



cheat sheet

FUNDING

What's the difference between a successful and unsuccessful funding application?



Arts funding through DCC is mostly focussed on community arts practice. We want to see how your project provides creative opportunities for people in Ōtepoti.

Remember, this type of funding is about sharing your creative talents and skills with our wider community; engaging people in meaningful, creative ways; encouraging new ways of looking at the world and encouraging participation in the arts.

It is not primarily intended to help you build your creative practice, showcase your talents or improve your opportunities (but these can certainly be an outcome!).

The examples below show how different approaches to similar projects would be assessed.

NOTE: Other funders will have different criteria, so read these carefully.



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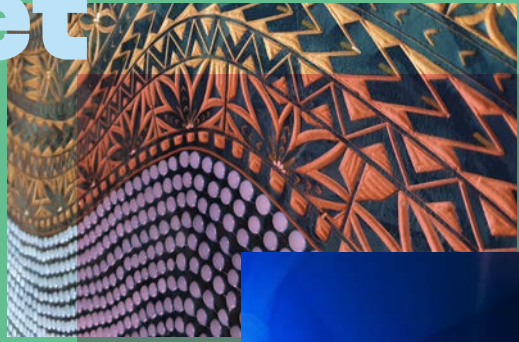
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a-rohe o
Ōtepoti

Questions? aratoi@dcc.govt.nz
Find us on Instagram @aratoiotepoti

Image 1: Spectacle Band – Henry Francis
+ Ben Sargeant – Amanda Konijn
Image 2: Delilah Pritchard-Taua enjoying
the "All from Water" sculptural installation
at Ross Creek by artist Katrina Thomson
and Ross Sinclair – Amie Taua

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PROJECT A:

Your band wants to perform a couple of gigs in Port Chalmers; you have a new EP coming out and you grew up there.

It would be great to have funding to help with the cost of the venue and sound engineer. Ticket sales should cover the other costs.

OUTCOME: Unlikely to be funded because even though the community can come along to the performance, the benefit of the project is mostly for the band.



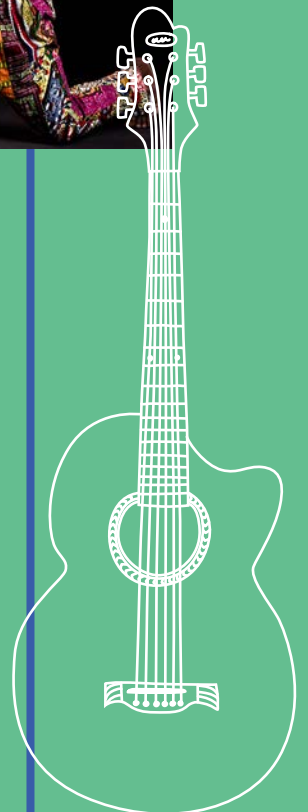
PROJECT A COMMUNITY FOCUS:

Your band has a new EP coming out. You grew up in Port Chalmers and will be holding a ticketed gig out there.

You decide that you want to hold an hour-long "meet the musician" session on the morning of the gig, followed by a short rehearsal of some of your songs.

This will be free for those aged 18 and under. It would be good to have some of the costs covered.

OUTCOME: Good candidate for funding. Invites active participation and opportunities for learning; funding could cover the rehearsal portion of the venue hire and an artist's fee to cover time for the community activities.



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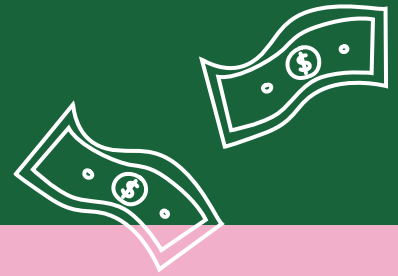
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Image 1: Artwork by Ana Teofilo - Ana Teofilo
Image 2: Dunedin Jazz Club musicians - Max Cao
Image 3: African Drumming and Dance class
teacher Koffie Fugah - Koffie Fugah

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PROJECT B:

You have been working on a new series of local wildlife photographs and want to exhibit them. You need to get them professionally printed and framed, and this is expensive. The works will be for sale.

OUTCOME: Unlikely to be funded. The public might enjoy seeing your works but there is no evidence of active, meaningful engagement with the community.



PROJECT B COMMUNITY FOCUS:

You are a photographer. Through your contacts at Puketeraki, you know that there is a group who wants to photograph the marae and its surrounds as part of a rūnaka story-telling project.

You'll work with the group to run a two-day photography workshop and will show some of your own local works alongside those of the group in an exhibition at the marae.

OUTCOME: Good candidate for funding. The project promotes skills development and recognises the importance of local narratives. Funds could support artist costs, equipment hire and a contribution to marae costs.



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Image 1: Image from music publication
Newzician Mag - Rosa Nevison
Image 2: Image from workshop phase
of Jodie Bates' play "Loomy Hearts -
Parallel Journeys to Dachau" - Jodie
Bates
Image 3: Inside installation "Step