

## **Appendix 5:** **Requirements of Museum Collections & Buildings**

### **1. Collections**

Museum and archival collections, intended to be preserved in storage or on display for a very long time, if not forever, require special care. While objects made of stone, ceramic and metals may be able to withstand normal levels of light and temperature they are all affected to some extent by high, or fluctuating, humidity. Organic materials, including paper, wood, leather, and woven materials (in particular, textiles) are much more sensitive and will fade or discolour rapidly in light. They will also be damaged by high or low humidity, insect pests and mould (both of which flourish in warm temperatures at high humidities with insufficient air movement). Humidity levels above about 50% may promote corrosion of metal objects. The release of chemically-active gases or other materials from inappropriate building materials may also be a factor in causing corrosion or deterioration.

In order to survive undamaged, museum collections require secure, fire and flood proofed, buildings with a steady internal environment. Temperatures of about 20°C and relative humidities of between 45% and 65% should be maintained, without any major fluctuations, from day to day. Ultra-violet light (a component of both daylight and fluorescent lighting) should be completely excluded and light levels maintained, ideally, at 50-150 lux. These conditions are not generally provided in normal domestic or commercial buildings.

Increased usage and exposure of a museum collection through display will increase the likelihood of damage or theft. Security and fire systems should be installed in any building that houses original heritage objects.

### **2. Buildings**

#### **Introduction**

The building or buildings housing any museum should provide (in order of decreasing public accessibility) at least the following spaces:

- public facilities (foyer, reception area etc. ),
- suitable exhibition venues,
- administrative offices,
- staff work and preparation areas,
- collection storage.

All spaces in the building must be large enough to fulfil their purpose effectively. They must be designed to be practical in terms of layout and position.

Appropriate climate control and security must be built into each space. Important considerations include control and facilitation of the movement of visitors into and through the museum, with quick and easy access by a limited number of staff to all areas of the facility, while still maintaining security. The building may need to be able to be kept secure with a single staff member on duty.

It must be easy to move large, heavy objects into or through both public and non-public areas of the museum. Disabled access will be required throughout. In planning

the building, consideration must be given to the possibility of expansion in the future. Flexibility of function will be a primary requirement in public spaces.

Storage areas in particular should be accessible, clean, dry, free of insect pests and rodents, well-ventilated and insulated from fluctuations in temperature and humidity. Shelving should be able to accommodate a variety of uses and be chemically neutral. Standards for archives storage, applicable also to many museum collections, are set out in NAS9901.<sup>66</sup>

## Climate

Fluctuations in temperature and, in particular, humidity can, over a long period of time, cause considerable damage to museum objects. Mould growth may occur in poorly-ventilated spaces at relative humidities over 60% and corrosion of metals at over 50%.

Climatic conditions within a museum should be as stable as possible and provide optimum conditions for the collections, while also providing comfortable conditions for staff and visitors. Ideally, this requires a relatively constant temperature of around  $20 \pm 2^\circ\text{C}$  (or lower in storage areas) and a reasonably steady relative humidity (ideally varying by not more than  $\pm 5\%$  in the course of a day) within the range 45% to 65% RH. Storage and display areas should be maintained at steady relative humidity levels within the range 45%-55% RH and some staff work spaces within the range 50%-65% RH.

These conditions are not easy to achieve. They should be obtained in the first instance through appropriate construction and insulation of the building, rather than through air conditioning, dehumidification or other mechanical forms of climate control.

## Construction

A museum building should be constructed of durable, low-maintenance, waterproof materials. Insulation, drainage and entry or exclusion of light will be important considerations. Permanent dividing walls and pillars must be kept to a minimum in public spaces, in order to allow the maximum possible flexibility of use in future. Where possible, internal partitioning, though thermally and acoustically insulated, should generally be of light construction and easily removed.

Consideration should be given to cladding the building in an insulating material, in line with current museum practice. Roof colour will also be a consideration in preventing heat buildup. Wall and ceiling spaces should be appropriately insulated in order to prevent internal fluctuations of temperature and humidity as much as possible, but without reducing necessary air circulation. Acoustic insulation, in order to prevent sound travelling between exhibition, performance, teaching and work spaces, will be an important factor. Use may be made of intervening spaces, such as storage, in this regard.

The building must be waterproof. Exterior joins and seams which may leak should be avoided. Drainage must be carefully planned to exclude or remove water resulting

<sup>66</sup> *Storage Standard NAS9901*, National Archives of New Zealand, 2000.  
[www.archives.govt.nz/continuum/dls/pdfs/s2-storage-standard.pdf](http://www.archives.govt.nz/continuum/dls/pdfs/s2-storage-standard.pdf)

from the most extreme internal or external events but drains should not be able to admit pests, damp, heat or cold.

The use in the building of flammable materials and chlorinated hydrocarbon plastics such as PVC should be avoided if at all possible. Where particle board or other materials containing urea-formaldehyde adhesives are used, they should be completely sealed with an appropriate acrylic paint or varnish.

## Lighting

Exposure to light, in particular ultra-violet frequencies, causes a variety of damage to museum objects, including fading, embrittlement, discolouration and the acceleration of normal processes of aging and degradation. In order to minimise light-induced damage to the collections therefore, daylight should generally be excluded, except in some staff work areas and specified public spaces. Any exterior windows, especially in a north-facing wall, should exclude ultra-violet light by the use of absorbent films or special glasses and should be designed to be easily shaded. At the same time, the use of natural light to provide visitors with a sense of connection to the exterior is encouraged in appropriate situations.

Fluorescent lighting, where provided, should utilise low ultra-violet fixtures, and ultra-violet screens if necessary, and should be of an appropriate colour temperature.

In general terms, lighting levels in display areas should be confined within the range 50 - 250 lux, with ultra violet light completely excluded, though some displays will tolerate or require higher levels. Storage areas should remain dark except when staff are working in them.

The placement of fixtures to control or monitor lighting, security and electronic systems should be carefully considered in order to avoid disrupting, or limiting the use of, display areas.

## Staff work spaces

Natural light will be acceptable in some staff work areas, where security and collection safety considerations permit. Office and personal workspaces should at least have access to views outside the building. Where natural light is excluded from areas where staff may have to work (such as exhibition galleries and storage), low-intensity wall lights should be fitted beside exits as a safety measure.

Low ultra-violet fluorescent lighting, providing good general light levels for close work, will be required but its intensity should not be so high as to damage collection items which are being worked on.

Staff work spaces must be within easy access of all areas of the building, possibly in a central core, in order to maintain security.

## Plumbing

### External

It is essential that the interior of the building remain dry. The roof design should be simple, resistant to windblown rain and preferably have a wide overhang to keep walls dry. Internal guttering should be avoided, so that all rainwater is directed immediately to the outside of the building. Necessary roof joins and guttering should lie outside the area occupied by storage, display and staff workspaces.

Downpipes should be constructed to cope with the highest known intensity of rain for the area and drains should carry water well away from the building itself. Downpipes should be fitted with sleeves at ground level, in order to minimize inadvertent blockage of drains. Appropriate emergency overflow drainage should be provided to lead water away in case of blockage and flooding. The floor of the building should be higher than the surrounding ground surface, so that surface water cannot flow into the building if drains are unable to cope with heavy rain. Concrete floors should be sealed underneath, so as to prevent rising damp, and walls should include a damp course.

### Internal

Plumbing services, with the exception of sprinkler systems, should avoid storage and display areas. Where plumbing is necessary, potential sources of leaks should be identified and appropriate emergency drainage provided to avoid possible flooding. All drains and overflow pipes leading to the exterior should be vermin and insect-proofed.

Floor coverings in areas with plumbing should be waterproof and upturned 100-150 mm at internal walls to contain water from leaks and spillages. In some areas, concrete stub walls may be appropriate.

## Services

Telephone jack points should be provided in all staff work areas, including reception and meeting areas. Two or three telephone lines, providing for telephone, fax and Internet connections, should be available, and more if it is proposed to make use of online services in public areas. Provision should be made for data cabling throughout the building.

At least two, and in some cases substantially more, power points should be provided in each space within the museum, except for toilets.

A sound system extending throughout the building may be useful. It can function both as a public address system and for the transmission of music in a variety of situations.

## Dirt and dust

Dirt and dust attract insect pests and cause physical damage to collections through abrasion. The building should be designed to exclude or confine dirt and dust and to be easily cleaned. Any exposed concrete surfaces should be sealed, in order to minimise dust generation.

## Fire

The building should be as fireproof as possible. Fire prevention measures should include a heat-sensitive sprinkler system and smoke alarms throughout a building. Security alarms should be installed on doors and windows. Alarms should be connected to appropriate monitoring agencies. Ceilings throughout the building should be fire-resistant, and ceiling spaces designed to minimise the likelihood of fire spreading from room to room through the roof space.

## Security

Security considerations include

- the prevention of forced entry at all times,
- the exclusion of unauthorised persons from non-public spaces,
- the ability of one or two staff alone to supervise exhibition galleries and other spaces while still carrying out the day-to-day business of the museum,
- the need to isolate galleries from other public spaces after hours,
- prevention of vandalism to external spaces at night,
- the ability of local firms to service the systems installed.

Doors and windows should be as secure as possible and tightly fitting, in order to reduce draughts, exclude dirt or water and restrict entry of vermin and insect pests. Doors should be able to be deadlocked. External glass door panels, where required, should be of safety glass, to resist forced entry. Windows accessible from ground level should be fitted with security bars or similar. External lighting should be provided. Security alarms should be installed on doors and windows. Movement or infra-red sensors should be installed as appropriate throughout the building.

It may be appropriate to install 24-hour closed-circuit video cameras to monitor all entrances to the building and specific sites within it, including exhibitions and collection storage. Recording may be triggered by infra-red or movement sensors. A small museum may need to be managed and kept secure with only one staff member on duty. This will require staff offices and other work spaces, including collection storage, to be within easy access of all areas of the building. Effective staff paging systems, operated through the telephone system rather than a public address system should be in place. Access by programmable magnetic cards is a preferred option.

## Natural Disasters

Heavy rainfall, floods, earthquakes, volcanic eruptions and tsunamis are risks which museums need to provide for. Any museum building should be able to withstand a combined earthquake and flood, of a magnitude equal to the maximum expected in any hundred year period, without significant damage to its contents. The collection store in particular should be designed so as to minimise the effects of such an event.

## 3. Exterior

The exterior spaces around the buildings housing a museum should be attractive, restful and practical in terms of maintenance and upkeep. They form an important and integral part of the institution. Attention needs to be paid to drainage and movement of surface water, so that any runoff from rain is directed away from buildings.

A substantial part of the area available for a museum may usefully be open space. In order to maintain security and avoid damp, trees and shrubs should not be planted against the building, but the surroundings may include lawns, gardens, shrubberies, trees and courtyards, as well as parking, access, entertainment, performance and ceremonial spaces. Water, both still and running, may be used to enhance the complex aesthetically. Direct visual or physical links may be made to other amenities.

#### 4. Exhibition Space

Museums tend to be built with a preponderance of exhibition or gallery spaces. Exhibitions cannot, however, be prepared and maintained without adequate working facilities for staff and storage for the collections. Museum objects need to be removed from display from time to time, either for maintenance or to make way for other displays. In either case, workspace and storage are necessary. Harrison,<sup>67</sup> dealing with small local museums, recommends that display areas should not be larger than 30-40% of the building. Lord and Lord (2000)<sup>68</sup> point out that in practise, exhibition space varies from 25% to 100% of the museum and suggest that perhaps 50% of the total space available should be set as a limit for exhibitions. A rule of thumb for a museum with professional staff might be to allow 30% of the building to each of exhibition space, storage and staff workspace, leaving 10% for other public facilities.

#### 5. The Planning Process

Museum buildings are complex and highly specialised. In order for a satisfactory result to be achieved, the process of planning them will be carefully structured and will proceed for some distance before a clear idea of the detailed form or appearance of the building is reached. Lord & Lord (2000) set out the stages in the process as follows:

1. **Programme Plan**, reviewing the museum's policies and purposes and setting out the spaces and facilities required to provide the appropriate public services. (This is covered in Sections 3-5 of this report. )
2. **Feasibility Study**, examining the available options, budgets, funding proposals and target dates. It determines, in effect, whether or not the proposal is ready to proceed further. (This is covered in sections 6 and 7 of this report. )
3. **Functional Brief**, setting out the requirements of the building in functional terms. (This is covered in broad terms in sections 4 and this appendix. )
4. **Technical Brief**, defining the geotechnical, structural, materials and systems requirements of both site and building. (This level of detail is beyond the scope of this report. )
5. **Design** (a) conceptual sketches, (b) detailed plans, sections and elevations (requiring the appointment of an architect).
6. **Construction** (a) technical documentation, drawings and specifications, (b) engagement of contractors and commitment to a building programme.

Coster (2003)<sup>69</sup> defines a similar process, emphasising the need for wide consultation and specialised museological monitoring of the project at all stages.

<sup>67</sup> Harrison, R. O. , 1975. The Technical Requirements of Small Museums. *Technical Paper No. 1 Canadian Museums Association*, Ottawa.

<sup>68</sup> Lord, Gail D, and Lord, Barry, eds. (2000). *The Manual of Museum Planning*. Second edition. Lanham, United States, and London: Altamira Press.

<sup>69</sup> Coster, John, 2003. Small museum buildings - the role of the museum advocate. *Te Ara - Journal of Museums Aotearoa* 28(1): 21-23.

**WAITAKERE CITY COUNCIL**

**CONTRACT NUMBER SD 05016 B**

**TERMS & CONDITIONS FOR ENGAGEMENT OF CONSULTANT FOR MUSEUM FEASIBILITY STUDY**

**Purpose of Contract**

The purpose of the 'Museum Feasibility Study' is to scope whether or not the Council should develop a civic museum for the City. There are several possibilities including: -

- (a) deciding that Council development of a regional museum is inappropriate or not feasible at this stage,
- (b) exploring options for the development of a museum at either Lopdell House, the Corban Estate, Old New Lynn Hotel, Clark House or on a purpose-built facility located elsewhere.

**1.0 Background**

The Council's Heritage Strategy and Action Plan has identified that the Council should consider whether or not it wishes to develop a civic museum for the City either in a central location or decentralised over a number of locations. There are several museums in the City they are:

- New Lynn pottery kiln and Ambrico Studio – Ambrico Place- Council owned
- Huia Museum (maritime theme and especially the Orpheus)- owned by a trust
- Oratia Folk Museum
- Railway Museum – Parr's Cross Road/end of Bruce McLaren Road – privately owned
- Monterey Park Car Museum – privately owned.

Although Waitakere City does not have its own civic collections based art gallery, the Council owns Lopdell House, a non-collections art gallery. There are other arts facilities in the city such as the Corban Winery Estate, which may be suitable to either have a dedicated museum integrated into the centre as part of a mixture of uses that will provide for a Performing Arts and Cultural Centre for Waitakere City combined with compatible commercial or residential developments.

Waitakere City, like North Shore and Manukau, does not have its own civic museum. Currently, Council contributes to the care of the region's treasures through levies it pays to support the operation of the Auckland War Memorial Museum and the Museum of Transport and Technology.

There are two other groups pursuing significant heritage projects in the City:

- The New Zealand Ceramics Heritage Trust – aims to establish a national ceramics museum at Clark House. This is a real possibility as Sir Tom Clark is the chairman of the Trust, and if the land is declared surplus to the Crown's requirements, then it would be offered back to the Clark family under the Public Works Act 1981. Sir Tom Clark supports the Trust establishing a museum at Clark House.
- The Portage Ceramics Trust – is negotiating to obtain a collection with a view to displaying it in New Lynn.

The City has a number of heritage themes including:

- Tangata whenua
- Migration of ethnic groups e.g. Croatians, Dalmatians , Pacific Islanders, Asians etc
- Gum digging (Matakohe Museum already interprets stories and experiences of this extractive industry)
- Timber milling
- Ceramics
- Orchardng
- Farming
- Transport history (MOTAT covers this aspect)
- Water supply
- Viticulture

- Military history- Hobsonville and Whenuapai
- Waitakere Ranges
- West Coast beaches- coastal villages

Council is aware that there are initiatives underway by Auckland City to more equitably share the costs of providing for museums and cultural events in Auckland's CBD that benefit the entire region. Therefore any development of a museum in Waitakere City will need to be sustainable from an economic perspective.

## 2.0 Scope of Work

The museum feasibility study will take 3 months from March 2006 to complete and will only involve Stage 1, a preliminary feasibility study. This will include:

- Background- review & summary of existing documents, legislation, policies, strategies, plans, research, reports, review of existing arts and culture expenditure.
- Familiarisation with all relevant sites and institutions; introductory discussions with staff.
- Identification of stakeholders, direct discussions or request for written submissions; analysis of discussions and submissions. (No public consultation at this stage, except as received through the city's community outcomes consultation).
- Mandate for provision of a civic museum; need, justification, options, critical success factors
- Building, spatial parking and landscaping requirements (with Council staff)
- Capital and operational costs; potential revenue sources; indicative governance and policy requirements
- Assessment & recommendations
- Report Compilation

The scope of works does not include time taken for input from Council staff, including specialist advice and analysis relating to urban design, resource consents, parking, engineering and building design.

"Any work not included in the defined scope of work shall be dealt with as a variation. Agreement needs to be made with regard to pricing of variations before work is carried out."

## 2.1 Summary of Requirements

It is expected this feasibility study should produce a recommendation from not providing a museum through to full indicative costs for capital expenditure and ongoing operational costs involved in the provision of a museum at either the Old New Lynn Hotel, Lopdell House, Corban Estate or Clark House. It is not a foregone conclusion that the Council should be in the business of providing a museum. In addition it is impossible for one museum to meet all the needs and desires of a community, but any central venue should be focussed towards providing a balance between significant city events that are of value to the whole city, and educational learning needs, and yet ensure the primary function determines the design and operational outcomes.

It is assumed that such a centre will probably always require a subsidy for operational costs but this subsidy should be able to reduce as the primary functions realise adequate commercial returns.

Waitakere City has a well-developed arts and sustainable environmentally efficient building policy to be considered within all development projects, therefore consideration should be given to the opportunity to include these initiatives within this development.

## 3.0 Works Brief

There are several elements that this study should incorporate:

- Whether the Council can support a museum or should be in the business of running a museum.
- If it is desirable to establish a museum, its preferable location and any particular collections focus.
- A collection policy which outlines how a suitable collection will be identified, documented, conserved and stored (would only be required if Council proceeds to the next stage of museum planning).
- An analysis of the services that will be provided including target audience, hours of operation, staffing requirements and entrance charges.

- The capital costs of the project including the ongoing maintenance costs and any extra costs that may be incurred such as providing a work area for conservation, meeting fire regulations and safety requirements, toilet facilities and disabled access.
- If it is proposed to convert a historic building into a museum a conservation plan is required (a conservation plan has been commissioned for the New Lynn Hotel, one has been prepared for Lopdell House and Corban Estate). Copies of these conservation plans will be sent to the consultants.
- An investigation of the community need for the project and the financial viability of raising the necessary funds to complete the project.

It is anticipated that further work will be required to provide a building layout design to best fit the spaces required. This work is outside the scope of this contract. However a global quantity survey of cost to build, traffic and parking generation, management options, revenue generation and operation reports will be required. It will also be necessary to provide implementation costs associated with new buildings, security upgrades, staffing and possible sources of funding e. g. Regional Museums Fund, Ministry of Culture and Heritage, ASB Charitable Trust etc

### 3.1 Consider Bulk and Location on the Site – key factors

Any museum facility should be located in a signature building or cluster of buildings but could also act as the draw-card for the overall site should its position be prominent. It is expected this study will provide advice on the suitability of particular sites if the Council decides to build and operate a museum.

- It is envisaged that the design will reflect environmental and sustainability principles throughout – although designing a building is not part of this brief.
- Identify appropriate links to the surrounding site
- Identify any likely development constraints e.g. consents, environment, traffic management, adjacent site connections.
- All design features to respect the surrounding natural environment, site constraints mentioned in 1.7 above
- All floor areas to maximise views over the whole site and natural environment.
- Building bulk to consider options to design out any crime opportunities in both the internal and external environments.
- Maximise opportunities for museum to be integrated into a town centre development or co-located to enable tertiary students to access museum for educational purposes e. g. joint research and teaching possibilities

### 3.2 Traffic Generation and Parking

This study is not expected to deal with the overall configuration of the traffic movement but will identify that further work will be required to establish building footprint, parking ratios, heavy vehicle requirements and a proposed parking layout for this building as part of the bulk and location mix. The final report will make reference to the pedestrian connections, public transport services and proximity to the relevant town centre plans in regard to the value of the 'walking economy'.

There is a detailed body of work available on traffic modelling for Hobsonville and proposed public transport options, although much of the detail around public transport is yet to be finalised. A parking study of Titirangi was undertaken by Council around 2003 although further work related to the proposed re-development of Lopdell House challenges many of those findings.

### 3.3 Management Options

The study will require the provision of different management options and joint ventures that could be appropriate to manage the proposed museum facility.

There could be a range of options from appointing internal staff, an independent management trust, a partnership or a commercial operator.

A final report is required with an evaluation that includes the following:

- High level advantages and disadvantages of each management option
- The different costs associated with each management option
- Possible synergies with the management of the rest of the Corban Estate Centre /Lopdell House/ Old New Lynn Hotel or Clark House (development of new town centres at Hobsonville)

### 3.4 Revenue Streams

The study requires the assessment of possible revenue streams that could be created by associated activities /joint ventures that have been identified for inclusion in the facility. It is expected that if there are other possible activities other than those mentioned in this document, that that may be advantageous to the revenue stream these should be highlighted in the study report.

A final report is required with an assessment that includes the following:

- Revenue streams to be separated into categories and evaluated taking into account the local market conditions, geographical location and so forth.
- Revenue streams to have a high, medium and low estimate (high providing the most optimistic revenue projection while low will indicate the most conservative)
- Provide underlying assumptions behind the estimates

### 3.5 Operational Cost

The study requires the estimation of the potential operational costs that would be created by the required museum space and associated activities.

### 4.0 Specific Requirements

Using specific data from specifications in points 3.0 to produce a plan that recommends

- Quantity Survey/Financial analyst to provide ball-park costs for:
  - Developing a museum for Waitakere City on either the Corban Estate, Old New Lynn Hotel site, Lopdell House, Clark House or a yet to be identified location.
- A report is required that highlights and justifies the building spaces and activity areas as per aspects covered in **point 3.1**
- A report containing the evaluation of different management options that would be appropriate to manage the proposed facility as covered in **point 3.3**
- A report containing the assessment of the possible revenue streams that would be created by the required spaces and associated activities that has been identified for inclusion in the proposed facility as per **point 3.4**
- A report containing the estimation of the operational costs that would be created by the required spaces and associated activities that has been identified for inclusion in the proposed facility as per **point 3.5**
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### 5.0 Timeframes -2005

- Award contract March 2006
- Pre Start meeting between Council representatives and consultants End of March 06
- Presentation of draft report 15 May 2006
- Final report presented 10 June 2006
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### 6.0 Deliverables

Required from the consultant is the following:

- A concise executive summary in the report suitable for future Council reporting.
- Three copies of the report in hard form
- One copy of the report in digital form
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### 7.0 Reference Documents Available

- Waitakere Arts and Cultural Strategy 2002
- AUT Research - Arts and Cultural Needs in Waitakere 2000
- Corban Estate Draft Visitor Strategy
- Corban Estate Draft Conservation Plan
- Henderson Concept Plan 2001

- Lincoln Road Corridor Study 2003
- Henderson Traffic Planning Study 2003
- Hobsonville Corridor Charette documents (various) 2001-2004
- Lopdell House Feasibility Study
- Various Conservation Plans

**[Abridged]**

**MINUTES OF A MEETING OF THE CREATIVE COMMUNITIES SCHEME ALLOCATION  
SUBCOMMITTEE HELD AT WAITAKERE CENTRAL, 6 HENDERSON VALLEY ROAD,  
HENDERSON, WAITAKERE, ON MONDAY, 18 SEPTEMBER 2006,  
COMMENCING AT 9.37 AM.**

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**PRESENT:**

Councillor	JP	Lawley (Chairman)
Ms	H	Baugh (Business Sector)
Mr	C	Hoult (Professional Artist {nominated annually by Lopdell House Society})
Ms	A	Milne (Waitakere Arts and Cultural Development Trust)
Ms	L	Robinson-Johnson (Titirangi Community Arts Council)
Ms	M	Tepai (Pacific Islands Advisory Board)

**ABSENT:** Mr TW Taua (Te Kawerau a Maki)

**IN ATTENDANCE:** Director: Public Affairs  
Community Assistance Facilitator  
Community Arts Co-ordinator - Maori  
Community Arts Co-ordinator  
Pacific Islands Advisory Board  
Committee Secretary: N Delamere

**1 APOLOGIES**

1812/2006

MOVED by M Tepai, seconded L Robinson-Johnson:

That an apology from B Papa and K Davey for absence be received and sustained.

**CARRIED**

**2 URGENT BUSINESS**

There was no Urgent Business.

**3 CONFIRMATION OF MINUTES**

1813/2006

MOVED by A Milne, seconded L Robinson-Johnson:

That the minutes of the Meeting of the Creative Communities Scheme Allocation Subcommittee held on Wednesday, 3 May 2006 and reconvened on Wednesday, 10 May 2006, as circulated, be taken as read and now be confirmed.

**CARRIED**

4 **CREATIVE COMMUNITIES SCHEME ALLOCATION - FIRST ROUND 2006/2007**

1814/2006

MOVED by A Milne, seconded M Tepai:

That the Creative Communities Scheme Allocation - First Round 2006/2007 report be received.

**CARRIED**

1815/2006

MOVED by A Milne, seconded M Tepai:

That the Creative Communities Scheme Allocation Subcommittee consider and hear grants over \$3,000 in accordance with the guidelines for the Creative Communities Scheme.

**CARRIED**

9.45 am Lotoiti Uitime  
**Auckland Tuvalu Society Incorporated**  
(Application 7)

- Requested funding to pass on skills to make traditional Tuvalu handcrafts.

9.51 am John Toole  
**Auckland Conductive Education Foundation**  
(Application 6)

- Requested funding for providing a holistic rehabilitation service for people with disabilities which will be undertaken by painting in oils.

9.59 am Rochana Sheward  
**McLaren Park Community Project**  
(Application 11)

- Requesting funding for an experienced professional local photographer to teach the community how to use a camera and other editing equipment to develop skills.

**ADJOURNMENT**

1816/2006

MOVED by L Robinson-Johnson, seconded A Milne:

That the meeting adjourn until 10.30 am,

**CARRIED**

- 10.14 am The meeting adjourned.
- 10.39 am The meeting reconvened.
- 10.40 am Robyn Dunseath and Charmaine Munroe  
**West Auckland Primary Schools Multicultural Festival**  
(Application 24)
- Requesting funding for a school multicultural festival for all West Auckland primary schools.
- 10.50 am Daniel Tate  
**Titirangi Community Radio Trust**  
(Application 19)
- Requesting funding for Gofm to help train students in radio and music.
- 11.01 am Julia Durkin  
**Auckland Festival of Photography Trust**  
(Application 25)
- Requests funding to promote Auckland Photo Day in Waitakere City.
- 11.20 am Connie Miller  
**Auckland Philharmonica Orchestra Society**  
(Application 26)
- Requesting funding to produce a three programme series of free lunchtime Chamber Music concerts.
- 11.25 am Laurie Pearce  
**Free Spirit Peace Productions**  
(Application )
- Requesting funding to produce a high profile concert with some top performing artists.
- 11.33 am Stephanie Harawira  
**Ezekiel 33 Trust**  
(Application 29)
- Requesting funding for primary schools from all over Waitakere City coming together to celebrate Maori Performing Arts and sharing with families and other schools.

- 11.44 am Leslie Smith  
**Lopdell House Society Incorporated**  
(Application 33)
- Requesting funding for an exhibition of Joanne Margaret Paul drawing's which will provide invaluable material for students of all ages and abilities.
- 11.50 am John Goudge  
**John Goudge Band**  
(Application 32)
- Requesting funding to record a CD of original songs composed by John Goudge who is a West Auckland singer/song composer.
- 12.00 noon John Turner  
(Application 35)
- Requesting funding for an exhibition of independently photographed aspects of Te Atatu Peninsula.
- 12.07 pm Claire Inwood  
**West Coast Community Arts Trust**  
(Application 39)
- Requesting funding to have a public Arts Festival in February 2007 which will include an art exhibition, body painting demonstrations, drumming, yoga, drama demonstrations, face painting and a parade.
- 12.15 pm Veronica Herber  
**Vunderchilk Records and Promotion Limited**  
(Application 37)
- Requesting funding for the band to play locally and to provide safe entertainment for young supporters.
- 12.24 pm Naveen Prakash  
**Waitakere Indian Association**  
(Application 44)
- Requesting funding for resource material to run Hindi Language, Cultural School and other programmes aimed at children, youth and elderly.
- 12.30 pm Steven Watt  
**Kelston Boys High School**  
(Application 41)
- Requests funding for an artist in residence at the Kelston Boys High School.

12.37 pm Jin Wan  
(Application 40)

- Requests funding to discover new literary talents from the general public. The online project is based on a community website that guides, encourages and simplifies the publishing process for unpublished aspiring or self published authors.

12.50 pm Ann Pala  
**Waitakere Ethnic Board**  
(Application 38)

- Requesting funding for the annual Diwali Festival to be held on Sunday 8 October 2006 at The Trusts Stadium.

12.58 pm Penny Dever  
**McCahon House Trust**  
(Application 42)

- Requesting funding for a person to build a public access programme to promote the McCahon House.

#### ADJOURNMENT

1817/2006

MOVED by Cr Lawley, seconded A Milne:

That the meeting adjourn until 1.40 pm

CARRIED

1.05 pm The meeting adjourned.

1.40 pm The meeting reconvened.

The Committee deliberated on the Creative Communities Scheme Allocation 2006/2007 applications.

#### ADJOURNMENT

1818/2006

MOVED by Cr Lawley, seconded L Robinson-Johnson:

That the meeting stand adjourned until 9.30 am on Tuesday, 26 September 2006 at Waitakere Central, 6 Henderson Valley Road, Henderson, Waitakere.

CARRIED

2.58 pm The meeting adjourned.

A76

**MINUTES OF A MEETING OF THE CREATIVE COMMUNITIES SCHEME ALLOCATION  
SUBCOMMITTEE HELD AT WAITAKERE CENTRAL, 6 HENDERSON VALLEY ROAD,  
HENDERSON, WAITAKERE, HELD ON MONDAY, 18 SEPTEMBER 2006 AND  
RECONVENED ON TUESDAY, 26 SEPTEMBER 2006,  
COMMENCING AT 9.38 AM.**

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**PRESENT:**

Councillor	JP	Lawley (Chairman)
Ms	H	Baugh (Business Sector)
Mr	C	Hoult (Professional Artist {nominated annually by Lopdell House Society})
Ms	A	Milne (Waitakere Arts and Cultural Development Trust)
Mrs	B	Papa (Ngati Whatua)
Ms	L	Robinson-Johnson (Titirangi Community Arts Council)

**ABSENT:**

Mr TW Taua (Te Kawerau a Maki)

**IN ATTENDANCE:**

Director: Public Affairs  
Community Assistance Facilitator  
Pacific Island Advisory Board Co-ordinator  
Community Arts Co-ordinator - Maori  
Community Arts Co-ordinator  
Democracy Support and Sister City Officer

**1 APOLOGIES**

1819/2006

MOVED by A Milne seconded L Robinson-Johnson

That apologies from M Tepai and K Davies for absence received and sustained.

**CARRIED**

The Committee continued deliberations on the Creative Communities Scheme Allocation First Round 2006/2007 applications.

**4 CREATIVE COMMUNITIES SCHEME ALLOCATION - FIRST ROUND 2006/2007**

1820/2006

MOVED by C Hoult, seconded L Robinson-Johnson

That the 2006/2007 first round Creative Communities Scheme Allocation funding as set out, be referred to the Finance and Operational Performance Committee for approval at its meeting scheduled to be held on Monday, 9 October 2006.

No.	Group Name	Funding Requested	Funding Allocated
1.	Ben Peau	Application Ineligible	
2.	Mothers in Support of Safe Driving	Application Ineligible	
3.	Penehamine Netana-Patuwawa	Application Ineligible	
4.	Roger Lynden	Application Ineligible	
5.	Auckland Chinese Education Association	\$2,200.00	\$0.00
6.	Auckland Conductive Education Foundation	\$4,000.26	\$2,000.00
7.	Auckland Tuvalu Society Inc	\$5,000.00	\$0.00
8.	Fruitvale School (Pasifika Group Tutor)	\$600.00	\$0.00
9.	Fruitvale School (Tutor fees for Kapa Haka)	\$600.00	\$0.00
10.	Massey Quilters	\$900.00	\$900.00
11.	McLaren Park Community Project	\$5,000.00	\$2,500.00
12.	Ngaroimata Winiata	\$1,300.00	\$0.00
13.	NZ International Comedy Festival	\$3,000.00	\$2,500.00
14.	Primal Youth Trust	\$2,746.00	\$2,000.00
15.	Ranui Toy Library	\$2,300.00	\$0.00
16.	Somali Concern Refugee & Migrant Organisation	\$1,940.00	\$0.00
17.	Stage Challenge Foundation	\$5,000.00	\$2,500.00
18.	Taupuhi Toki	\$5,000.00	\$0.00
19.	Titirangi Community Radio Trust	\$4,750.00	\$3,760.00
20.	Titirangi Kindergarten	\$1,700.00	\$1,200.00
21.	Tumupua Weaving Group	\$2,580.00	\$0.00
22.	United Sri Lanka Association (Auckland)	\$2,050.00	\$1,500.00
23.	Waitakere Pacific Arts and Cultural Trust	\$4,946.60	\$3,500.00
24.	West Auckland Primary Schools Multicultural Festival	\$5,000.00	\$4,000.00
25.	Auckland Festival of Photography Trust	\$4,000.00	\$0.00
26.	Auckland Philharmonia Orchestra Society	\$5,000.00	\$3,500.00
27.	Deaf Association NZ Inc	\$2,000.00	\$2,000.00
28.	Derek Browne	\$3,880.00	\$0.00
29.	Ezekiel 33 Trust	\$5,000.00	\$3,000.00
30.	Free Spirit Peace Productions	\$5,000.00	\$2,500.00
31.	In The Shape of a Square	\$1,135.00	\$1,000.00
32.	John Goudge Band	\$5,000.00	\$2,500.00

No.	Group Name	Funding Requested	Funding Allocated
33.	Lopdell House Society Inc	\$4,260.00	\$2,000.00
34.	Phundmi Productions	\$2,810.00	\$0.00
35.	Tim Mackrell & John B Turner	\$4,880.00	\$2,000.00
36.	Tirimoana School	\$487.00	* Referred to the WCAC
37.	Vunderchilk Records & Promotion Ltd	\$5,000.00	\$4,500.00
38.	Waitakere Ethnic Board Inc	\$5,000.00	\$0.00
39.	West Coast Community Arts Trust	\$5,000.00	\$3,500.00
40.	Jin Hsiung Wan	\$5,000.00	\$0.00
41.	Kelston Boys High School	\$4,455.00	\$0.00
42.	McCahon House Trust	\$4,000.00	\$3,000.00
43.	Temple Music Industry Specialists	\$2,172.00	\$0.00
44.	Waitakere Indian Association	\$3,000.00	\$0.00
	<b>TOTAL</b>	<b>\$137,691.86</b>	<b>\$55,860.00</b>

\* WCAC = Waitemata Community Arts Council.

**CARRIED**

11.15 am

The Chairman thanked Members for their attendance and attention to business and declared the meeting closed.

CONFIRMED AT A MEETING OF THE CREATIVE  
COMMUNITIES SCHEME ALLOCATION  
SUBCOMMITTEE HELD ON

**DATE:**.....

**CHAIRMAN:**.....