording) can be easily identified.

### Allowances (per diems)

Allowances (called 'per diems' when calculated on a daily rate) may be paid for travel, accommodation and touring. An allowance is a fixed amount paid in addition to wages or salaries, to compensate people for expenses that they can not claim back.

### Composers' fees

A standard scale of fees compiled by the Composers Association of New Zealand (CANZ) can be downloaded from their website [www.canz.net.nz](http://www.canz.net.nz).

Budgets for applications for music compositions can either show a stipend, for example: \$3,000 per month x 6 months = \$18,000, or can be based on the CANZ scale of fees.

### Writers' stipends

Budgets for applications for writing need only show a stipend, for example:

- \$3,000 per month x 6 months = \$18,000.

### Production, exhibition, event and material costs

Give a breakdown of costs for:

- mounting a production – for example, costumes, equipment hire, travel, freight, lighting and sound, rehearsal space hire, royalties, set design and construction, and ticketing costs

- mounting an exhibition, conference, wānanga, seminar or workshop – for example, insurance, venue or equipment hire, and launch costs
- buying materials
- touring, travel and freight
- commissions and royalties
- production or publishing – for example, recording, manufacturing CDs, publishing books or journals.

### Administration and overhead costs

Give a breakdown of costs for:

- electricity, insurance, legal advice, licence fees, office supplies, printing, rent, stationery, telephone, postage and such like.

### Marketing and promotion costs

Give a breakdown of costs for:

- advertising, printed material (such as posters, exhibition catalogues, pamphlets and programmes), photography, promotional videos, marketing, and audience-development initiatives.

As a guide we expect that marketing costs will generally not exceed 25% of earned revenue for the project.

### Earned revenue for the project

Provide a breakdown showing how you have worked out your earned revenue figures.

Earned revenue can include: admission fees, box office takings, sales of publications or merchandise, subscription fees, contract or artist fees, estimated sales in the first 12 months (of recordings, books or artworks, for example), and fees from workshops or conferences. You must include the seating capacity of the venue (house size) and your projected box office percentage. For example, a performance in a 200 seat venue with a projected box office of 40% = your projected box office revenue. As part of the information required for projected box office, your budget should include the ticket prices for the performance or presentation.

### Support from other sources

Possible other sources include:

- cash support from other government agencies, grants, trusts or foundations
- your own contribution (can be cash, or in-kind goods and services)
- in-kind (goods and services) support that offsets the project's total costs
- donations or discounts on services, materials or products. The value of any such support should be reflected in your budget under both project costs (the undiscounted dollar value of the service, product or materials) and project revenue (the value of the discount on the service, product or materials).

## APPENDIX 2: Budget Template

### Budget template

The budget template on page 16 is designed to help Creative New Zealand and our assessors understand how much your project will cost and the difference that our grant or investment will make. You will be assessed on the credibility and accuracy of the supporting financial information provided in your budget.

If you use the template please use the headings in the same order as the template. If there are budget lines in the template that do not apply to your project, simply state 'N/A' (for 'Not applicable') in the right-hand column. We have included examples in each of the boxes in the template to help you understand the kinds of information we need.

Your budget should clearly indicate which parts of the project Creative New Zealand funding would be directed towards.

If your budget is complicated, for example a multi-centre tour, you will need to use a different format. If you have a complex budget (such as for touring or presentation) or are requesting more than \$50,000, we recommend you prepare and include your budget in Excel form in your application. Creative New Zealand may request that you send this electronically. Contact Creative New Zealand staff if your budget is complex (see Funding and Programmes Guide 2012, page 46).

**Your application will be ineligible if your request is more than the specified limit for the type of grant that you are applying for.\***

Your budget should be in New Zealand dollars only. If there are expenses in a foreign currency, clearly note the currency and the exchange rate at which it has been calculated.

*\* In exceptional cases you may be able to apply for more than \$65,000 for an Arts Grant. You can only do this if you have written permission from Creative New Zealand before you apply. Please contact your Creative New Zealand arts adviser for more information.*



## APPENDIX 2: Budget Template

**Note:** These appendices on pages 13-20 of the Application Form contain important information to help you prepare your application for funding.

You do not need to include copies of these pages when you submit your application.

This budget template can be downloaded from our website in Excel format at [www.creativenz.govt.nz/forms](http://www.creativenz.govt.nz/forms). Alternatively you may wish to create it yourself.

PROJECT COSTS	Description	Quantity	Item cost	Total	CNZ request
<b>Personnel costs: wages, salaries, fees, allowances, stipends</b> Give a breakdown of the project's personnel costs by job title or role for: <ul style="list-style-type: none"> <li>creative work</li> <li>administration, management, marketing, or promotion</li> <li>production/technical work.</li> </ul>	eg. box-office administrator	30 hours	\$16 per hour	\$480.00	
<b>TOTAL PERSONNEL COSTS</b>				<b>\$480.00</b>	
<b>Production, exhibition, event and material costs</b> Give a breakdown of the project's production, exhibition, event and material costs.	eg. fabric for two costumes	9 metres	\$20/metre	\$180.00	
<b>TOTAL PRODUCTION COSTS</b>				<b>\$180.00</b>	<b>\$80.00</b>
<b>Administration and overhead costs</b> Give a breakdown of the project's administrative and overhead costs.	eg. courier and postage costs			\$50.00	
<b>TOTAL ADMINISTRATION COSTS</b>				<b>\$50.00</b>	<b>\$5.00</b>
<b>Marketing and promotion costs</b> Give a breakdown of the marketing and promotion costs for the project.	eg. A2 colour posters	300	\$3/poster	\$900.00	
<b>TOTAL MARKETING COSTS</b>				<b>\$900.00</b>	
<b>TOTAL COSTS (A)</b>				<b>NZ\$1,610.00</b>	<b>\$85.00</b>

PROJECT REVENUE	Description	Quantity	Item cost	Total
<b>Earned revenue for the project</b> Provide a breakdown showing how you have worked out your earned revenue income figures. Include information on the per seat subsidy if appropriate, see appendix 1.	eg. ticket sales	90	\$12.50	\$1,125.00
<b>TOTAL EARNED REVENUE</b>				<b>\$1,125.00</b>
<b>Support from other sources (excl. Creative New Zealand)</b> Make it clear which part or parts of the budget this relates to and whether this support is confirmed or unconfirmed.	eg. print sponsor giving in-kind support for posters	100	\$3/poster	\$300.00
<b>TOTAL OTHER SUPPORT</b>				<b>\$300.00</b>
<b>Creative New Zealand Grant</b> Amount requested from Creative New Zealand				\$85.00
<b>TOTAL REVENUE (B)</b>				<b>NZ\$1,510.00</b>
<b>COSTS (A) LESS REVENUE (B) = (Deficit/Surplus)</b>				<b>NZ \$100.00</b>

**IMPORTANT:** Please show which part or parts of the above project costs Creative New Zealand funding would be directed towards by filling in the Creative New Zealand request column.



## APPENDIX 3: Artistic Support Material Guidelines

**Note:** These appendices on pages 13-20 of the Application Form contain important information to help you prepare your application for funding.

You do not need to include copies of these pages when you submit your application.

### General Guidelines for artistic support material

The third part of your application consists of artistic support material. Artistic support material is very important as it adds detail and context to the rest of your application.

Please submit your artistic support material along with and at the same time as the rest of your application. We will not accept artistic support material that arrives separately from the Applicant Details and Project Proposal.

Artistic support material needs to be brief, recent and relevant (it shows how you meet the criteria for funding for your particular project).

Exactly what artistic support material is appropriate will depend on your particular project, but it may include:

- articles
- draft scripts
- manuscripts
- reviews
- samples of your previous work

Refer to the guidelines for artistic support material to see what artistic support material you need to include for applications for specific artforms or arts cultural practices.

**Note:** Biographical information, letters of support and invitations are not artistic support material and should be included in Part 2 - Project Proposal (see page 7).

#### What format does the artistic support material need to be in?

Printed material needs to be:

- on A4-size (210mm x 297mm), standard-weight paper or US letter size (216mm x 279mm)
- bulldog-clipped (not bound or in a folder)

Artistic support material can be included in the form of CDs, DVDs, books, photos and colour photocopies. However, if the material is available online, we prefer that you provide only the link (URL) to the relevant webpage. If the link is long or complicated you may wish to create a 'Tiny URL' to allow assessors easy access to the website. More information on this process can be found at [www.tiny.cc](http://www.tiny.cc).

Artistic support material must not be larger than the paper size known as 'foolscap', which is 216mm by 343mm.

#### Do not send:

- copies of previously published books
- extracts of work from unrelated projects
- newspaper clippings relating to your CV
- videotapes (VHS)

All your artistic support material needs to be clearly labelled with your name, the name of the project and the type of grant or investment you are applying for. If your artistic support material includes printed material, this labelling information should be included in a header or footer on each page, and the pages should be numbered.

**We are unable to return artistic support material, so make sure you send copies only.**

**All artistic support material is securely recycled after each funding round.**

### Guidelines for artistic support material for specific artforms

Where appropriate include the following:

#### Craft/Object and Visual arts

Hard-copy visual support material including:

- exhibition catalogues or videos
- images in a range of formats – such as photographs, laser copies, CDs and hard-copy print images.

#### Dance

A 10-minute DVD of recent or relevant work. This should include at least one unedited section of 'live' footage from performance and rehearsal. Footage that is underlit, poorly shot or overly edited will limit the appreciation of your work. Make sure you include a contents list for the supplied DVD with:

- the name and duration of each work, and
- the names of the choreographer, dancers and composer.

See also **Touring**

#### Literature

##### Writing grants

- 8 to 10 pages of the work you are proposing (that is, the work for which you are applying for funding, not a previous piece of writing). This sample provides an indication of the work you are proposing and will not be assessed as a finished piece of writing.

##### Children's illustrating grants

- copies of up to three sample illustrations, with some accompanying text where appropriate.

##### Applications for publishing subsidies

- copies of the manuscript (except for block publishing grant applications).

## APPENDIX 3: Artistic Support Material Guidelines

### Māori arts

#### Writing or publishing projects (in English or te reo Māori)

- 8 to 10 pages of written work
- copies of the complete manuscript, if you're a publisher.

#### Recording projects (in English or te reo Māori)

- good-quality demo recordings.

### Music

Up to 15 minutes of listening material that best illustrates and supports your application (this may be by links to online material). Indicate which tracks you would like the assessors to listen to. It may not be useful to include scores or lead sheets in your application.

Specific artistic support material is also required for the following kinds of music projects:

#### Projects involving new technologies

- copies of previous work in relevant formats (such as DVD, audio CD, CD-ROM, photographs, text or URLs). All multimedia artistic support material should be self-playable (that is, the necessary software should come with the material) and with clear navigational routes provided (for a CD-ROM or a website).

See also **Touring**

### Pan-artform festivals

- copies of the previous festival programme
- images or text supporting the proposed festival programme.

Refer to the template for applications for pan-artform festivals on our website,

■ [www.creativenz.govt.nz/forms](http://www.creativenz.govt.nz/forms).

### Theatre

#### For a new script or to devise a new production

- a two-page synopsis of the intended story, and/or up to 10 pages of an extract or treatment that demonstrates the nature and quality of the intended work.

#### For a script-based production

- copies of the latest draft of the full script.

#### For a production based on a devised process

- a two-page synopsis of the intended story, and/or up to 10 pages of an extract or treatment that demonstrates the nature and quality of the intended production.

### Touring

All applications to tour or remount a performing arts production must include:

- a script, or a DVD extract of at least five minutes, from the work to be remounted
- marketing material
- reviews or other critical reaction to a previous production (no more than five pages)

### Visual Arts

#### Applications for funding to create new work or exhibit work

- good-quality photos or scanned images.

## APPENDIX 4: Maps

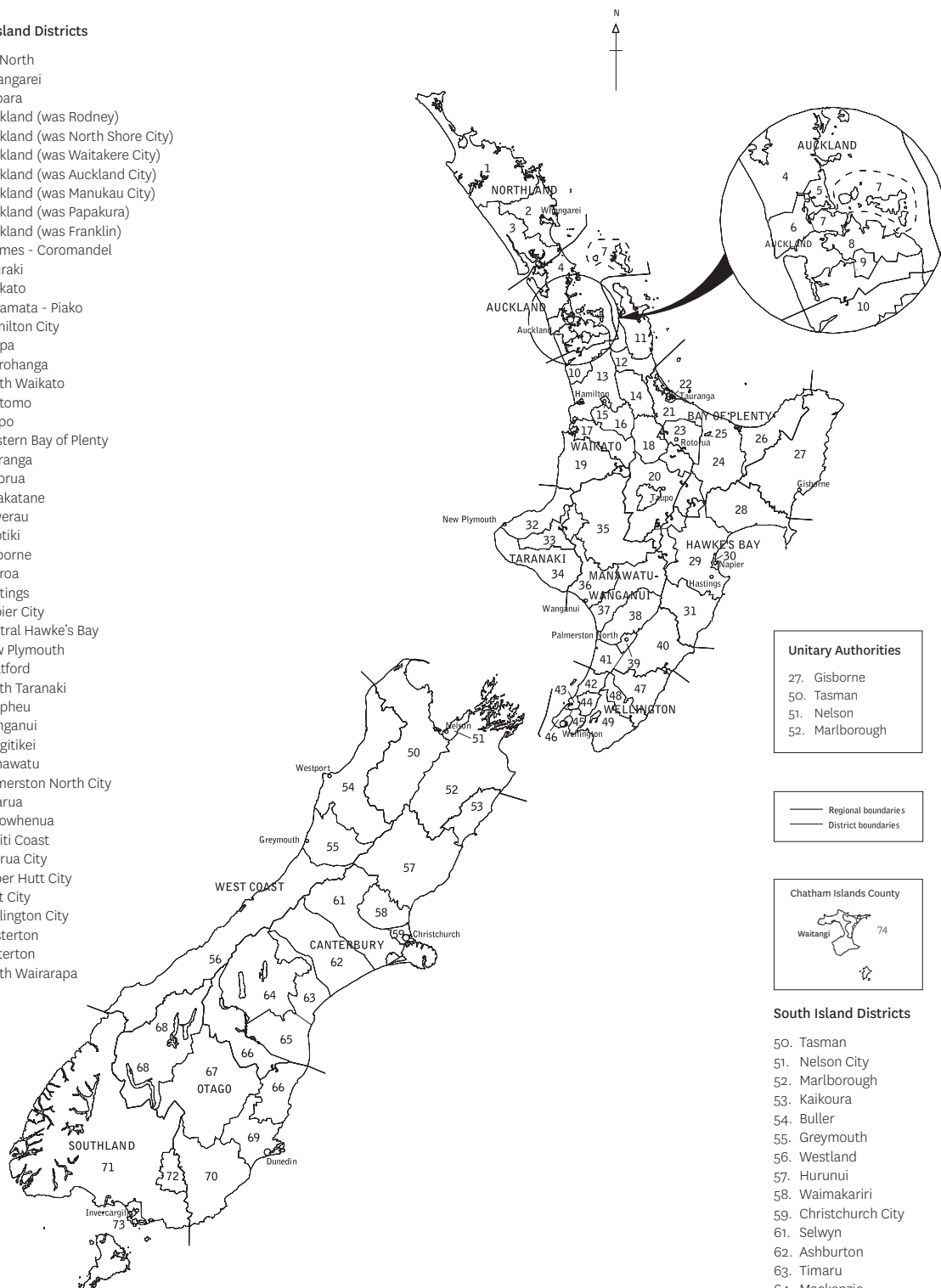
Note: These appendices on pages 13-20 of the Application Form contain important information to help you prepare your application for funding.

You do not need to include copies of these pages when you submit your application.

### Territorial Local Authority Boundaries

#### North Island Districts

1. Far North
2. Whangarei
3. Kaipara
4. Auckland (was Rodney)
5. Auckland (was North Shore City)
6. Auckland (was Waitakere City)
7. Auckland (was Auckland City)
8. Auckland (was Manukau City)
9. Auckland (was Papakura)
10. Auckland (was Franklin)
11. Thames - Coromandel
12. Hauraki
13. Waikato
14. Matamata - Piako
15. Hamilton City
16. Waipa
17. Otorohanga
18. South Waikato
19. Waitomo
20. Taupo
21. Western Bay of Plenty
22. Tauranga
23. Rotorua
24. Whakatane
25. Kawerau
26. Opotiki
27. Gisborne
28. Wairoa
29. Hastings
30. Napier City
31. Central Hawke's Bay
32. New Plymouth
33. Stratford
34. South Taranaki
35. Ruapheu
36. Wanganui
37. Rangitikei
38. Manawatu
39. Palmerston North City
40. Taranua
41. Horowhenua
42. Kapiti Coast
43. Porirua City
44. Upper Hutt City
45. Hutt City
46. Wellington City
47. Masterton
48. Carterton
49. South Wairarapa



#### Unitary Authorities

27. Gisborne
50. Tasman
51. Nelson
52. Marlborough

#### Chatham Islands County



#### South Island Districts

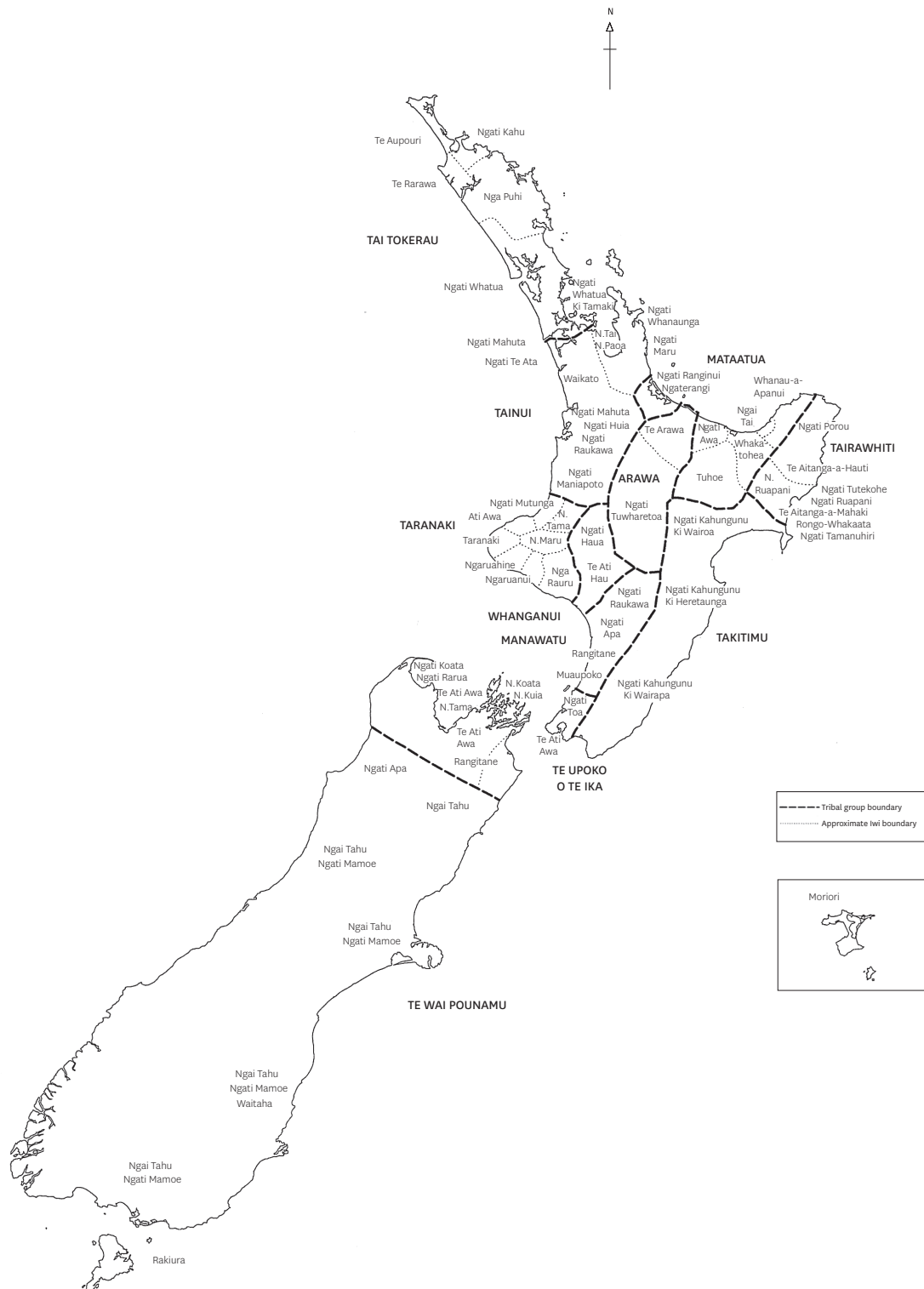
50. Tasman
51. Nelson City
52. Marlborough
53. Kaikoura
54. Buller
55. Greymouth
56. Westland
57. Hurunui
58. Waimakariri
59. Christchurch City
61. Selwyn
62. Ashburton
63. Timaru
64. Mackenzie
65. Waimate
66. Waitaki
67. Central Otago
68. Queenstown - Lakes
69. Dunedin City
70. Clutha
71. Southland
72. Gore
73. Invercargill City
74. Chatham Islands

## APPENDIX 4: Maps

**Note:** These appendices on pages 13-20 of the Application Form contain important information to help you prepare your application for funding.

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## Iwi Map



Source of Information: Individual  
Iwi 1986, 1993; Department of  
Māori Affairs 1993