



AGENDA

Vincent Community Board Meeting Tuesday, 16 November 2021

Date: Tuesday, 16 November 2021

Time: 2.00 pm

Location: Ngā Hau e Whā, William Fraser Building,
1 Dunorling Street, Alexandra

Due to COVID-19 restrictions and limitations of the physical space, **public access will be available through the livestream and Microsoft Teams.** The link to the livestream will be available on the Central Otago District Council's website.

Louise van der Voort
Acting Chief Executive Officer

Notice is hereby given that a meeting of the Vincent Community Board will be held in Ngā Hau e Whā, William Fraser Building, 1 Dunorling Street, Alexandra on Tuesday, 16 November 2021 at 2.00 pm

Due to COVID-19 restrictions and limitations of the physical space, **public access will be available through the livestream and Microsoft Teams.**

The link to the livestream will be available on the Central Otago District Council's website.

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- Members** Cr M McPherson (Chairperson), Mr R Garbutt (Deputy Chair), Dr R Browne, Cr L Claridge, Cr I Cooney, Ms A Robinson, Ms S Stirling-Lindsay
- In Attendance** T Cadogan (Mayor), L van der Voort (Acting Chief Executive Officer), L Macdonald (Executive Manager - Corporate Services), J Muir (Executive Manager - Infrastructure Services), L Webster (Acting Executive Manager - Planning and Environment), S Righarts (Chief Advisor), R Williams (Governance Manager), W McEnteer (Governance Support Officer)

- 1 APOLOGIES**
- 2 PUBLIC FORUM**
- 3 CONFIRMATION OF MINUTES**

Vincent Community Board meeting - 11 October 2021

**MINUTES OF A MEETING OF THE VINCENT COMMUNITY BOARD
HELD IN THE NGĀ HAU E WHĀ, WILLIAM FRASER BUILDING, 1 DUNORLING STREET,
ALEXANDRA AND LIVE STREAMED ON MICROSOFT TEAMS ON MONDAY, 11 OCTOBER
2021 COMMENCING AT 2.02 PM**

PRESENT: Cr M McPherson (Chairperson), Mr R Garbutt (Deputy Chair), Dr R Browne, Cr L Claridge, Cr I Cooney, Ms A Robinson, Ms S Stirling-Lindsay (via Microsoft Teams)

IN ATTENDANCE: T Cadogan (Mayor), S Jacobs (Chief Executive Officer), L Macdonald (Executive Manager - Corporate Services), L van der Voort (Executive Manager - Planning and Environment), S Righarts (Chief Advisor), P Penno (Community and Engagement Officer), D Rushbrook (General Manager, Tourism Central Otago), A Mason (Media and Marketing Manager), N Aaron (Community Grants Officer), L Stronach (Statutory Property Officer), R Williams (Governance Manager) and W McEnteer (Governance Support Officer)

1 APOLOGIES

There were no apologies.

2 PUBLIC FORUM

Nigel Smellie – Alexandra Blossom Festival

Mr Smellie from Alexandra Blossom Festival spoke in support of their application to retain their hardship grant before responding to questions.

Roy Noble - Transpower

Mr Noble from Transpower gave an update on the Clutha and Upper Waitaki Lines Project before responding to questions.

Adrian Morgan – Otago County Cricket Association

Mr Morgan from the Otago County Cricket Association spoke in support of their application for a community grant before responding to questions.

Tony Lepper – Earnsclough Irrigation Company

Mr Lepper from the Earnsclough Irrigation Company spoke in support of their application for a community grant before responding to questions.

Marnie Kelly – Historic Clyde Incorporated

Ms Kelly from Historic Clyde Incorporated spoke in support of their application for a community grant before responding to questions.

Kylie Nixon – Galloway Hall Committee

Ms Nixon from the Galloway Hall Committee spoke in support of their application for a community grant before responding to questions.

Jimmy Martin – Puna Rangitahi

Mr Martin from Puna Rangitahi spoke in support of their application for a community grant before responding to questions.

Dianne Duncan – Alexandra and Districts Museum Incorporated

Ms Duncan from Alexandra and Districts Museum Incorporated spoke in support of their application for a community grant before responding to questions.

3 CONFIRMATION OF MINUTES

COMMITTEE RESOLUTION

Moved: Garbutt
Seconded: Robinson

That the public minutes of the Vincent Community Board Meeting held on 31 August 2021 be confirmed as a true and correct record. It was noted that subsequent to the meeting, the amount available for promotional grants was corrected to be \$41,000.

CARRIED

4 DECLARATION OF INTEREST

Members were reminded of their obligations in respect of declaring any interests. Cr McPherson declared an interest in item 21.8.2. Ms Stirling-Lindsay declared an interest in items 21.8.2 and 21.8.3. Dr Browne and Ms Robinson noted that while they were the Board's representatives for ADMI and KACB respectively, they were non-voting in their roles. Ms Robinson also noted that her partner had a link to the Bolder Inn portion of item 21.8.3 due to appearing in its promotional material.

5 REPORTS

Note: Cr McPherson declared an interest in item 21.8.2. He left the room and did not discuss or vote on the item. Ms Stirling-Lindsay declared an interest in item 21.8.2 and the Puna Rangitahi portion of item 21.8.3. She left the room for item 21.8.2 and did not discuss or vote on the item. For item 21.8.3 she did not discuss or vote on the Puna Rangitahi portion of the item.

Note: Mr Garbutt assumed the Chair

21.8.2 ALEXANDRA BLOSSOM FESTIVAL REQUEST TO RETAIN PROMOTION GRANT

To consider a request from Alexandra Blossom Festival Inc. to retain the \$26,000 hardship grant for the 2021 Blossom festival event infrastructure to reduce the loss incurred from the 2021 event cancellation.

COMMITTEE RESOLUTION

Moved: Browne
Seconded: Robinson

That the Vincent Community Board

- A. Receives the report and accepts the level of significance.
- B. Declines the request from Alexandra Blossom Festival Inc. to retain the \$26,000 grant previously approved to Blossom Festival 2021 event infrastructure – ref: VCB resolution 21.5.9.
- C. Directs Alexandra Blossom Festival Inc. reimburse the uplifted grant in full to Central Otago District Council within one month of the Board decision, and that the reimbursed grant is made available to the next publicised contestable promotions grant funding round.

CARRIED

Note: Cr McPherson resumed the Chair.

21.8.3 VINCENT COMMUNITY BOARD COMMUNITY GRANT APPLICATIONS 2021-24 FINANCIAL YEAR

To consider round one of applications to the 2021-22, 2022-23 and 2023-24 Vincent Community Board General Grants fund and to determine the grant allocation of each applicant.

COMMITTEE RESOLUTION

Moved: McPherson
Seconded: Garbutt

That the Vincent Community Board

- A. Receives the report and accepts the level of significance.
- B. Agrees to withhold any grant funding for years beyond year one until the conclusion of the Grant Policy Review in November 2021.

CARRIED

COMMITTEE RESOLUTION

Moved: Garbutt
Seconded: Claridge

- C. Approves a community grant for Alexandra and Districts Youth Trust to cover rent costs.

2021/22 Requested: \$6,000 Approve: \$6,000

2022/23 Requested: \$6,000 Decline \$0

2023/24 Requested: \$6,000 Decline: \$0

CARRIED

COMMITTEE RESOLUTION

Moved: Garbutt
Seconded: Claridge

- D. Declines a community grant for Bolder Inn to cover CCTV, uniforms and equipment.

2021/22 Requested: \$10,003 Decline: \$0*

*Undertake a rent review through the Community Leasing and Licensing Policy

CARRIED

COMMITTEE RESOLUTION

Moved: Garbutt
Seconded: Browne

- E. Approves a community grant for Earnscliffe Community Society Inc for operational costs.

2021/22 Requested: \$1,500 Approve: \$1,500

2022/23 Requested: \$1,500 Decline: \$0

2023/24 Requested: \$1,500 Decline: \$0

CARRIED

After discussion it was agreed that although the proposal was a worthy venture, as a private company, the applicant should carry out the work itself without ratepayer assistance.

COMMITTEE RESOLUTION

Moved: McPherson
Seconded: Garbutt

- F. Declines a community grant for Earnsclough Irrigation Company for Fraser River / Otewhata Riparian Enhancement Plan.

2021/22 Requested: \$24,375

Decline: \$0

2022/23 Requested: \$24,375

Decline: \$0

CARRIED**COMMITTEE RESOLUTION**

Moved: Browne
Seconded: Robinson

- G. Approves a community grant for Galloway Hall for operational costs and hall maintenance.

2021/22 Requested: \$10,000

Approve: \$5,000

2022/23 Requested: \$5,000

Decline: \$0

2023/24 Requested: \$3,000

Decline: \$0

CARRIED**COMMITTEE RESOLUTION**

Moved: Browne
Seconded: Cooney

- H. Approves a community grant to Haehaeata Natural Heritage Trust for Clyde Railhead Community Eco Nursery Improvements.

2021/22 Requested: \$5,450

Approve: \$5,450

CARRIED**COMMITTEE RESOLUTION**

Moved: McPherson
Seconded: Claridge

- I. Declines a community grant for Historical Clyde Inc for a public art sculpture.

2021/22 Requested: \$28,500

Decline: \$0

CARRIED

After discussion it was agreed that Central Stories should be supported by the Board and that they should receive \$80,000 in total, less the money they had received from the hardship grant.

COMMITTEE RESOLUTION

Moved: Browne
Seconded: Garbutt

- J. Approves a community grant for Alexandra District Museum Inc to cover operational costs for the museum and the art gallery.

2021/22 Requested: \$125,000 Approve: \$61,758

2022/23 Requested: \$125,000 Decline: \$0

2023/24 Requested: \$125,000 Decline: \$0

CARRIED with Cr Cooney recording his vote against

After discussion it was agreed that the project was a commercial venture and that funds could be raised from other potential users of the scoreboard.

COMMITTEE RESOLUTION

Moved: Stirling-Lindsay
Seconded: Garbutt

- K. Declines a community grant for Otago Country Cricket for an electronic scoreboard at Molyneux Park

2021/22 Requested: \$25,000 Decline: \$0

CARRIED with Cr Cooney recording his vote against

COMMITTEE RESOLUTION

Moved: Browne
Seconded: Garbutt

- L. Approves a grant for the Shaky Reserve Group for a water connection including a provision that a Memorandum of Understanding will be signed between Council and Keep Alexandra Clyde Beautiful for any works carried out on Council land.

2021/22 Requested: \$9,393 Approve: \$9,393

CARRIED

During discussion, Keep Alexandra Clyde Beautiful's reserve levels were noted and it was agreed that due to demand on the funds, the amount granted would be reduced from what was recommended.

COMMITTEE RESOLUTION

Moved: Garbutt
Seconded: Robinson

- M. Approves a community grant for Keep Alexandra Clyde Beautiful for beautification projects including a provision that a Memorandum of Understanding will be signed between Council and Keep Alexandra Clyde Beautiful for any works carried out on Council land.

2021/22 Requested: \$8,475Approve: \$2,500

CARRIED

COMMITTEE RESOLUTION**Moved: McPherson****Seconded: Claridge**

- N. Approves a community grant for the Salvation Army for consent fees required to move a glass house.

2021/22 Requested: \$297

Approve: \$297

CARRIED

COMMITTEE RESOLUTION**Moved: McPherson****Seconded: Browne**

- O. Declines a community grant for Ophir Welfare Committee for Ophir pool operational costs.

2021/22 Requested: \$1,500

Decline: \$0

2022/23 Requested: \$1,500

Decline: \$0

2023/24 Requested: \$1,500

Decline: \$0

CARRIED

After discussion it was agreed that that the Alexandra Community Advice Network played a key role in the community and that the Board should support them as much as was possible.

COMMITTEE RESOLUTION**Moved: McPherson****Seconded: Robinson**

- P. Approves a community grant for the Alexandra Community Advice Network to cover administration costs.

2021/22 Requested: \$5,000

Approve: \$4,000

2022/23 Requested: \$5,000

Decline: \$0

2023/24 Requested: \$5,000

Decline: \$0

CARRIED

21.8.4 PROPOSAL TO RECLASSIFY AREA OF ALEXANDRA TOWN BELT (PRO: 61-2000-00)

To consider reclassifying part of Lot 8 Deposited Plan 429123 being part of the Alexandra Town Belt/Recreation Reserve as Local Purpose (Water Reservoir) Reserve, to facilitate the construction of a new water reservoir.

COMMITTEE RESOLUTION

Moved: Cooney
Seconded: Claridge

That the Vincent Community Board

- A. Receives the report and accepts the level of significance.
- B. Agrees to:
1. Reclassify approximately 250 square metres of Lot 8 Deposited Plan 492123 being part of the Alexandra Town Belt/Recreation Reserve, as Local Purpose (Water Reservoir) Reserve.
 2. To extend designation 20 (subject to the process under the Resource Management Act 1991) to include the newly reclassified area.

Subject to:

- Public consultation in accordance with the Reserves Act 1977.
- The consent of the Minister of Conservation.
- The costs being met by the Alexandra Northern Reservoir Capital Project.
- The Chief Executive approving the final tank/reservoir design and survey boundaries.

- C. Authorises the Chief Executive Officer to do all that is necessary to give effect to the resolution.

CARRIED

21.8.5 2022 MEETING SCHEDULE

To approve a schedule of Vincent Community Board meetings for 2022.

COMMITTEE RESOLUTION

Moved: McPherson
Seconded: Browne

That the Vincent Community Board

- A. Receives the report and accepts the level of significance.
- B. Adopts the proposed 2022 meeting schedule for the Vincent Community Board.

CARRIED

6 MAYOR'S REPORT**21.8.6 MAYOR'S REPORT**

His Worship the Mayor gave an update on recent activities and issues:

- Attended the opening of the Three Kings Cherries packing shed on Clyde Hill.
 - Attended a meeting in Cambrians to discuss how the Water Services Act might effect small communities,
 - Noted disappointment that the Blossom Festival didn't go ahead, but reflected that it was the right call to cancel the event.
 - Mentioned recent meeting with the new CEO of Business South.
 - Attended the recent reopening of the Lauder Station house building in Lauder.
 - Gave an update on current issues in the Three Waters space.
-

COMMITTEE RESOLUTION

Moved: McPherson

Seconded: Browne

That the Vincent Community Board receives the report.

CARRIED

7 CHAIR'S REPORT**21.8.7 CHAIR'S REPORT**

The Chair will gave an update on activities and issues since the last meeting:

- Discussed the meeting in Cambrians to discuss water issues.
 - Gave an update on Three Waters issues
 - Discussed the Blossom Festival and that it was a shame that it could not go ahead.
-

COMMITTEE RESOLUTION

Moved: McPherson

Seconded: Garbutt

That the report be received.

CARRIED

8 MEMBERS' REPORTS**21.8.8 MEMBERS' REPORTS**

Members gave an update on activities and issues since the last meeting.

Ms Stirling-Lindsay reported on the following:

- Mentioned that the Blossom Festival has taken a lot of her time recently. Noted the committee's work.
- Noted issues around vaping and working with the Central Otago Drugs and Alcohol group and developing vaping policies, especially for the high school and for bus companies.
- Attended meetings with the Waitaki Safer Communities Group, looking at reduction of drug and alcohol harm within communities.
- Noted being part of the campaign for this year's Blood and Leukaemia Foundation week.

Dr Browne reported on the following:

- Attended a REAP board meeting via Teams.
- Attended an ADMI meeting.
- Noted a number of U3A sessions had been cancelled due to alert level restrictions.
- Attended a meeting of the Manorburn Recreation Reserve.
- Attended a meeting and the AGM of the Central Otago and Districts Arts Trust.
- Noted that he had eaten a number of meals out in support of the Eat.Taste.Central campaign.

Ms Robinson reported on the following:

- Attended a meeting of the Vallance Cottage Working Group.
- Attended an Alexandra Community House meeting.
- Noted a meeting with Guardians of Lake Dunstan regarding their regeneration project from Deadmans Point to Lowburn.
- Noted the meeting at Vallance Cottage Reserve with Ray Wright regarding a proposed biodiversity boarder there.
- Mentioned attendance at a recent seminar in Queenstown given by Darren Rewi.

Councillor Claridge reported on the following:

- Attended the September Council meeting
- Noted that the restrictions on the funeral industry at the moment.

Councillor Cooney reported on the following:

- Attended pre-agenda meetings for Council.
- Sat in on the Hearing Panel meeting in September.
- Attended the September Council meeting.

Note: Dr Browne left the meeting at 4.38 pm.

Mr Garbutt reported on the following:

- Attended two meetings of the Central Otago Health Trust.
- Attended a Vallance Cottage Working Group meeting.
- Attended a Clyde Museum meeting.
- Attended a Dunstan Golf Club meeting.
- Gave a seminar at One Day School in Alexandra
- Noted that the Hospice Fundraiser was scheduled for March 2022

COMMITTEE RESOLUTION

Moved: McPherson

Seconded: Robinson

That the report be received.

CARRIED

9 STATUS REPORTS

21.8.9 OCTOBER 2021 GOVERNANCE REPORT

To report on items of general interest, receive minutes and updates from key organisations and consider the legacy and current status report updates.

COMMITTEE RESOLUTION

Moved: McPherson

Seconded: Cooney

That the report be received.

CARRIED

10 DATE OF THE NEXT MEETING

The date of the next scheduled meeting is 16 November 2021.

11 RESOLUTION TO EXCLUDE THE PUBLIC

COMMITTEE RESOLUTION

Moved: McPherson

Seconded: Garbutt

That the public be excluded from the following parts of the proceedings of this meeting.

The general subject matter of each matter to be considered while the public is excluded, the reason for passing this resolution in relation to each matter, and the specific grounds under section 48 of the Local Government Official Information and Meetings Act 1987 for the passing of this resolution are as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to each matter	Ground(s) under section 48 for the passing of this resolution
Confidential Minutes of Ordinary Board Meeting	s7(2)(i) - the withholding of the information is necessary to enable Council to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations)	s48(1)(a)(i) - the public conduct of the relevant part of the proceedings of the meeting would be likely to result in the disclosure of information for which good reason for withholding would exist under section 6 or section 7
21.8.10 - October 2021 Confidential Governance Report	s7(2)(i) - the withholding of the information is necessary to enable Council to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations)	s48(1)(a)(i) - the public conduct of the relevant part of the proceedings of the meeting would be likely to result in the disclosure of information for which good reason for withholding would exist under section 6 or section 7

CARRIED

Note: Dr Browne returned to the meeting at 4.42 pm.

The public were excluded at 4.42 pm and the meeting closed at 4.47 pm.

4 DECLARATION OF INTEREST

21.9.1 DECLARATIONS OF INTEREST REGISTER

Doc ID: 558598

1. Purpose

Members are reminded of the need to be vigilant to stand aside from decision making when a conflict arises between their role as a member and any private or other external interest they might have.

2. Attachments

Appendix 1 - VCB Declarations of Interest [↓](#)

Name	Member's Declared Interests	Spouse/Partner's Declared Interests	Council Appointments
Roger Browne	Central Otago REAP (Chair) Creative Writers Circle (Chair) Dunstan Friendship Club (member) University of the Third Age (U3A) (member) Central Cinema Incorporated Central Otago Regional Orchestra (member) Last Chance Irrigation Co (shareholder) Alexandra Clyde and Districts Business Group (member)	Dunstan Friendship Club (member) University of the Third Age (U3A) (member) Central Cinema Incorporated Central Otago Regional Orchestra (member) Last Chance Irrigation Co (shareholder)	Manorburn Recreation Reserve Committee Alexandra District Museum Inc. (Central Stories) Keep Alexandra Clyde Beautiful Society
Lynley Claridge	Affinity Funerals (Director) Central Otago Chamber of Commerce (Advisory Panel)	Affinity Funerals (Shareholder)	Alexandra Council for Social Services
Ian Cooney	Castlewood Nursing Home (Employee)		Omakau Recreation Reserve Committee Promote Alexandra
Russell Garbutt	Garbutt family Trust (Trustee) Dunstan Golf Club (member) Dunstan Golf Club (committee member) Central Lakes Districts Heating Trust (Trustee) Vallance Cottage (Co-Chair)		Clyde Community Centre Committee Clyde Community Plan Group Clyde Historical Museum Committee
Martin McPherson	Alexandra Blossom Festival	CODC (employee) CODC (employee) (Daughter)	

Anna Robinson	<p>Mountain Bikers of Alexandra – member</p> <p>Central Otago REAP – Employee</p> <p>Enviroschools – facilitator</p> <p>Thyme Festival – committee member</p> <p>Last Chance Irrigation Scheme – shareholder</p> <p>Clyde Primary School – family member attends</p> <p>Making a Difference for Central Otago (MAD4CO) – committee member</p> <p>Alexandra United Football Club – member</p> <p>Central Otago Football Association – member</p> <p>Vallance Cottage Working Group</p> <p>Otago Catchment Community Inc (contractor)</p>	<p>Dunstan High School – employee</p> <p>Central Rock-climbing Club – treasurer</p> <p>LANDSAR – member</p> <p>Mountain Bikers of Alexandra – member</p>	<p>Alexandra Community House Trust</p> <p>Keep Alexandra Clyde Beautiful Society</p> <p>St Bathans Area Community Association Inc.</p>
Sharleen Stirling-Lindsay	<p>Project Adapt (member)</p> <p>Alexandra Newcomers Network</p> <p>Blossom Festival Committee Inc (Chair)</p> <p>Alexandra and District Youth Trust (Puna Rangitahi) (staff)</p> <p>Woolon Committee Member</p> <p>Alexandra Community Arts Council</p> <p>Alexandra Community House Board</p> <p>Community Plan Group</p>	<p>Alexandra BMX Club (board member)</p> <p>Alexandra BMX Souths Committee</p>	<p>Alexandra and Districts Youth Trust</p> <p>Blossom Festival - Chair</p> <p>St Bathans Area Community Association Inc</p> <p>Ophir Welfare Association Committee</p>

5 REPORTS

21.9.2 ALEXANDRA DISTRICT MUSEUM INC ANNUAL GRANT REPORT 2020-21

Doc ID: 557191

1. Purpose

To provide an accountability report on the objectives and actions of the Alexandra District Museum Inc over the 2020/21 financial year.

Recommendations

That the report be received.

2. Discussion

Alexandra District Museum Inc. (ADMI), operating as Central Stories Museum and Art Gallery, received \$73,451.52 plus GST from the Vincent Community Board for the 2020/21 financial year. This grant contributed to operational costs of the museum and art gallery, in addition to a grant from Council of \$48,967.80 plus GST. ADMI's financial report demonstrates that they have also generated income from other sources to enable them to carry out their activities.

As a condition of funding, ADMI is required to provide an annual report to the community board on objectives and outcomes for the year (Appendix 1). The information supplied by ADMI and attached to this report demonstrates a focus on activities that cater for Alexandra and the wider community. ADMI has showed initiative over the past year to create new sources of income to help run the museum. However, this has been challenging due to the restrictions of the business use within the lease, which is specified as "Museum and art gallery display plus associated retail, events and activities".

3. Attachments

Appendix 1 - ADMI Grant Accountability Report [↓](#)

Report author:



Nikki Aaron
Community Development Officer
3/11/2021

Reviewed and authorised by:



Louise van der Voort
Acting Chief Executive Officer
8/11/2021

Community Development - Grants Accountability GRA210911105



1 Dunorling Street
PO Box 122, Alexandra 9340
New Zealand
03 440 0056
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www.codc.govt.nz



Grant Accountability

Original Application Number

CXODC Grant July 2020 to June 2021

The Applicant:

Organisation Name

Alexandra District Museum Inc

Project Name:

Central Stories Museum and Art Gallery Annual
Operating Costs

Contact

Brian Budd or Dianne Duncan

Phone

Brian 0276769546 Dianne 0212451647

Email

manager@centralstories.com

Address

21 Centennial Avenue, Alexandra

The Project:

Amount granted by Central Otago District Council

49000.00

Total cost of the project

49000.00

If there was any significant variation from your original
budget, what were the main reasons for this?

The operation showed an \$18,000 loss for the year, this was made up of depreciation, which is not included in budgets and cost of \$6,000 to produce a book on the Denis Kent Retrospective Exhibition yet to be recovered from sales.

What outcomes were achieved from the project/event?
(max 500 words)

Managed a community museum and the only community art gallery in Central Otago. Presented a good range of exhibitions in the art gallery and held a number of concerts in the venue. Continued to take care of the Central Stories Collection, stored the Eden Hore Collection for CODC. In addition presented a number of learning opportunities for school groups and the wider community and visitors to Central Otago.

How did your organisation acknowledge the support of
the Council grant?

Acknowledgement in Annual Report

When did you receive your grant funding?

01/07/2020

Support Documents Ticked

Grants of \$10,000 or more

- Annual report

Declaration:

All information provided is complete and correct True

Have read and acknowledge the standard Central Otago
Terms and Conditions of Grant Funding Yes

Information about your application (including the
applicant's name, project title, and a summary of the
proposal) and any approved funding may be made
publicly available by Council Yes

Name: Brian Budd

Date 07/09/2021

Signature (8 kb)



Managers Report to the Alexandra District Museum Inc AGM 24 September 2021

I came into the role of Manager of Central Stories Museum and Art Gallery on 17 August 2020.

ADMI offered during the year ran a museum, offered exhibitions, concerts and education programs all of which benefited the entire Central Otago District as required under the agreements with both CODC and the Vincent Community Board. Under the agreement with CODC ADMI was required, as part of the grant funding, to store the garments that make up the CODC owned Eden Hore Collection. Interesting that CODC withdrew total funding of \$49,000 when in fact ADMI was meeting three of the four deliverables outlined in the agreement. ADMI was of the opinion that it was meeting some of the deliverables under the District Museum Function requirement, even though of late that had been difficult due to staff changes and COVID 19 lockdown.

There have been a lot of positives during the year in the following areas:

Exhibitions:

2020

6 July to 28 August	Winterstellar
13 July to 24 July	NZQA Top Art portfolios
5 September to 9 October	Denis Kent Retrospective
24 October to 17 November	"Exploring Light" – exhibition of the photographic works of Brent Hollow
19 December to 31 January	"Thursday's Child" – exhibition of the works of Annemarie Hope-Cross and Eric Schusser

2021

6 February to 26 March	"We Drove Here" – exhibition telling the stories of early motoring in Otago and Central Otago. Presented in conjunction with the Otago Motor Club Trust. This exhibition was mounted in an attempt to broaden the variety of events and exhibitions held in the Art Gallery. It was very well supported by the public and community and exceeded our expectations.
3 April to 2 May	"Indigo" – an exhibition of works by Central Otago Artists who exhibit under the brand of Indigo.
15 May to 27 June	"Muster of Artists" – an exhibition curated by Central Stories Museum and Art Gallery with the support and assistance of the Central Otago District Arts Trust. This exhibition featured the works of 14 Central Otago Artists who had not previously had works exhibited in a Muster of Artists Exhibition. The exhibition featured painting, jewellery, ceramics, fibre art, printmaking, woodcarving and photography.

June	NZQA top art portfolios
3 July to 5 September	Matariki was celebrated with on 3 July with the opening of another Winterstellar exhibition and photography competition all centered around the night sky. 300 school pupils visited the exhibition on Friday 2 July, many of whom braved frosty conditions to view the night sky in the early hours of the morning of Saturday 3 July.

An exhibition titled “Mr. Rowland Something of a Gentleman” was to have been staged in 2020 but due to COVID was rescheduled to 2021. Due to the ongoing effects of COVID and the fact that the organiser of that exhibition resides in Australia, this exhibition has again been delayed until early 2022.

Moving forward agreement has been reached with the Alexandra Arts Society to hang their Blossom Festival Art Exhibition in the Henderson and Grant galleries this year and there are also in September activities in the Heafey Gallery around the 65th Anniversary of the Alexandra Blossom Festival.

Concerts:

In an attempt to create a cultural hub around Central Stories a decision was made to try and host regular concert activity in the foyer and Henderson Gallery. Five concerts were held and these proved to be very popular.

Cathy Irons Jazz Quartet

Fiona Piers – Violin and Guitar

Matt Joe Gow – Soulful Country style

Cathy Irons and Helen Webby – Violin and Harp

“Aperture” The Life and Work of Ans Westra – Innovative one-woman play about Ans Westra a NZ Arts Foundation Icon Photographer.

Grant Funding Achieved:

During the year a grant of \$24,000 was secured through the Museum Hardship Fund, administered by Te Papa. Funds were used to re-build the Central Stories computer system making it robust and able to be used from outside the building in the event of another COVID lockdown. A new website was also developed which provides the facility to sell items from the Good Art Shop online, thus enabling Central Stories to provide enhanced benefits to artists.

A grant of \$3,000 was made available by Alexandra Rotary Club for the purchase of archive boxes in which to store textile items held in the Museum’s collection.

A grant of \$2,000 was secured through the Alexandra Community Arts Council and used to purchase additional chairs for Central Stories for use at concerts and other events. These additional chairs bring the seating capacity for events up to around 110

Arts Gold Awards 2021:

A decision was taken to again hold Arts Gold Awards in 2021 with entry forms and details going out to artists from throughout the country in March. Although we received some good levels of financial support from gaming trusts we struggled to raise the required funding to cover prize money being offered.

We had set a deadline of 30 June to raise then required income to run a successful event. Due to income required falling short of the required mark by the end of June, the decision was taken to postpone the event until 2022. It was very disappointing to have to take this course of action, but the reality was that COVID is still having an effect on our ability to raise funds for events.

Other Commercial Activities:

We tried to think outside the square when looking at activities which would generate new sources of income.

Central Stories put in an expression of interest in continuing to offer information services following the closure of the i-Site. We lost that bid to the Unichem Pharmacy but were told by CODC that we could still provide information to visitors. We have continued to do that. Our wish to publicise the fact that we had visitor information by way of information street banners was denied by the Council on the basis that they had a MOU with the Pharmacy and although they were happy for us to offer information they couldn't allow us to advertise the fact. We went ahead and purchased a MUSEUM INFORMATION flag which didn't sit well with Council but as the building is full of historical information we have been allowed to display it.

We entered into an arrangement with bike hire company Cycle Surgery and offered hire bikes out of the Museum building. This also didn't sit well with the Council on the basis that commercial activity conflicted with the lease we have to run a community museum and art gallery. That activity never really got off the ground.

We have entered into agreements with Inter City Bus and Central Cinemas for the sale of tickets.

Mandy Clearwater and I undertook Bar Manager's licence training and I secured a Bar Managers licence to allow us to obtain special event liquor licences for the sale of alcoholic refreshments at concerts and other events. This is a good source of income.

During the year we had the opportunity to secure the floor area in the foyer previously occupied by i-Site. This would have extended our ability to mount displays and exhibit items other than art in an extended foyer space. Due to the fact that we didn't have the financial resources to pay the rent the Council was looking for we missed out. Agreement was reached between the Council, REAP and Otago Polytechnic Central Campus who have established a community learning hub.

Museum:

The museum continues to be very popular with members of the local community and visitors to the area. Through the summer and school holidays visitations to the museum were high, particularly people riding the Central Otago Rail Trail.

We get excellent comments about how good the museum is and the fact that even after a short visit people can walk away with an appreciation of the history of the area and the geology of the Central Otago District.

We accept that after 15 or so years some of the displays need a refresh and updating. This is also a lack of reference to and acknowledgement of our indigenous people. We have had discussion with staff at Otago Museum about a plan to carry out some of that work.

Work has continued during the year on the collation, documentation and storage of items in the collection and this is progressing well.

The Skinks were removed from the Museum in March 2020 during the COVID lockdown period but were re-housed back in Central Stories in August 2020 and prove popular with visitors, particularly children.

Education Activities:

Central Stories has activities for children which link to the exhibits in the Bodkin Gallery. In addition, schools visit the museum and Art Gallery on a regular basis.

Financial Position:

ADMI is in a reasonably good financial position but the recent loss of \$49,000 of grant funding from CODC will put pressure on its position moving forward, particularly in terms of the paid staffing structure.

Funding is still available through the Vincent Community Board by way of a contestable funding process. An application for three year funding was submitted prior to 1 August, the results of that funding application will not be known until mid-October.

ADMI holds the following bequest funding which is tagged for specific purposes and the Board quite rightly is not in favour of it being used for operational expenses:

Balance of the Heafey bequest-\$180,000 (for the purchase of art works and artifacts for the museum collection).

Bequest from the estate of Margaret Bruss - \$20,000 (for the development of the museum).

Staffing/Volunteers

We have kept the Museum and Art Gallery open Monday to Saturday 10am to 4pm and Sundays 11am to 2pm. This has been achieved by using paid staff and a group of dedicated volunteers.

COVID-19 and the removal of i-Site from the building have had an effect on the number of volunteers now available to open the Museum during weekends. The challenge is to build the number of volunteers who continue to be a valuable and appreciated resource.

Brian Budd
Manager
1 September 2021



FLANNERY TAIT
CHARTERED ACCOUNTANTS

DRAFT Performance Report

Alexandra District Museum Incorporated
For the year ended 30 June 2021

Prepared by Flannery Tait Limited

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FLANNERY TAIT
CHARTERED ACCOUNTANTS

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FLANNERY TAIT
CHARTERED ACCOUNTANTS

Entity Information

Alexandra District Museum Incorporated For the year ended 30 June 2021

'Who are we?', 'Why do we exist?'

Legal Name of Entity

Alexandra District Museum Incorporated

Other Name of Entity

Central Stories Museum and Art Gallery

Entity Type and Legal Basis

Incorporated Society and Registered Charity

Registration Number

CC32070

Entity's Purpose or Mission

To provide and maintain a public museum and art gallery

Entity Structure

Governance is provided by a Board elected from the Museum's members. Local government appoint two additional Board members.

Main Sources of Entity's Cash and Resources

Revenue from local government to provide Museum & Gallery services to the Central Otago region. Revenue from donations and grants. Revenue from goods sold and commissions earned from art sales. Revenue from members subscriptions.

Main Methods Used by Entity to Raise Funds

Grants and donations are applied for as and when required for exhibitions and fixed asset purchases.

Entity's Reliance on Volunteers and Donated Goods or Services

The entity relies on gifts of volunteer time and expertise to complete work in many areas such as board governance, research, exhibitions, and visitor hosting.

Physical Address

21 Centennial Avenue, Alexandra, New Zealand, 9320

Postal Address

P O Box 308, Alexandra, 9340

Entity Information

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CHARTERED ACCOUNTANTS**Officers**

President	Dianne Duncan
Secretary	Nola Hambleton/ Brian Budd

Board Members

Barry Hambleton

Helena Heydelaar

Jillian Jopp

Barrie Wills

Roger Browne (VCB)

Nigel McKinlay (CODC)

Michael Rooney

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CHARTERED ACCOUNTANTS

Approval of Financial Report

Alexandra District Museum Incorporated For the year ended 30 June 2021

The board members are pleased to present the approved financial report including the historical financial statements of Alexandra District Museum Incorporated for year ended 30 June 2021.

APPROVED

Dianne Duncan

President

Date

Barry Hambleton

Board Member

Date

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FLANNERY TAIT
CHARTERED ACCOUNTANTS

Statement of Service Performance

Alexandra District Museum Incorporated For the year ended 30 June 2021

'What did we do?', 'When did we do it?'

Description of Entity's Outcomes

A new manager and other front of house staffing resources were put in place in August 2020.

All policies, including the Health and Safety in the Workplace policy and strategic plan have been reviewed, revised and changes adopted.

The strategy broadly continues to aim to:

1. live within our means;
2. be outward looking and relevant to a range of audiences;
3. be a forum and a hub for the region, which has involved offering information on the District and a range of exhibitions and concert activity of interest to residents and to visitors to the District;
4. be visible and increase its sphere of influence; and
5. continue to give voice to our collections, which included work carried out by our part-time Collections Manager of reviewing, documenting, and arranging fit for purpose storage for the items in the collection.

Description and Quantification of the Entity's Outputs

During the year Central Stories Museum and Art Gallery achieved the following outputs :

- Nine significant exhibitions all of which generated some income. These were Winterstellar (celebration of the night sky through photography), NZQA Top Art Portfolios x 2 (July 2020 and June 2021), Denis Kent Restrospective Art Exhibition, Brent Hollow "Exploring Light" photographic exhibition, "Thursdays Child" (art exhibition by Annemarie Hope-Cross and Eric Schusser), "We Drove Here" (exhibition dedicated to the history of early motoring in Otago and Central Otago), "Indigo" (exhibition of works of a group of artists who exhibit under the Indigo brand), "Muster of Artists" (exhibition of the works of fourteen Central Otago Artists).
- There were other significant but small book launches and exhibitions, giving a small financial return
- There were five concerts held in the Central Stories Foyer and the Henderson Gallery which attracted good sized audiences.
- Work continued to develop the range of items available for purchase through the Good Art Shop.
- Central Stories continued to support the Central Otago Heritage Trust and its Oral History project which is ongoing.
- Work continued to develop the membership and volunteer base
- With the help of grant monies work continued to develop the Museums infrastructure with the re-development of the computer network and the development of a new website.
- Discussion was had with Otago Museum regarding a re-fresh of the Bodkin Gallery, which is ongoing and awaiting a plan for stage one.

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FLANNERY TAIT
 CHARTERED ACCOUNTANTS

Statement of Financial Performance

Alexandra District Museum Incorporated For the year ended 30 June 2021

'How was it funded?' and 'What did it cost?'

	NOTES	2021	2020
Revenue			
Donations, fundraising and other similar revenue	1	34,460	28,081
Fees, subscriptions and other revenue from members	1	3,933	2,975
Revenue from providing goods or services	1	155,593	184,575
Interest, dividends and other investment revenue	1	1,367	4,443
Total Revenue		195,353	220,074
Expenses			
Volunteer and employee related costs	2	113,522	99,596
Costs related to providing goods or services	2	82,383	81,522
Other expenses	2	17,612	12,274
Total Expenses		213,518	193,392
Surplus/(Deficit) for the Year		(18,164)	26,682

This Statement is to be read in conjunction with the accompanying Notes and Review Report.

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FLANNERY TAIT
 CHARTERED ACCOUNTANTS

Statement of Financial Position

Alexandra District Museum Incorporated As at 30 June 2021

'What the entity owns?' and 'What the entity owes?'

	NOTES	30 JUN 2021	30 JUN 2020
Assets			
Current Assets			
Bank and cash			
Kiwibank Business Banking		7,759	6,154
Kiwibank Online Call Account		328	328
SBS		2,013	1,157
Westpac 025		321	80
Westpac 00		159,124	158,323
Cash on Hand		288	272
Total Bank and cash		169,831	166,313
Debtors and prepayments	3	91	1,301
Inventory		13,297	11,594
Kiwibank Term Deposits		-	25,000
SBS Bank - Term Deposit		-	51,141
Westpac term deposit		51,498	-
Total Current Assets		234,717	255,350
Non-Current Assets			
Property, Plant and Equipment	7	136,901	139,218
Total Non-Current Assets		136,901	139,218
Total Assets		371,617	394,568
Liabilities			
Current Liabilities			
Creditors and accrued expenses	4	6,452	24,237
Income Received in Advance	6	1,322	-
Unused donations and grants with conditions	5	10,137	-
GST Due		8,064	6,524
Total Current Liabilities		25,975	30,761
Total Liabilities		25,975	30,761
Total Assets less Total Liabilities (Net Assets)		345,643	363,807
Accumulated Funds			
Accumulated surpluses or (deficits)	10	165,643	360,265
Reserves			

This Statement is to be read in conjunction with the accompanying Notes and Review Report.

Statement of Financial Position

FLANNERY TAIT
CHARTERED ACCOUNTANTS

	NOTES	30 JUN 2021	30 JUN 2020
Elizabeth Heafey Reserve	11	180,000	3,542
Total Reserves		180,000	3,542
Total Accumulated Funds		345,643	363,807

This Statement is to be read in conjunction with the accompanying Notes and Review Report.

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FLANNERY TAIT
CHARTERED ACCOUNTANTS

Statement of Cash Flows

Alexandra District Museum Incorporated For the year ended 30 June 2021

'How the entity has received and used cash'

	2021	2020
Cash Flows from Operating Activities		
Donations, fundraising and other similar receipts	44,597	19,232
Fees, subscriptions and other receipts from members	4,994	2,975
Receipts from providing goods or services	152,226	185,217
Interest, dividends and other investment receipts	2,451	5,545
Cash receipts from other operating activities	-	4,000
GST	94	(262)
Payments to suppliers and employees	(210,254)	(168,773)
Total Cash Flows from Operating Activities	(5,891)	47,934
Cash Flows from Investing and Financing Activities		
Receipts from sale of investments	76,483	62,500
Payments to acquire property, plant and equipment	(15,250)	(5,478)
Payments to purchase investments	(51,840)	(723)
Total Cash Flows from Investing and Financing Activities	9,393	56,298
Net Increase/ (Decrease) in Cash	3,502	104,233
Cash Balances		
Cash and cash equivalents at beginning of period	166,042	61,809
Cash and cash equivalents at end of period	169,544	166,042
Net change in cash for period	3,502	104,233

This Statement is to be read in conjunction with the accompanying Notes and Review Report.

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CHARTERED ACCOUNTANTS

Statement of Accounting Policies

Alexandra District Museum Incorporated For the year ended 30 June 2021

'How did we do our accounting?'

Basis of Preparation

The entity has elected to apply PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting - Accrual (Not-For-Profit) on the basis that it does not have public accountability and has total annual expenses equal to or less than \$2,000,000. All transactions in the Performance Report are reported using the accrual basis of accounting. The Performance Report is prepared under the assumption that the entity will continue to operate in the foreseeable future.

Revenue

Revenue is accounted for as follows:

Donations are accounted for depending on whether they have been provided with a "use or return" condition attached or not. Where no use or return conditions are attached to the donation, revenue is recorded as income when the cash is received. Where donations include a use or return condition, the donation is recorded as a liability on receipt. The donation is subsequently recognised within the Statement of Financial Performance as the performance conditions are met. Donated goods or services and donated items for the Museum Collection are not recognised in the Financial Statements.

Grant income is accounted for depending on whether or not it has a "use or return" condition attached. Where no use or return conditions are attached, the revenue is recorded as income when the cash is received. Where income includes a use or return condition, it is recorded as a liability on receipt. The income is then subsequently recognised within the Statement of Financial Performance as the performance conditions are met.

Interest income is recognised on an accruals basis.

Goods and Services Tax (GST)

The entity is registered for GST. All amounts are stated exclusive of goods and services tax (GST) except for accounts payable and accounts receivable which are stated inclusive of GST.

Income Tax

Alexandra District Museum Incorporated is wholly exempt from New Zealand income tax having fully complied with all statutory conditions for these exemptions.

Bank Accounts and Cash

Bank accounts and cash in the Statement of Cash Flows comprise cash balances and bank balances (including short term deposits) with original maturities of 90 days or less.

Fixed Assets & Depreciation

Since 01 July 2003 the Museum capitalises items purchased for more than \$500 that are expected to have an enduring benefit as Fixed Assets. Subsequent to initial recognition fixed assets are stated at cost less aggregate depreciation.

Fixed assets purchased prior to 01 July 2003 were recognised in the Statement of Financial Performance and not in the Balance Sheet. Because there was no reliable asset schedule or valuation available at that time a decision was made not to bring these fixed assets into the Balance Sheet when the situation was corrected.

The Museum has not recorded its collection of donated heritage assets as it would be impractical to attempt to place a value on such assets due to their rarity and local historical significance.

Statement of Accounting Policies

Depreciation has been calculated using the maximum rates permitted by the Income Tax Act 2007 with the exception of Artwork which is not depreciated.

Changes In Accounting Policies

There have been no changes in accounting policies. Policies have been applied on a consistent basis with those of the previous reporting period.

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FLANNERY TAIT
 CHARTERED ACCOUNTANTS

Notes to the Performance Report

Alexandra District Museum Incorporated For the year ended 30 June 2021

	2021	2020
1. Analysis of Revenue		
Donations, fundraising and other similar revenue		
Arts Gold Donations	-	18,209
Donations to Research Room	30	5,112
Donations (Boxes & Other)	5,430	4,083
Fundraising Activities	-	677
Grants Received	29,000	-
Total Donations, fundraising and other similar revenue	34,460	28,081
Fees, subscriptions and other revenue from members		
Membership Subscriptions	2,221	2,465
Donations from Members	1,712	510
Total Fees, subscriptions and other revenue from members	3,933	2,975
Revenue from providing goods or services		
Arts Gold Grant - CODC	-	4,000
Arts Gold Entry fees	-	4,174
Arts Gold Ticket Income	-	1,715
CODC Grant	48,968	48,968
Commissions on Good Art Shop Sales	3,545	3,137
Commissions on sale of Exhibition Artworks	4,449	4,674
Commissions on ticket sales	734	-
Counter & Book Sales	16,518	18,516
Covid 19 Wage Subsidies Received	-	15,430
Exhibition & Programmes Income	4,415	257
ODT Theatre income	613	8,095
Photograph & Research Room income	361	241
Room Hire	2,539	1,895
Sundry Income	-	22
Vincent Community Board	73,452	73,452
Total Revenue from providing goods or services	155,593	184,575
Interest, dividends and other investment revenue		
Interest Received - Bank	76	95
Interest Received - Investments	1,290	4,348
Total Interest, dividends and other investment revenue	1,367	4,443
	2021	2020
2. Analysis of Expenses		
Volunteer and employee related costs		
ACC Levies	213	402
Staff Training & Recruitment	1,184	232

Notes to the Performance Report


FLANNERY TAIT
 CHARTERED ACCOUNTANTS

	2021	2020
Wages	112,125	98,962
Total Volunteer and employee related costs	113,522	99,596
Costs related to providing goods or services		
Accountancy Fees & Software	3,151	2,445
Advertising	876	578
Arts Gold Expenses	707	8,714
Arts Gold Prizes	-	13,000
Asset Repairs & Replacement	1,230	985
Bank Fees & Charges	758	1,098
Cleaning	3,226	3,224
Collection costs	4,092	1,755
Computer Expenses	14,121	894
Consultants and Technical support	11,870	13,338
Energy use	8,168	7,169
Entertainment & Promotion Expenses	2,395	-
Freight & Cartage	36	-
Gallery Programmes & Expenses	2,212	4,465
General Expenses & Supplies	2,371	1,943
Insurance	4,103	-
Legal expenses	44	356
Plant & Equipment Hire (Eftpos & Copier)	2,730	2,545
Postage Printing & Stationery	1,422	1,413
Purchases - Stock		
Opening Stock	11,594	14,133
Purchases - Stock	14,992	10,882
Closing Stock	(13,297)	(11,594)
Total Purchases - Stock	13,290	13,421
Repairs & Maintenance	765	715
Review Fees	1,394	1,300
Security Expenses	446	145
Subscriptions & Levies	380	567
Telephone, Tolls & Internet Charges	2,455	1,809
Travelling Expenses	185	-
Total Costs related to providing goods or services	82,428	81,879
Other expenses		
Depreciation	15,567	11,917
Low Value Assets Expensed	2,000	-
Total Other expenses	17,567	11,917

3. Accounts Receivable

	2021	2020
Trade Receivables	65	191

Notes to the Performance Report


FLANNERY TAIT
 CHARTERED ACCOUNTANTS

Accrued Interest	26	1,110
Total	91	1,301

4. Accounts Payable

	2021	2020
Trade Creditors	4,474	22,575
Employee Costs Payable	1,775	1,662
Total	6,452	24,237

5. Unused Donations and Grants with conditions that are recorded as a liability

	2021	2020
Southern Trust (Arts Gold)	10,137	Nil
Total	10,137	Nil

6. Income Received in Advance

	2021	2020
Arts Gold Entries	\$ 261	Nil
Memberships	\$1,061	Nil
Total	\$1,322	Nil

7. Property, Plant & Equipment

This Year

Asset Class	Opening Carrying Amount	Purchases	Sales/Disposals	Current Year Depreciation and Impairment	Closing Carrying Amount
Building Fitout	77,208	0	0.00	6,773	70,435
Plant & Equipment	62,010	15,250	0.00	10,794	66,466
Total	139,218	15,250	0.00	15,301	136,901

Last Year

Asset Class	Opening Carrying Amount	Purchases	Sales/Disposals	Current Year Depreciation and Impairment	Closing Carrying Amount



Building Fitout	84,745	0	0	7,537	77,208
Plant & Equipment	60,913	5,478	0	4,381	62,010
Total	145,658	5,478	0	11,917	139,218

8. Significant Grants and Donations with conditions which have not been recorded as a liability

Rotary Club of Alexandra donation:

Amount Received \$7,669

Amount Unspent at 30 June 2021 \$4,500

A condition of the Rotary donation was for the funds to be spent on projects related to the historic Waterwheel situated near the main entrance to Central Stories. The Board and Staff continue to look for the best possible project to utilise these funds.

9. Grants Received

The following grants were received during the year:

Te Papa Hardship Grant \$24,000

Alexandra Arts Council - Chairs \$2,000

Alexandra Rotary Club - Textile Boxes \$3,000

	2021	2020
10. Accumulated Funds		
Accumulated Funds		
Opening Balance	363,807	337,125
Accumulated surpluses or (deficits)	(18,164)	26,682
Total Accumulated Funds	345,643	363,807
Total Accumulated Funds	345,643	363,807

11. Elizabeth Heafey Reserve

In 2007 the Elizabeth Heafey Reserve was created by the Board to set aside funds for the purchase of collection items. In the 2020-21 year the Board agreed to show the full amount estimated as remaining in the Elizabeth Heafey Reserve of \$180,000. No funds have been expended from the Elizabeth Heafey reserve during the year.

12. Commitments

There are no commitments as at 30 June 2021. (Last year - nil).

13. Contingent Liabilities and Guarantees

There are no contingent liabilities or guarantees as at 30 June 2021. (Last year - nil).

14. Related Parties



Nigel McKinlay (CODC), and Roger Browne (VCB) were Council/Community Board representatives who are appointed to the Museum Board.

15. Events After the Balance Date

There were no significant events after the Balance Date

16. Ability to Continue Operating

The entity will continue to operate for the foreseeable future.

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FLANNERY TAIT
 CHARTERED ACCOUNTANTS

Depreciation Schedule

Alexandra District Museum Incorporated For the year ended 30 June 2021

NAME	COST	OPENING VALUE	PURCHASES	DISPOSALS	RATE	DEPRECIATION	CLOSING VALUE
Building Fitout							
2nd Gallery	27,085	18,558	-	-	3.00%	557	18,001
Hydestore Art Storage System	68,332	43,712	-	-	10.00%	4,371	39,341
Addition to Entrance Sign	8,019	1,887	-	-	12.00%	226	1,660
Entrance Sign	36,497	7,793	-	-	12.00%	935	6,858
Reception Desk	9,489	5,260	-	-	13.00%	684	4,576
Total Building Fitout	149,423	77,209	-	-		6,773	70,436
Low Value Assets							
Conference Chairs x 30	2,000	-	2,000	-		2,000	-
Total Low Value Assets	2,000	-	2,000	-		2,000	-
Plant & Equipment							
Artwork - A long way to Cambrian	832	832	-	-		-	832
Artwork - Differing Realities	2,209	2,209	-	-		-	2,209
Artwork - Marilyn Webb Maniototo River Print	1,120	1,120	-	-		-	1,120
Artwork - Michael Rooney	590	590	-	-		-	590
Artwork - Russell Clark Exhibition Panels	11,860	11,860	-	-		-	11,860
Artwork - Stuart Elms	8,889	8,889	-	-		-	8,889
Artwork - Stuart Elms	5,333	5,333	-	-		-	5,333
Oamaru Stone Sculpture	1,778	1,778	-	-		-	1,778
Flagpole & Flags	4,945	2,210	-	-	8.00%	177	2,033
Exhibition Panels	2,190	1,125	-	-	10.00%	113	1,013
Exhibition Partitions	929	437	-	-	10.00%	44	393
Gallery Panels - "Behind the Name"	939	442	-	-	10.00%	44	398
Hydestor Shelving System	33,024	15,532	-	-	10.00%	1,553	13,979
Shelving - Research Room	3,439	3,095	-	-	10.00%	310	2,786
Shelving	2,905	736	-	-	12.00%	88	648
4 x Acrylic Tops for Display Cabinets	1,840	646	-	-	16.00%	103	543
Counter Top Lockable Jewellery Cabinet	525	423	-	-	16.00%	68	356
Upright Display Cabinet	1,059	520	-	-	16.00%	83	437
Upright Display Cabinet	1,059	520	-	-	16.00%	83	437
2 Acrylic Tops for Display Cabinet	731	69	-	-	19.20%	13	56
Cabinet for Clare Cup	1,251	107	-	-	19.20%	20	86
Display Screens	2,890	228	-	-	19.20%	44	184
Lighting Boxes	1,222	231	-	-	24.00%	55	175
Mannequins x 15	7,327	596	-	-	25.00%	149	447

This Statement is to be read in conjunction with the accompanying Notes and Review Report.

Depreciation Schedule



FLANNERY TAIT
CHARTERED ACCOUNTANTS

NAME	COST	OPENING VALUE	PURCHASES	DISPOSALS	RATE	DEPRECIATION	CLOSING VALUE
Camera	695	158	-	-	40.00%	63	95
Mobile Whiteboard	664	231	-	-	40.00%	92	139
Recording Equipment	1,359	408	-	-	40.00%	163	245
Canon Scanner	429	-	-	-	48.00%	-	-
Past Perfect Software	2,511	-	-	-	48.00%	-	-
Acer Computer & Monitor	557	9	-	-	50.00%	4	4
Adobe Design Software	1,046	3	-	-	50.00%	2	2
Dell Optiplex 955	566	5	-	-	50.00%	2	2
HP Probook	3,225	-	3,225	-	50.00%	1,209	2,016
HP Probook	3,225	-	3,225	-	50.00%	1,209	2,016
HP6200 Pro PC	1,585	5	-	-	50.00%	3	3
iMac 27" Computer	2,601	8	-	-	50.00%	4	4
Paste Perfect Software	707	39	-	-	50.00%	19	19
PC ex CODC	343	271	-	-	50.00%	136	136
PC ex CODC	343	271	-	-	50.00%	136	136
PC ex CODC	343	271	-	-	50.00%	136	136
PC ex CODC	343	271	-	-	50.00%	136	136
Surface Pro ex CODC	669	529	-	-	50.00%	265	265
Website Nov 2020	6,800	-	6,800	-	50.00%	2,267	4,533
Climate Station	6,846	-	-	-	60.00%	-	-
Total Plant & Equipment	133,741	62,010	13,250	-		8,794	66,466
Total	285,163	139,219	15,250	-		17,567	136,902

This Statement is to be read in conjunction with the accompanying Notes and Review Report.



FLANNERY TAIT
CHARTERED ACCOUNTANTS

Review Report

Alexandra District Museum Incorporated
For the year ended 30 June 2021

21.9.3 CLYDE MUSEUM REDEVELOPMENT - CLYDE POLICE LOCK-UP

Doc ID: 551590

1. Purpose of Report

To consider approving a budget for the relocation of the Clyde Police Lock-up before the adjacent vacant section is developed.

Recommendations

That the Vincent Community Board

- A. Receives the report and accepts the level of significance.
- B. Approves the proposal to move the Clyde Police Lock-up from the rear of the Blyth Street Museum (Lot 1 Deposited Plan 27008) to a location near the Clyde Railway Station on the Railway Station Recreational Reserve (Lot 31 Deposited Plan 19044).
- C. Approves the budget of \$46,000 to be funded from the Vincent General Reserves (4111).
- D. Agree to issue a lease to the Clyde Historical Museum Group Incorporated over approximately 30m² of the Clyde Railway Station Recreation Reserve.

This lease will be issued under the Reserves Act 1977 and is subject to the Community Leasing and Licensing Policy.

2. Background

The Clyde Police Lock-up (the Lock-up) was built in 1938 next to the Sergeant's house on Blyth Street.

In 1960, the Lock-up was relocated to the rear of the Clyde Courthouse on Lot 2 Deposited Plan 27008.

In 2003, after the Courthouse was sold, the Lock-up was moved to its current site at the rear of the Blyth Street Museum on Lot 1 Deposited Plan 27008 (Lot 1). The Lock-up has been primarily used for museum storage ever since.



In 2014, a conservation plan for the Lock-up was written by Jackie Gillies and Associates (now Origin Consultants). The conservation plan was reviewed in 2018 as part of a feasibility study to help determine the future of the Clyde Museums. **See appendix 1** for a copy of the Conservation Plan and the 2018 review.

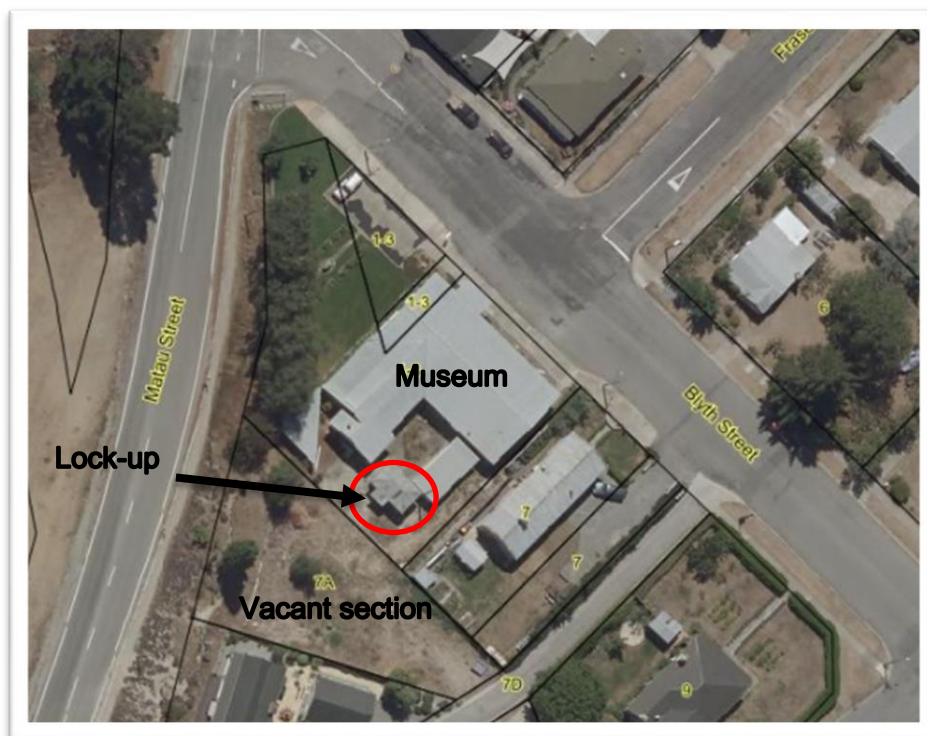
The 2018 review of the conservation plan recommended the following:

Recommendations (if any):

- An adaptive reuse should be found for the building that gives it more prominence in the town, safeguards its future and allows greater public enjoyment of it.
- The building should be entered in the CODC Register of Heritage Buildings, Sites and Objects.

A copy of the conservation plan was provided to the planning team. The Lock-up will be considered as part of the upcoming review of the Register of Heritage Buildings, Sites, and Objects.

The recommendation of adaptive reuse of the Lock-up was factored into the feasibility study options. It was identified at this time that the ability to relocate the Lock-up was dependent upon Lot 2 Deposited Plan 27008 (Lot 2) remaining vacant.



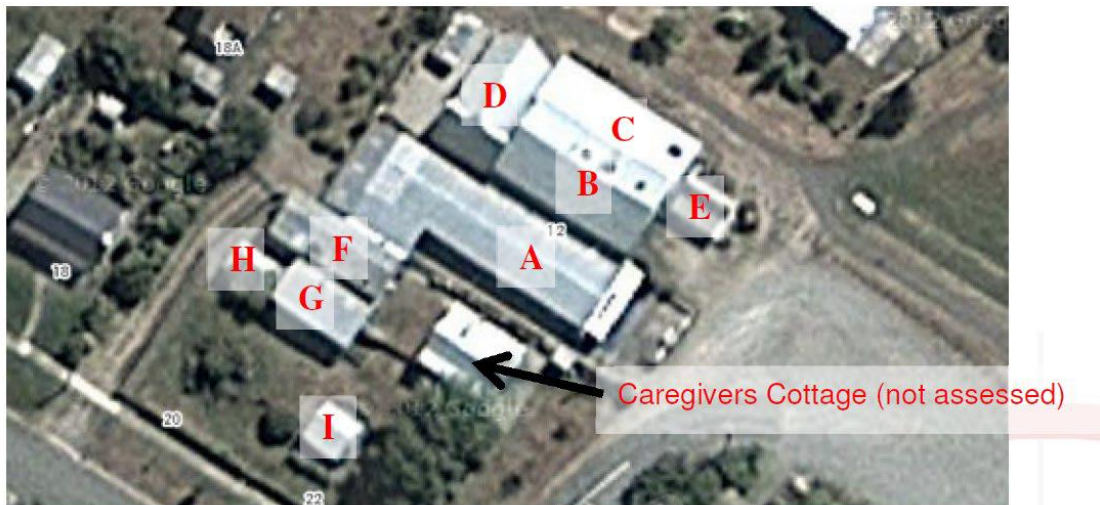
In 2019, the Vincent Community Board considered the recommendations of the Clyde Museum Feasibility Study Report. The Board supported the report's recommendation in full and resolved the following.

19.1.8

- A. **RESOLVED** that the report be received and the level of significance accepted.

Wills / Garbutt

- B. ACCEPTED the recommendation contained in the Clyde Museum Feasibility Report 2019 to progress the redevelopment of the Briar and Herb Museum and the sale or lease of the Blyth Street Museum.

*Actions include:*

- Demolishing the Briar Herb Factory Museum buildings A, C and D.
- Rebuilding the Goods Shed (building B) on site or relocating it to adjacent to the Railway Station
- If required, demolishing and rebuilding the toilet block E
- Repairing and strengthening buildings F and G so they have a basic level of services and are upgraded to include an economical heating system, power water and drainage. The buildings have potential for display purposes, a boutique commercial outlet or ancillary space for a proposed new museum building
- Constructing a new purpose-built museum/community facility within the Briar Herb Factory Museum site
- Relocating the Caretaker's Cottage to a new site (or selling it and adding the funds to the museum fund)
- **Relocating the Police Lock-up at the Blyth Street Museum to a more prominent site in the town, potentially within the Briar Herb Factory development.**
- Closing the Blyth Street Museum permanently. Retaining and redeveloping the site for another use, providing a potential income stream
- The Council Chamber and its furniture either remaining in the Blyth Street building, or the furniture and fittings to be incorporated into the new Briar Herb Factory building
- Reducing collection content from both museums and relocating to the new facility
- Carrying out a district-wide study on museums, the aim of which is to coordinate collections and governance

Wills / Garbutt

- C. APPROVED \$94,000 in the 2019/20 Annual Plan for funding the development of concept plans to progress the project of redevelopment of the Briar Herb Factory Museum and the closing and repurposing of the Blyth Street Museum.

Wills / Garbutt

- D. AGREED the \$94,000 in resolution C be funded from Earnscliffe/Manuherikia Reserves and Development Account.

Wills / Garbutt

- E. DIRECTED the Community Development Manager to progress the recommendation in the Clyde Museum Feasibility Report 2019 to carry out a district-wide study on museums, the aim of which is to coordinate collections and governance.

Wills / Garbutt

In 2020, the Board approved the design brief to redevelop the Briar Herb Factory site. Resolution reference 20.6.4. The design brief included the relocation of the Lock-up to the Briar Herb Factory site.

In a submission that was included in the design brief documentation, the Clyde Historical Museum Group Incorporated (the Museum Group) requested the Lock-up be relocated to inside the new building. The Lock-up was to become the centrepiece of their gold-themed exhibition. An excerpt of the Museum Group's submission follows:

Gold

The centre piece for this exhibit would be the historic Lock-Up which could be situated within the museum building. A key story could be "the Great Clyde Gold Robbery". Images drawn by children from Clyde School could be animated and the story presented in this way. More "cerebral" information panels could line the walls surrounding the space. *Appendix 4* contains a children's treasure hunt created for an event in 2014. A similar activity could be part of this exhibit.

The story of gold will weave its way through many exhibits, so the use of a high value object such as the Lock-Up is all that is required in this space.

The design brief was tendered, and three architects were shortlisted.

Before the project could progress further, the Board asked council staff to table a report that provided members with an update on the Clyde Museum Redevelopment Project, and the draft District Museum Strategy. This allowed the Board to reconsider previous resolutions made concerning the Clyde Museum Redevelopment Project.

In March 2021, the Board resolved to wait for the District Museum Strategy to be finalised and the outcome of the subsequent investment framework to be completed before actioning the Clyde Museum Redevelopment Project any further. Resolution reference 21.2.10.

The risk of putting the Clyde Museum Redevelopment Project on hold was that the Lock-up could potentially become trapped if Lot 2 was developed.

In August 2021, the owners of Lot 2 told council staff that they are planning to build on Lot 2 in early 2022. The owners have said they are open to the use of their land to help move the Lock-up. However, the owners requested this is done between May - September 2022.

3. Discussion

Potential relocation options identified:

1. Clyde Railway Station Recreation Reserve – near the railway station building.
2. Blyth Street Museum – adjacent green space at the front of the building.
3. Briar Herb Factory – temporary location in front of the Dairy building.
4. Don't relocate now.

See the map below to show the approximate location of these options.



Building relocation advice

Expert relocation advice was sort in the preparation of this report, from Mr Willis, owner operator of King House Removals. King House Removals is a family owned and operated business. Established in 1959, the company have moved over 7000 buildings.

Mr Willis viewed the Lock-up and proposed site options to give advice and cost estimates.

The Museum Group

The Museum Group's preference is that the Lock-up is relocated to the green space at the front of the Blyth Street Museum. **See appendix 2** for their input into this report and a relevant extract below:

For the foreseeable future, the Blyth St Museum has to be the Clyde Historical Museum Committee's major focus. We are determined to make it as interesting, inspiring and educational as possible. We also want it to have a strong Identity that stands the Museum apart from others in the region. The addition of the Clyde Police Lock-Up would help greatly with this. It would also be the catalyst for the Heritage Walk concept we wish to create.

Potential relocation options matrix

Relocation options:	Total estimated budget:	Property notes:	District Plan considerations	Supported by the Museum Group?	Is public consultation required?	Potential risks:
Clyde Railway Station Recreation Reserve - near the railway station building	\$46,000	<ul style="list-style-type: none"> - This land is classified Local Purpose Reserve (Recreation Reserve) vested in Council. - The land is managed by council's parks team under the Clyde Reserve Management Plan 2018. 	<ul style="list-style-type: none"> - This site has a designation of "Recreation and Accessway Purposes" with an underlying residential zone. - Resource consent may be required. 	No	To be confirmed	<ul style="list-style-type: none"> - Reduced risk that the building will need to moved again if the Briar Herb Factory Redevelopment Project goes ahead. - This is not the preferred location of the Clyde Historical Museum Group Inc. - There is the potential for the Lock-up to be opened up by ShebikesHebikes as they currently do this for the museum within the Clyde Railway Station. - If public consultation is required, any delay may then bring the removal outside Lot 2 owners requirement for the building to be removed by September 2022.
Blyth Street Museum - adjacent green space	\$50,000	<ul style="list-style-type: none"> - This land is unclassified council free-hold land. - This green space holds a memorial plaque to commemorate the 100 years of local government. - There is a private water main from the council's irrigation meter to the building which will need to be redirected. - This green space is managed by the council's parks team. 	<ul style="list-style-type: none"> - This site has a designation of "Recreation Purposes" with an underlying residential zone. - The area is adjacent to the heritage precinct. - Resource consent may be required. 	Yes	No	<ul style="list-style-type: none"> - This option has the highest potential risk that the Lock-up will need to be moved again if the Briar Herb Factory redevelopment goes ahead and the museum group moves all their functions to this site. - This is the preferred location option of the Clyde Historical Museum Group Inc. - Higher cost due to relocation of the water connection, but this will be required if the building is to be repurposed in the future.
Briar Herb Factory Site - temporary location in front of the Dairy building.	\$23,000	<ul style="list-style-type: none"> - The land is unclassified council free-hold land. - This location was suggested by King House Removals as a potential temporary location site. - Light excavation required to get temp blocks level. - Temp location decreases estimated moving costs because the building will be placed on temporary foundations and no electricity will be connected. 	<ul style="list-style-type: none"> - This site is zoned residential. - Resource consent may be required. 	No	No	<ul style="list-style-type: none"> - The Lock-up will need to be moved again once a permanent site has been determined. - The Lock-up will not be utilised until it is in its permanent site. - This option is not supported by the Clyde Historical Museum Group Inc.
Don't relocate now	Options above + \$60K for crane hire + cost escalation over time.	<ul style="list-style-type: none"> - King House Removal's have advised that if the Lock-up is moved while the section next door was vacant then a 200T crane would be required to get the span required to lift the Lock-up over the top of the museum building. The crane transport and hire would add an estimated \$60K onto removal costs. 	N/A	No	Unknown	<ul style="list-style-type: none"> - The Lock-up will only be moved once. However, the cost to do so is higher than the cost of moving the Lock-up twice. - The Lock-up remains underutilised at the rear of the museum while the museum's future is determined. - This option is not supported by the Clyde Historical Museum.

Financial implications

The following budgets were included in the Long-term Plan 2021/31:

2023/24	\$400,000	Clyde Museum Redevelopment. Budget to allow for the preparation of the Briar Herb Museum Site for development. Site preparation work to include demolishing of buildings identified as not being reused, shifting the Clyde Police Lock-up to the site, and temporary fencing to secure the site.
2025/26	\$4M	Clyde Museum Redevelopment. Project placeholder. This is a high-level cost estimate taken from the feasibility study. This figure is to be used as an indicator of the potential project cost only. More accurate figures will be given as project design is progressed. It is proposed to be two-thirds externally funded.

The 2019 Clyde Museum Feasibility Study Report indicated the total cost of moving the Lock-up to the Briar Herb Factory site as \$23,000 and this is the amount currently budgeted in year 3 of the LTP.

The balance of the Vincent General Reserves (4111) as of 30 June 2021 is \$1.167M. It is proposed to fund the relocation budget from here.

Council's Procurement Policy requires written quotes to be obtained and then approved by the property manager.

See appendix 3 for the FIN 105 form.

District Museum Strategy update

The first stage of this project is complete with the development of a sector strategy. The sector worked in collaboration during the first half of 2021 to develop this strategy. This strategy sets out the sector's vision and strategic objectives for the next five years. The strategy was presented to Council on 22 September 2021.

The second stage of this work will be to articulate how much council funds and where (the investment framework). Funding has been approved to run an investment logic mapping exercise to commence this work, and this is underway.

4. Options

Option 1 (Recommended)

1. Approve the proposal to move the Lock-up from the rear of Blyth Street Museum (Lot 1 Deposited Plan 27008) to a location near the Clyde Railway Station on the Railway Station Recreational Reserve (Lot 31 Deposited Plan 19044)
2. Approve the budget of \$46,000 to be funded from the Vincent General Reserves (4111).

Advantages:

- A large crane (at an approximate additional cost of \$60,000) will not be required.
- Relocation to a more prominent site in town is supported by the conservation plan.
- The Lock-up will be near the Clyde Railway Station and the Briar Herb Factory Museum. If the Clyde Museum Redevelopment Project is taken off hold the design brief could be updated to incorporate leaving the Lock-up in this location. Therefore, the risk of the building be moved twice is less with this option.
- Shebikes currently unlocks the museum within the Clyde Railway Station. This company could be approached to open the Lock-up as well. This would lessen the burden on the volunteers.

Disadvantages:

- This is not the preferred location of the Museum Group.
- The design undertaken to date would need to be altered.
- Reduction of the Vincent General Reserves.

Option 2

1. Approve the proposal to move the Lock-up from the rear of Blyth Street Museum (Lot 1 Deposited Plan 27008) to the green space adjacent (being part of part Lot 1 Deposited Plan 27008 and Lot 1 Deposited Plan 354129)
2. Approve the budget of \$50,000 (which includes the relocation of water) to be funded from the Vincent General Reserves (4111).

Advantages:

- This is the preferred option of the Museum Group.
- A large crane (at an approximate additional cost of \$60,000) will not be required.
- Relocation to a more prominent site in town is supported by the conservation plan.

Disadvantages:

- This is a higher cost option due to modifying the water connection.
- If the Clyde Museum Redevelopment Project is taken off hold there is a higher risk that in this location the Lock-Up would need to be moved again.
- Reduction of the Vincent General Reserves.
- The lease to the Museum Group will need to be varied to include the additional area.

Option 3

1. Approve the proposal to move the Lock-up from the rear of Blyth Street Museum (Lot 1 Deposited Plan 27008) to a temporary location in front of the Dairy building on the Briar Herb Factory Site (Part Section 11 Block XXI Town of Clyde).
2. Approve the budget of \$23,000 to be funded from the Vincent General Reserves (4111).

Advantages:

- A large crane (at an approximate additional cost of \$60,000) will not be required.
- The overall cost of moving the Lock-up (twice) is reduced.

Disadvantages:

- This option is not supported by the Museum Group.
- The Lock-up would not be able to be utilised.
- Reinstatement of the temporary site would be required.
- Reduction of the Vincent General Reserves.

Option 4

To not support the relocation of the Lock-up at this time.

Advantages:

- The Vincent General Reserves will not be reduced.

Disadvantages:

- Once the owners of Lot 2 build on their site the Lock-up would require a large crane at an approximate cost of \$100,000.00 to move the building up and over the Blyth Street Museum.
- The Lock-up will remain underutilised at the rear of the Blyth Street Museum.
- This option is not supported by the Museum Group.
- Cost will likely increase over time.

5. Compliance

Local Government Act 2002 Purpose Provisions	This decision promotes the social and cultural wellbeing of communities, in the present and for the future by ensuring this historically significant building is relocated to give more prominence in town, to safeguard its future, and to allow greater public enjoyment of it.
Financial implications – Is this decision consistent with proposed activities and budgets in long term plan/annual plan?	See the financial implications within the discussion section above. A FIN 105 form relating to the expected \$46,000 expenditure has been approved by the Finance Manager and the Executive Manager - Corporate Services. See appendix 3.
Decision consistent with other Council plans and policies? Such as the District Plan, Economic Development Strategy etc.	Yes. This project is consistent with the Council's Procurement Policy. See the District Museum Strategy comments within the discussion section above.
Considerations as to sustainability, the environment and climate change impacts	This decision does not impact the sustainability, environment, and climate change of the district.
Risks Analysis	The health and safety requirements of removal will be managed by the contractor.

	See the potential options matrix within the discussion section above.
Significance, Consultation and Engagement (internal and external)	None of the thresholds/criteria of the Council's Significance and Engagement Policy has been met/exceeded.

6. Next Steps

- The Museum Group and the landowner are notified of the Board's decision.
- Any resource or building consents are lodged.
- Request for quotes to remove the building are sought.
- The contract is awarded.
- The building is relocated.

7. Attachments

Appendix 1 - Clyde Police Lock-up Conservation Plan [↓](#)

Appendix 2 - The Museum Group's letter [↓](#)

Appendix 3 - FIN105 - Over Expenditure Justification Form [↓](#)

Report author:

Reviewed and authorised by:



Christina Martin
Property and Facilities Officer (Vincent and
Teviot Valley)
28/10/2021

Garreth Robinson
Acting Executive Manager - Planning and Environment
5/11/2021

Review of existing conservation plans for the Clyde Museums Feasibility Study Project

The Clyde Police Lock-up,
Clyde Historical Museum,
Blythe Street, Clyde.

Date Plan Published: October 2014

Commissioned by Central Otago District Council

Prepared by Robin Miller MNZIBS MRICS

Origin Consultants Ltd

August 2018



Origin Consultants Ltd Rear of 38 Buckingham Street, Arrowtown & Level 4, Security Buildings, 115 Stuart Street, Dunedin

Review of existing conservation plans for Clyde Museums Project

Building: The Clyde Police Lock-up, Clyde Historical Museum, Blythe Street, Clyde.

Date of conservation plan: October 2014

Brief history:

- Built in 1938 next to the Sergeant's House close to the frontage with Blythe Street.
- Relocated to the rear of the Courthouse in 1960 when either the Courthouse and Sergeant's House were sold to Vincent County or when Pyke Street was formed.
- In 1998, when the Courthouse was sold, the lock-up was meant to be relocated to a new site, but this doesn't seem to have happened until about 2003.
- In 2003, the lock-up was relocated to its present site at the rear of the Clyde Historical Museum on Blythe Street. It has been used primarily for storage purposes ever since.

Outline of findings:

- The town of Clyde, formerly known as Dunstan, has a long and highly significant history of law and order and is associated with the very early days of policing the 19th century goldfields. It was once the Police and Judicial centre of the district.
- Described for a long time as a 'jail', the building is actually a police lock-up.
- It is a small single cell, timber-framed structure with internal lobby and external WC intended only for the short-term detention of offenders. The original timber & steel cell door has been removed from the building and, when it was relocated to its present site, it was positioned on a concrete perimeter foundation. The entrance door is also likely to be a later alteration.
- During research for the conservation plan, a similar building was found in existence in St. Bathans and was in use as a holiday let. It still had its original timber & steel cell door.
- The property managers of the NZ Police Museum have indicated that the number of buildings of this design is unknown and its significance may be increased if it is revealed in the future to have greater rarity value. Further investigation should be undertaken.
- In the writer's opinion, it is disappointing that this small, but interesting, building is only in use as a store at the rear of the Clyde Historical Museum.
- Maintenance of the building was required.
- The owners of the St. Bathans building have offered the vertical t&g entrance door to their lock-up, which they removed when their building was converted to a holiday let.

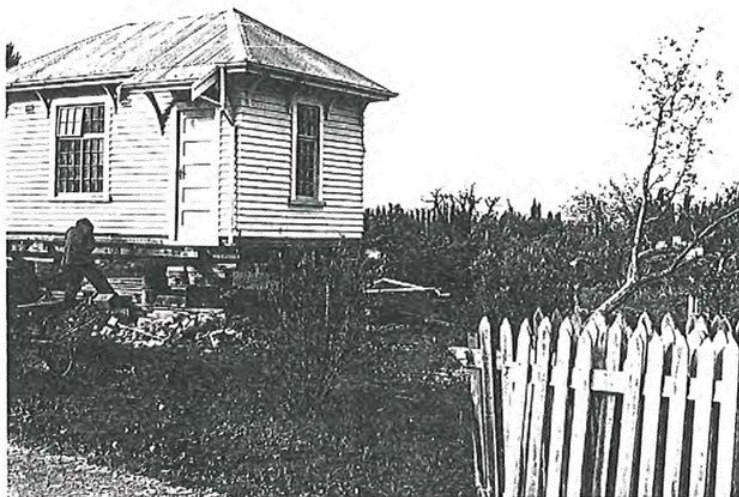
Recommendations (if any):

- An adaptive reuse should be found for the building that gives it more prominence in the town, safeguards its future and allows greater public enjoyment of it.
- The building should be entered in the CODC Register of Heritage Buildings, Sites and Objects.

Changes since the conservation plan:

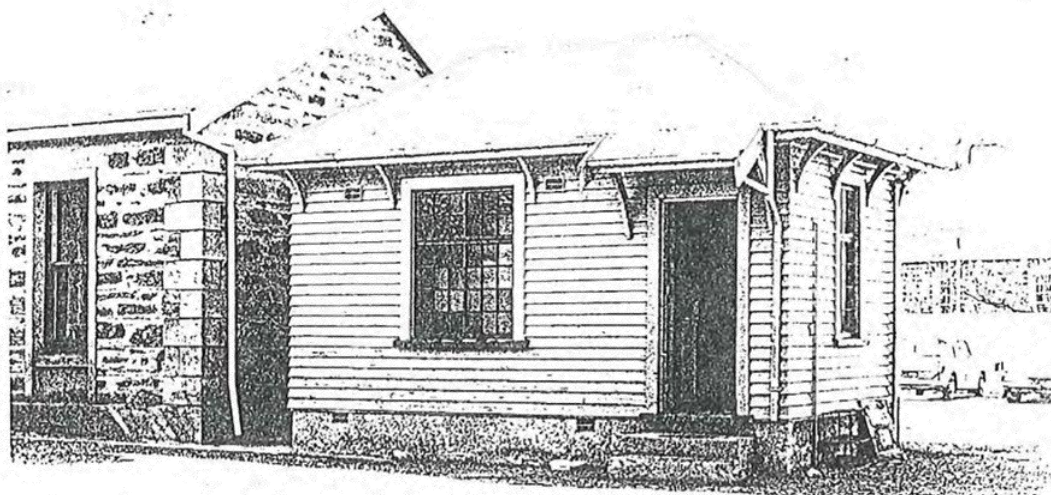
- The wall claddings, window/doors, external joinery and rainwater fittings have been redecorated since the conservation plan was undertaken.
- Additional information has been found in the CODC valuation file that notes the building was constructed by Mr. R. Lopdell of Clyde and was used (presumably when relocated to the rear of the Courthouse) as a time-keeping office and 'smoko' for Vincent County Council. Black and white copies of photographs showing the building in its earlier location and then relocated to the Courthouse are included in the file and have been added to the end of this review.

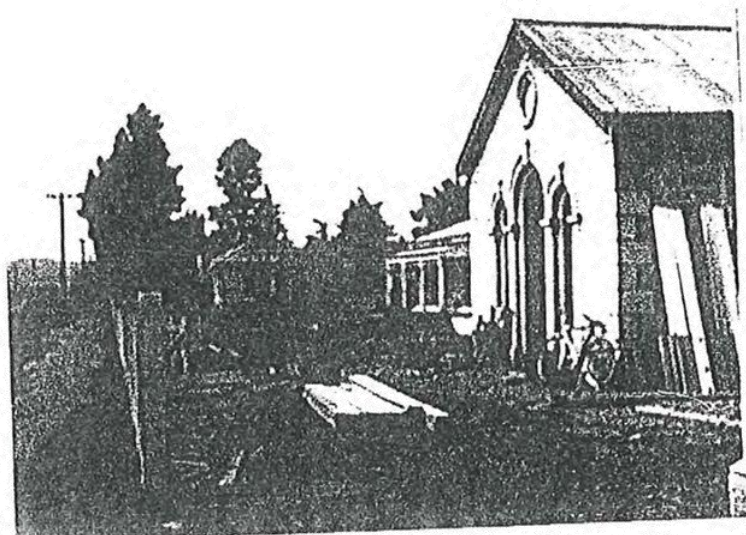
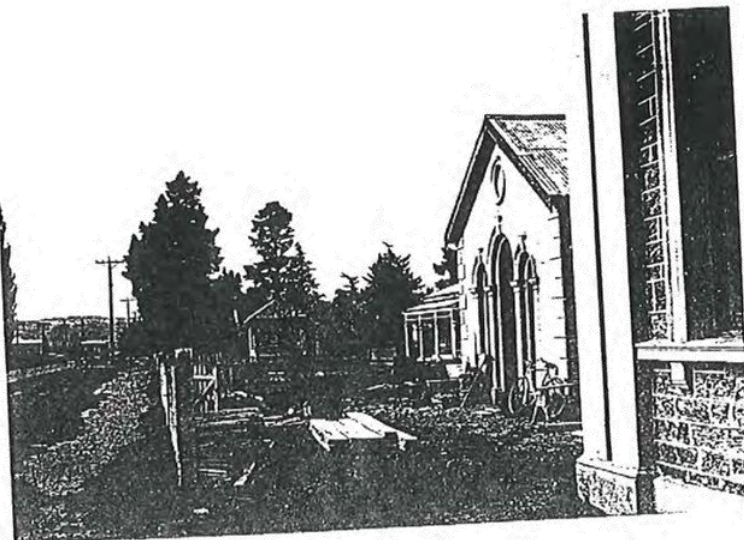




The building known as the jail settled on to new site behind the Dunstan Courthouse, this building was used by the V.C.C. Works Department as a time keeping office and "Smoko" building.

Built by Mr R.Lopdellof Clyde.





CLYDE POLICE LOCK-UP



Conservation Plan

October 2014

Jackie Gillies + Associates

Architecture + Conservation + Archaeology
PO Box 213 Queenstown 03 409 0607

Clyde Police Lock-up/CP/Oct 2014
Jackie Gillies + Associates

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Clyde Police Lock-up/CP/Oct 2014
Jackie Gillies + Associates

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- A. Google Earth image with the approximate position of the Public/Government buildings (according to the 1879 survey plan) superimposed.
- B. Photographs of the Clyde Police Lock-up
- C. Further historical information
- D. ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value 2010

References

- ¹ Otago Witness , Issue 322, 30 January 1858, Page 4
- ² Sole, Matthew (2010) Archaeological assessment on section for construction of new vehicle shed for D& M Wither 15 -17 Sunderland Street Clyde, unpublished Copy held by NZHPT
- ³ Cunningham, Gerald (2005) Illustrated History of Central Otago and the Queenstown Lakes District, Auckland, Reed, page 43
- ⁴ Ibid.
- ⁵ Sole (2010)
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- ⁷ Singe, M & Thomson D (1992), Authority to Protect – A Story of Policing in Otago, Tablet Publishing, Dunedin
- ⁸ Ibid
- ⁹ Singe, M & Thomson D (1992), Authority to Protect – A Story of Policing in Otago, Tablet Publishing, Dunedin
- ¹⁰ Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>
- ¹¹ <http://www.heritage.org.nz/the-list/details/2379>
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- ¹³ THE POLICE. Otago Daily Times , Issue 4459, 3 June 1876, Page 2
- ¹⁴ The Central Otago News, Tuesday 29th June 1965, page 1 (Central Stories Museum, Alexandra)
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- ¹⁶ <http://www.heritage.org.nz/the-list/details/2379>
- ¹⁷ Central Otago News, Pam Jones (author), 25th August 2010
- ¹⁸ Information plaque at Ophir lock-up.
- ¹⁹ NZHPT, Architectural Assessment for Oxford Jail, 1st December 1993, prepared by Wayne Nelson

Clyde Police Lock-up/CP/Oct 2014
Jackie Gillies + Associates

Section A – Introduction

A.1 Executive summary

The town of Clyde, formerly known as Dunstan, has a long and highly significant history of law and order and is associated by the very early days of policing the 19th century goldfields. It was once the Police and Judicial centre of the district and contained the police camp which was the home of the mounted troopers and of the gold escort.

For a long time, the history of this building seems to have been forgotten and only rumours about its origins appear to remain; it is said that it was originally constructed as a gaol at the Police Sergeant's House on Blyth Street and was then relocated to the back of the historic Clyde Courthouse. The outcome of this conservation plan is that much of this speculation about its origins and previous locations has now been confirmed. However, the building is not part of the original 19th century Police presence in the town, but dates from subsequent, much more lawful, times just before the start of the Second World War. Research has confirmed that the lock-up is of Art Deco origins and was, in fact, built in 1938; some features of this architectural style still exist in the building.

Previously the building has been described as a 'gaol', but really it is a lock-up designed for more temporary detention of offenders. It was not built for the Prisons' or Justice Department, but for the Clyde Police at a time when both the 1870s Clyde Prison and the gaol at the Police Sergeant's House had been demolished and there was relatively little call for detention facilities in the town.

But none of this should, however, suggest that the building is of no cultural heritage interest. It is in fact quite significant, at least locally and regionally, for the reasons outlined later in this plan and, depending upon future investigation of other sites by the property managers of the NZ Police Museum, its significance could be further enhanced if it is revealed to have greater rarity value.

It is disappointing, in the writer's opinion, that this small, but interesting, historic building sits as a simple store at the back of the Clyde Historical Museum, unused, except for basic storage purposes. The first thing that comes into your mind when you approach it is that this is an un-usual, and quite special, little building. It is the conclusion of this conservation plan that an adaptive reuse should be found that gives it more prominence in the town, secures its future and allows more public enjoyment of it.

A final outcome of this conservation plan is that local and national archives hold some very interesting information on the history of law and order in Clyde, including several 19th century plans showing the designs for Police and Prison buildings in the district. The story of the policing of the goldfields of Dunstan is well-told in Singe and Thomson's book and this small lock-up building, although not of that era, has associations with that history. It has the potential to be a much greater link to the town's past than has, hitherto, been acknowledged.

Page 3 of 55

Clyde Police Lock-up/CP/Oct 2014
Jackie Gillies + Associates

A.2 Nomenclature

In past correspondence, the building that is the subject of this conservation plan has been referred to as the Clyde Old Gaol. Research for this plan indicates that this is not a particularly accurate name for the building and that the **Clyde Police Lock-up** would be more appropriate. This is for three reasons:

Firstly, as the photograph in figure 2 shows, Clyde had a modest-sized, stone prison, which was built in about 1874 and which seems to have been identical to the one at Arrowtown (see figure 3 below). The 1879 survey plan also indicates that next to this prison there was, at one time, a smaller 'gaol'. Research further indicates that there was a small multi-cell 'gaol' at the Police Sergeant's House. The Prison and gaol at the latter seem to have lasted in to the 1920s and 1930s respectively. To avoid confusion with these earlier buildings, it is recommended that the terms 'prison' and 'gaol' or 'jail' are not used.

Secondly, the building that is the subject of this conservation plan comprises one cell only and it seems that it was little used (see Section B. 3). The design of the building including the large size of the windows and the lack of bars also indicate that it was only used for the short-term holding of detainees and probably only those whose offences were relatively minor. It is therefore a 'lock-up' rather than a more formal gaol.

Thirdly, it has become clear during the research for this plan that the building was built by the Police and not the Prisons/Justice Department.

Accordingly, the term 'lock-up' seems more appropriate to use than gaol ('jail') or prison and the name 'Clyde Police Lock-up' has been adopted for the purposes of this conservation plan.

A.3 Conservation plans for places of cultural heritage

Conservation management and planning are well established now as being crucial to the beneficial use and guardianship of important cultural heritage buildings and places. The purpose of a conservation plan is threefold.

Firstly, the plan should describe a place and define its significance. Secondly, out of this, the plan should be able to assess the vulnerability of the place, and of its significance, to neglect or damaging actions. Finally, it should propose conservation policies to ensure the long term protection of the place and the retention (or possibly enhancement) of its significance and wider social value. In some cases, a conservation plan will be the starting point for the establishment of a management plan to develop and activate those conservation policies.

Central Otago District Council ('CODC') has commissioned this conservation plan as part of considerations over the future use of the Lock-up. CODC and the Clyde Museum are the principal stakeholders, but naturally the site also has importance to a wide range of people and organisations, not only locally but regionally (and possibly nationally – see Section D. 3 regarding the NZ Police Museum); the successful conservation and adaptive reuse of the Lock-up and its well-being in the future will reflect widely in the local community.

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Accordingly, the objectives of this conservation plan are: -

- + Understand the Lock-up by drawing together information, both documentary and physical information, in order to present an overall description of the place through time;
- + Assess its significance, both generally and for its principal parts;
- + Define the issues affecting the significance of the structure and its component parts and how these are vulnerable to damage; and
- + Propose conservation policies to ensure that the significance of the Lock-up is retained in its future repair, reuse and management.

This conservation plan has been prepared in accordance with "Preparing Conservation Plans" by Greg Bowron & Jan Harris, 2000 (Heritage Guidelines vols. 4-10). The general approach for the assessment of significance of the Lock-up is also based upon that advocated by J.S. Kerr's proposal for a conservation plan in 1996. It relies upon an examination of the site and its character and of the urban and historical context in which it has developed. In this way, it is intended to reach an understanding of what makes the Lock-up special and of its place in the development of the town.

There are many aspects to the concept of 'significance' but essentially these may be described by reference to the following established values:

Historical and Social significance

Those values that are associated with a particular person, group, event or activity. These may be, for instance, social, historical, economic or political.

Cultural and Spiritual significance

These are values associated with a distinctive way of life, philosophy, tradition, religion or belief.

Architectural and Aesthetic significance

These values may be associated with a particular design, form, scale or colour.

Technological or Craftsmanship significance

Under this category, values may relate to traditional, innovative or unusual building techniques and construction methods or those that are particularly notable for their time or quality.

Archaeological significance

These values assist in our understanding of past events, activities, people or patterns by the appreciation of archaeological information that can be gained from a building or site.

Contextual significance

These are values relating to the setting of a building or site in terms of landscape, townscape and its relation to the environment.

A conservation plan should never be regarded as a static document or one that is prepared once and then thereafter forgotten. Cultural values – the things that, collectively, we think are significant about place – change with time and as new

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information comes to light. Accordingly, to be effective as a management tool, this plan must be reviewed, added to and updated at regular intervals to ensure that it remains relevant and valid.

A.3 Methodology and limitations affecting this conservation plan

The study process for a conservation plan involves a series of work stages – these are reflected in the format of this report.

Firstly there is 'understanding'. This stage has involved both a physical examination of the place – its fabric, features and landscape – through site visits and rapid visual surveys and an examination of records and historical sources relating to it. The latter has included primary records and archives regarding its history, archaeology and social value and secondary sources, such as books, guides and illustrations. The process collects together existing information and does not usually involve new research or formal survey work to any significant degree. The principal sources are given below. There can be no doubt that more research can be done in many of the areas covered in this report and no claim is made that the information within this plan is definitive or exhaustive.

- Clyde Museum
- Central Stories Museum, Alexandra
- Queenstown Library
- The McArthur Room, Alexandra Library
- New Zealand History Online - <http://www.nzhistory.net.nz>
- The Cyclopedia of New Zealand - <http://www.teara.govt.nz>
- Archway – Archives New Zealand (Dunedin & Wellington offices)
- Papers Past online – The National Library of New Zealand
- Heritage New Zealand Pouhere Taonga

'Understanding' covers the history of the site, historical photographs and a description of the building.

The second stage is the assessment of 'Significance' and appraises the building in terms of significant fabric and elements.

The final stage is the assessment of "Influences on Conservation and Policies".

The principal constraint upon this conservation plan has been the difficulty in finding mid-20th century information on this building given that most online archival sources only record information up until the early 20th century. It is important therefore that the opportunity be taken periodically to embellish and build upon this plan to ensure that the plan remains relevant and that the significance of the lock-up is kept up to date.

A.4 Acknowledgements

There have been many people who have given their time and energy to the preparation of this conservation plan. In particular, the assistance of the following people and organisations is recognised:

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Angela Middleton and Ian Smith for information on their very similar lock-up at St. Bathans and Sue Ingram for showing me around;
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Rowan Carroll of the New Zealand Police Museum in Porirua; and
Tara Bates of CODC and John Hanning of Clyde Museum.

A.5 Author

This conservation plan has been prepared by Robin Miller BSc DipBldgCons MRICS IHBC, Director of Jackie Gillies + Associates. Robin is a member of The Royal Institution of Chartered Surveyors, holds RICS Accreditation in Building Conservation and is a member of ICOMOS New Zealand and The Institute of Historic Building Conservation.

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Section B – Understanding

B.1 The settlement of Dunstan - in brief

References to the 'Dunstan' area of Otago have been made as far back as 1858, when John Turnbull Thomson reported on his travels to the interior.¹ It has been suggested that he named the area because the mountains reminded him of his birthplace in England where Dunstan means "a stone on the hill".² However, apart from the movements of runholders and their stocks very few European settlers ventured into Central Otago and the lakes beyond until the discovery of gold. This was made in 1861 by Gabriel Read³ and precipitated the first of the gold rushes, which was to propel a large mass of eager miners from all over the world up the Clutha and into the lands beyond.

This rush for gold reached the area of the Clutha valley after the discovery of gold further up the Dunstan Gorge by Horatio Hartley and Christopher Reilly, an American and an Irishman, in the winter of 1862.⁴ Their fabulous gold strike started the Dunstan Gold Rush and within a year up to 40,000 miners were digging along the banks of the Clutha River, then known as the Molyneux. By the end of the first year, the field had yielded close to 2,000 kilograms (70,000 ounces) of gold.⁵

A settlement at The Dunstan was originally sited a few kilometres downstream of the present town at a place called "Mutton Town" (known thus as it was the place where William Fraser, the local runholder, slaughtered sheep for the hungry miners.⁶) Mutton Town was soon abandoned in favour of the site at Clyde. Here, the buildings erected were of sods and calico, but these were soon replaced with buildings of timber, corrugated iron and stone; though their legacy to modern Clyde is the thin "Canvas Town" sections which still feature in the layout of many of the town's blocks.

Late-19th century Clyde thrived on the presence of miners. Whilst some went on to follow the later rushes of the 1860s and 1870s further up the Clutha and on to the West Coast, others stayed, including many of the entrepreneurs who had provided food, materials, services and the suchlike to the itinerant prospectors. These people settled down in their narrow, urban sections, established themselves as members of the permanent community and shaped the town and district that we know today.

B.2 Law and order in Dunstan (later known as Clyde)

Singe and Thomson⁷ describe how, away from the 'truculent' Maori districts, policing in New Zealand was a small-scale affair in the 1850s and early 1860s with many districts having only a single police officer (some of which were part-time only). It was the district of Otago that led an abrupt change in these circumstances when gold was discovered

¹ Otago Witness, Issue 322, 30 January 1858, Page 4

² Sole, Matthew (2010) Archaeological assessment on section for construction of new vehicle shed for D& M Wither 15 -17 Sunderland Street Clyde, unpublished Copy held by NZHPT

³ Cunningham, Gerald (2005) Illustrated History of Central Otago and the Queenstown Lakes District, Auckland, Reed, page 43

⁴ Ibid.

⁵ Sole (2010)

⁶ Hall-Jones, John (2005) Goldfields of Otago, Craig Printing co Ltd., page 68.

⁷ Singe, M & Thomson D (1992), Authority to Protect – A Story of Policing in Otago, Tablet Publishing, Dunedin

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there in 1861. Initially, experienced diggers exercised their own controls, but "men who have spent their money on travel, tools, licences and supplies, and who have been disappointed with the results of their investment can become troublesome."⁸

Singe and Thomson tell how John Richardson, the Provincial Superintendent, foresaw the problems a big gold strike would bring and made contingency plans. Richardson's solution "was to base an enlarged and mobile force [of Police] based on the Victorian model. The unit which had controlled the Victorian fields had the reputation of being the best of its kind in the world. It was tough, united, well trained and had coped with every kind of disorder, including one major incident that had bordered upon insurrection. The methods used by the Victorian goldfields police were based upon those used by the Irish Constabulary."

Richardson's prediction of trouble came true when Gabriel Read struck it rich at Tuapeka and so began the story of policing in Otago and of colourful and famous men, such as Jackson Keddell, Thomas Jervois Ryan and, one of the most remarkable characters in police history, St John Branigan of the Victorian Police.

With the discovery of gold in the Dunstan, the establishment and maintenance of law and order on the Dunstan goldfields was clearly a crucial matter for the authorities of the day. Their answer was the creation of a police and judicial centre in Dunstan, which was located on Blyth Street between its junctions with Matau Street and Whitby Street. A reserve for Public/Government buildings was formed here, which was to become known as the 'Police Camp'. Singe and Thomson⁹ give a fascinating account of law and order in the Otago goldfields and of the issues faced by the Police, including the Great Clyde Gold Robbery of August 1870. They also explain the importance of the gold escort and of the mounted troops, who protected it. The troopers were stationed at the camp between the Sergeant of Police's residence and the school further down Blyth Street¹⁰.

Heritage New Zealand Pouhere Taonga (HNZPT) provides the following history and information about the establishment of law and order at Dunstan in its assessment report for the Clyde Courthouse¹¹:

'Within a week of the first report of Hartley and Reilly's discovery the first Goldfields Commissioner, Jackson Keddell, was dispatched to the Dunstan. The district was legally proclaimed a goldfield on September 23 1862, and Keddell's appointment confirmed in the Otago Gazette of 1 October 1862. A police officer and a gold receiver travelled to Clyde with Keddell to take up their appointments. The first court building on the site of the former courthouse was constructed out of calico and scantling in 1862. Police superintendent Bayly's outward letters for 1863 note court appearances, for example a hotelkeeper being fined 20s on 2 February 1863 for keeping his bar open after hours, the sixth time he had committed such an offence, while the police "Diary of Duty" details work allocated to policemen and records daily events such as deaths and arrests for robberies. The first courthouse was destroyed in the storm of 1863, and replaced the following year by the present structure. As well as providing a venue for court hearings the building was the administration headquarters for the Dunstan goldfields. Offices were

⁸ Ibid

⁹ Singe, M & Thomson D (1992), *Authority to Protect – A Story of Policing in Otago*, Tablet Publishing, Dunedin

¹⁰ Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>

¹¹ <http://www.heritage.org.nz/the-list/details/2379>

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located here for the Commissioner for the Goldfields and the Mayor. Keddel only remained in this post until 1863, when he travelled north to fight in the New Zealand land wars with troops he had raised on the goldfields, but he returned to Clyde as a magistrate in 1879. A subsequent influential Goldfields commissioner stationed at the courthouse was Vincent Pyke, who was also first chairman of the Vincent County Council that was based at Clyde. Pyke returned a detailed report from the Otago goldfields to the government in 1863, but gives no information about public buildings and government infrastructure in Clyde at this time."

The survey plan in figure 1 shows how the Reserve for Public/Government Buildings had developed by 1879. The County Chambers, which opened in March 1879¹², occupied the corner position between Blyth Street and Matau Street (it is now the site of the Clyde Museum having been demolished to make way for the new building that served as the offices of Vincent County Council before the latter became the museum in the early 1990s). The section next door fronting Blyth Street was the Courthouse and adjoining that was another annotated as being for the Survey Office. The large trapezium of land that then ran down to Redcar Street contained the Police Offices, the Prison with Warden's Quarters, and the Inspector's Quarters. The section next door to the Courthouse was in fact developed with a stone building as a residence for the Sergeant of Police and this seems to have had (see later) its own small gaol or lock-up, which was demolished in or around 1935.

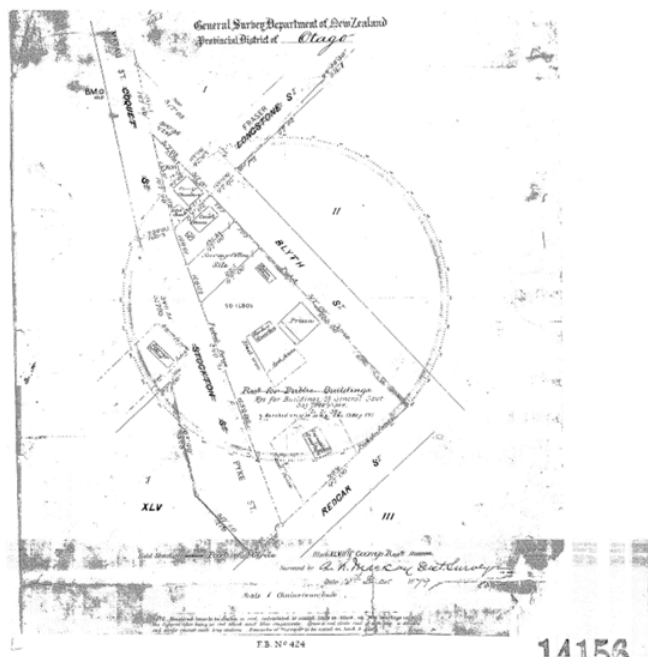


Figure 1 The 1879 survey plan for this part of Clyde showing the original Reserve for Public Buildings. The Clyde museum now occupies the site at the junction of Blyth Street and Matau Street, where the former County Chambers stood.

¹² Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>

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Figure 2 below is a crop from a photograph dated 1870 - c. 1895. Sunderland Street and its junction with Matau Street are in the foreground and the Reserve for Public Buildings is in the mid-ground. The County Chambers have yet to be built but the Court House is clearly visible with a small/low-height gable-ended building behind it. There is then a further cluster of small buildings behind a low wall and after that is the stone-built prison with its two-tier roof, which looks identical to the Arrowtown Gaol (which still survives). The most distant building (near the left edge of the image) seems to be the school and thus the land and walled enclosure between the school and the prison would have been where the mounted troopers camped. According to the survey plan one of the buildings within the enclosure could be the Inspector's Quarters.

Based upon the 1879 survey, the cluster of small buildings between the Court House and the Prison would seem to be: the Police Offices nearest to Blyth Street, the Warden's Quarters in the middle (roughly behind the Court House) and then there is an unidentified building at the rear of the site furthest away from Blyth Street. The purpose of the latter is unknown, but it is thought that there was a Police Stable at Clyde (see Appendix B) and perhaps this is it? On page 24 of Singe & Thomson's book is a photograph of the Provincial Police Gold Escort about to leave the Police Depot at Clyde.



Figure 2 Crop from a photograph dated 1870 - c. 1895 from Te Papa (MA_1043755)

The Prison at Clyde was built in 1876 at the same time as identical Prisons in Naseby and Arrowtown¹³. Given that the Prison is present in the photograph, but the Country Chambers are not, the date of the photograph in figure 2 is between 1876 and 1878.

¹³ THE POLICE. Otago Daily Times, Issue 4459, 3 June 1876, Page 2

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Unfortunately from the 1880s onwards (and particularly in mid-1890s to early 20th century photographs) the area comprising the Public Building's Reserve became increasingly obscured by tall trees and it is therefore not possible to readily distinguish individual buildings except for the quite prominent County Chambers.

Appendix A contains a modern day Google Earth image of this end of Blyth Street with the approximate position of the Public/Government buildings superimposed upon it according to the 1879 survey plan. The prison seems to have survived until about the mid-1920s, but it is clear that by this time it had fallen in to disrepair and it was, probably, relatively little used given that the days of the gold rushes were over and main 'industry' of the district had changed to fruit-growing.

On 2nd September 1926, W. Mathieson, Superintendent of Police, at the District Office in Dunedin wrote to the Commissioner of Police in Wellington regarding the Clyde Gaol advising that *"the Gaol at Clyde has been in existence about 40 years and is in a very bad state of repair, and it would be a waste of money to repair it. It contains four cells – two of which are not fit for use – an office and a bathroom. The building is in a very cold, damp and insanitary condition, in fact it is not fit for habitation and a fire is necessary to make it at all sanitary. If the gaol is closed, I would recommend that it be pulled down and a two cell lock-up erected, as I consider two cells would be ample for the needs of Clyde now. It is absolutely necessary that there be a fire or other means of heating the cells, if prisoners are to be locked up in this gaol."*

This memorandum prompted the Controller-General of Prisons in Wellington to write to the Under-Secretary at the Department of Justice on 23rd September 1926 advising him of the condition of the gaol and noting *"I find that few prisoners are committed to the Clyde Gaol and it would seem that the question of closing it altogether should now be considered. During the past five months, the Gaoler has only been called upon to deal with one prisoner who was actually in custody for four days. In view of the provisions of Sec. 19 of the Statute Law Amendment Act 1917, which makes it legal to detain prisoners whose sentences do not exceed seven days, in a police lock-up, it would appear that it would be an economy if the Gaol were closed. I shall, accordingly, be pleased if you will kindly obtain a report from the local Stipendiary Magistrate as to the necessity or otherwise of maintaining a Police Gaol at Clyde."*

Various articles of equipment, such as padlocks and keys, bedsteads, urinal cans and blankets in the ownership of the Prisons Department at the gaol were transferred to the Police lock-up at Clyde and the transaction was documented in a memorandum by Sergeant C.H. McGlone at the Clyde Police Station dated 21st January 1927 following the closure of the gaol on 23rd October 1926.

The mention here of the 'Police Lock-up' at Clyde does not in fact refer to the building that is the subject of this conservation plan. There seems to have been a masonry block of cells at the Police Sergeant's House at this time and a number of references to it can be found in Police records at Archives New Zealand. As an example, a contract for electrical wiring at the Inspector's, Sergeant's and Constable's residences in Clyde awarded to Turnbull & Jones of Dunedin in April 1925 includes electrical wiring to be done in the 'corridor of cells' at the Sergeant's residence. Clearly, the lock-up at that time was a building of two or more cells.

Today, the only surviving remnants of the Police and Judicial centre in Clyde are the Sergeant's residence and the Courthouse. The Police Lock-up that is the subject of this

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conservation plan is not part of the 19th Police Camp, but it is associated with the Sergeant's residence and the mid-20th century changes that occurred to policing the town.

B.3 The construction and history of the Clyde Police Lock-up

Before commencement of this conservation plan little seems to have been known about the age and history of the building, save that it was rumoured to have originally come from the Police Sergeant's house and has spent some time at the Courthouse site before being moved to the museum a few years ago. The following timeline has been compiled from Police records in Archives New Zealand and from local newspaper archives. It confirms the rumours about the lock-up and provides a firm date for its construction:

1938 On 22nd July the District Engineer for the Public Works Office in Dunedin wrote to the Resident Engineer in Alexandra regarding the "**Clyde Police Station: Erection of a New Lock-up**". The memorandum contained 'two sets of plans and specification for the above work, tenders for which close in Wellington on 16th proximo (i.e. 16th August that year).' Unfortunately the records no longer contain a copy of the plans or specification.

1942 On 22nd August the Clyde Police constable (no.2191), AJA Harris, wrote to the Superintendent of Police in Dunedin regarding the "*Lock-up door at [the] Police Station, Clyde having been wrenched off in a heavy gale*". Apparently, it was the second time this had happened.

1946 A memorandum dated 5th November to the Resident Architect for the Public Works Office regarding Clyde Police Station records "*In a recent inspection of this Police Station, it has been noticed that the paint work on the Lock-up building, a comparatively new structure, is in need of attention. It is proposed to also paint the woodwork of the residence and outbuildings which has apparently not been carried out since 1923. Generally, the rest of the buildings, with the exception of the exterior painting, is in very good order.*" The memorandum also noted that some of the picket fencing "between the Courthouse section and the dividing fence alongside the Lock-up building" was in poor repair.

1953 On 30th January, the Resident Engineer in Alexandra wrote to the District Commissioner of Works in Dunedin regarding the Clyde Police Station describing how the Courthouse in Clyde was under the control of the Police Department and how the building was in sound condition, but poorly maintained and little used by the Police. The Engineer recommended that the Courthouse be sold or the Department would face a bill of £55 to effect repairs. No specific mention is made of the lock-up, but the memorandum is important from the point of view of what happened to the Courthouse and, ultimately, how the lock-up came to be relocated to it.

1956 A letter from E.E. Lawrence, the Resident Engineer at Alexandra, to the District Architect of the Ministry of Works in Dunedin dated 29th February provides reasonable confirmation that the 'new lock-up' erected in 1938 is the building that survives today at the rear of the Museum in Clyde. It tells of the demolition of the old lock-up and describes the new one saying "*Plan 3345, two copies of which were enclosed in your memo, refers to the original lock-up, which was demolished, as far as I can gather, about 1935. The new lock-up is of weatherboard construction, with mitred corners, and the general appearance is very good.*" The depiction of the lock-up being of weatherboard

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construction with mitred corners exactly describes the lock-up at the rear of the Clyde Museum today.

The question now is what happened to the lock-up in the second half of the 20th century and how did it find its way to its present location at the rear of the museum? Some of this story can be deduced from old aerial photographs and news items published in the 'Central Otago News'.

The first aerial photographs of Clyde were taken in the late 1940s with subsequent flyovers in the 1950s and 1960s. Extracts from some of these photographs are provided below:



Figure 3 The building in the centre of the red circle is thought to be the Police Lock-up on its original site close to Blyth Street at the Sergeant's House. The photograph was taken in 1947 (ref: 02 CEO1-38 - 15 - VC Browne & Son – Clyde).

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Figure 4 This photograph (ref: 03 CEO1-38 - 0014 VC Browne & Son - Clyde) was taken at the same time as the one in Fig. 3 above and the Lock-up (approximate location circled) is concealed in the trees fronting Blyth Street. The photograph does however show the Sergeant's House much more clearly (at roughly 4 O'clock on the red circle).



Figure 5 This aerial photograph taken in 1951 shows the Police Lock-up in its original location on Blyth Street. With close scrutiny of the photograph the main hipped roof and lean-to roof of the WC can be seen, together with the WC window and the large cell window (ref: Clyde, Central Otago 2 - May 1951 [ATL]).

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Figure 6 This aerial was taken in 1965 (ref: 04 9525 - 9552 VC Browne & Son - Clyde). The trees lining Blyth Street have gone and Pyke Street has been built. The Sergeant's House remains (at about 10 O'clock just outside the red circle) and, by this year, the Police Lock-up has been relocated to the Courthouse site. It appears to be visible in the centre of the circle at the rear of the Courthouse. With close scrutiny of the photograph the hip of the roof can be seen and the large window on the side of the lobby.



Figure 7 Another aerial (ref: Clyde, Central Otago 2 - 26 May 1968 [ATL]) taken a few years later in 1968. The same information can be gained from the photograph as can be seen in Fig. 6, but the form of the Police Lock-up is slightly easier to see.

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Apart from the relocation of the Police Lock-up, the other notable changes (visible in the aerial photographs above) are:

- The closure of the north end of Stockton Street, the re-naming of its southern end as Pyke Street and the construction of a new section of Pyke Street adjacent to the Sergeant's House to connect the street to Blyth Street. The survey for the road changes was undertaken in 1959 (see Figure 8. below) and it is assumed that construction of the new road took place the following year – certainly the road had been built by the time the 1965 aerial was taken. The construction of the new road and its visibility splays to Blyth Street are mostly likely what prompted the relocation of the Police Lock-up, which would otherwise have obstructed sight lines on the road junction.
- The demolition of the historic County Council Chambers (opened in March 1878) at the junction of Blyth Street and Matau Street/Fruitgrowers Road and the erection of the new Council Offices (now the Clyde Historical Museum). The new Vincent County offices were opened on Monday 28th June 1965¹⁴ and replaced the County Council Chambers, which were demolished in October 1963.

The photographs confirm the original site of the Police Lock-up as being the Sergeant's House and its relocation to the Clyde Courthouse in or around 1960.

It is worth at this point taking a brief look at the history of the Courthouse and its use as this helps explain why the Police Lock-up was moved to the rear of it. The Courthouse is said to have been built in 1864¹⁵ and originally seems to have comprised a Court Room and an office behind with another office and a strong room being built on at a later date (this extension can be seen beyond the rear chimney of the building in Figure 7. above). It is not known exactly when it ceased being used for judicial purposes, but it is clear from Police records in Archives New Zealand that it was being partly used as police offices by 1947. In this year, a letter from the Resident Engineer in Alexandra to the District Chief Clerk for the Public Works Department in Dunedin requested advice on the possibility of the Courthouse being let or sold to an enquiring local resident, Mr. Jennings. In the letter, the Resident Engineer notes that "*the Clyde Courthouse is not entirely vacant, the rear of the building, comprising two rooms and a strong room, being utilised by the Police Department as office space for the local constable.*" One of the issues if the Courthouse were to be sold was that it did not have its own title and would need to be subdivided from the Police Station and reserve whose title it shared. Nearly 10 years later in 1956, the sale was still being considered and the question for the Police Department, at that time, was to where the Constable's office should be relocated and what form a new building should take.

On 9th February 1956, E.E. Lawrence, the Resident Engineer in Alexandra, wrote to the District Architect at the Ministry of Works in Dunedin regarding the proposed new office at Clyde Police Station saying:

"Some years ago this station was supplied with a new lockup with a corrugated iron shelter on the s.w. side, enclosing an urinal and e.c. [the meaning of this abbreviation is not clear, but the writer imagines that it stands for 'earth closet' – another name for a

¹⁴ The Central Otago News, Tuesday 29th June 1965, page 1 (Central Stories Museum, Alexandra)

¹⁵ Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>

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dry/composting toilet). It is proposed to build the new office on the s.w. side of this shelter. The lockup is well designed, and well built and I would like the office to be of similar construction. Unfortunately, there are no plans of the lockup held in this office, but there may be among your records, as I understand they were prepared there. Without a plan of the lockup it is difficult to prepare an estimate for the office. I had considered supplying the office with a w.c. and washhand basin, with a separate entrance, but this would mean trouble with frost. The lockup is not often used, and the office site is handy for the residence, and it is doubtful if the cost could be justified. The office should be about 12' x 10' inside, and should face n.w. with porch and door on the 12' side and near shelter. On the same side a three-light steel window, and on the s.w. side a two-light window, would be necessary. If a plan of the lockup is available, would you please have a plan and estimate for the new office prepared for Police, and I would appreciate a copy for my records."

From later correspondence, it would appear that no plan was available and the necessary files still had reference to a multi cell gaol existing at the residence (which it was agreed no longer existed).

In 1956, Vincent County Council applied to purchase the Courthouse site with the County Clerk writing to the District Commissioner of Works advising:

"Some twelve months ago my Council was informed that there was a possibility that the Police Station at Clyde was to be closed, and I was instructed to write to the Controller-General of Police inquiring if this was correct, as if so my Council would be very interested in acquiring the whole property. On 28/6/55 the Controller-General advised that it was not intended to close the Station, but that the Courthouse site would be available.

Advice has now been received from the Minister of Police that this decision has been reversed, and the Station is to be closed. On receipt of this advice I wrote again to the Controller-General regarding the Council's interest in acquiring the property, and he advised that where surplus property is to be disposed of, the necessary action is arranged by your Department.

This property, comprising approximately one and a quarter acres, on which are situated the courthouse, dwelling, gaol and other buildings, adjoins the Council's office and depot. The Council is at present considering the erection of several staff houses in Clyde, and if the Police property were available it would provide an existing dwelling and sites for several others.

It would be appreciated, therefore, if you would investigate the possibility of the property being available, as it is considered that it would be very well suited for the Council's purposes."

In 1958, it seems that the former courthouse site, including the Sergeant's House was sold to Vincent County Council under the Land Act 1948. As described above, the Police Lock-up at the Sergeant's House was moved to the rear of the Courthouse sometime around this time or when Pyke Street was built c.1960. It would seem most likely to the writer that the lock-up was moved because Vincent County Council wanted the Sergeant's House site for its own staff accommodation and would have had no use for a lock-up there. Assuming that the Police Constable continued to use part of the Courthouse for offices (perhaps renting them from the Council), the Courthouse would have been the natural place for the lock-up to be moved to.

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On the other hand, the lock-up may have stayed where it was until its move was necessitated by the construction of Pyke Street and the widening of the junction at Blyth Street.

It is not clear what happened about the proposals in the late 1950s for a new Police office to be built, but it would seem unlikely that this was ever constructed given the possibility that the Sergeant's House would be sold. The internal alteration to the lock-up – principally the removal of the secure cell door – could perhaps indicate that the use of the lock-up changed. Whilst it is only speculation by the writer, it is just possible that the Lock-up was used for a short while as the police office if the Constable was moved out of the Courthouse. It is also possible that, in later years, the lock-up was used in connection with the museum's occupation of the Courthouse (see below) and again this may be the reason why its cell door is missing.

The Sergeant's House was later sold to a private owner in 1989 when Vincent County Council became Central Otago District Council. According to the HNZPT Registration¹⁶, the Courthouse was used as the local museum from 1966 to 1992, when the museum was relocated to the neighbouring former Vincent County Council Chambers. The Courthouse then remained vacant for a number of years until Central Otago District Council sold it to a private owner in 1999. In about 2001 the courthouse was purchased and converted to a café, before being sold again for use as a private residence.

The Police Lock-up seems to have remained at the rear of the Courthouse until about 2003, when it was relocated to its present site behind the museum next door. A newspaper article found in the archives at Central Stories in Alexandra¹⁷ indicates that when the Courthouse was sold in about 1998 an agreement was made between the owner and Central Otago District Council for the Lock-up to be moved, but this didn't happen immediately. It wasn't until about 2003, when Steve Toyer bought the Courthouse for use as a café, that it was finally relocated.

In summary, the history of the Police Lock-up can be deduced to be as follows:

- 1938 The new Police Lock-up was constructed at the Sergeant's House close to the boundary with Blyth Street.
- 1960 The Lock-up was relocated to the rear of the Courthouse when both the Sergeant's House and Courthouse site were sold to Vincent County Council or when Pyke Street was formed.
- 1998 When the Courthouse was sold, the Lock-up was meant to be moved to a new site, but this didn't happen until about 2003.
- 2003 The Lock-up was relocated to the rear of the Clyde Historical Museum. It seems to have been used solely for storage ever since.

Research for this conservation plan has not suggested that the lock-up has ever been associated with any famous or notable people or events.

¹⁶ <http://www.heritage.org.nz/the-list/details/2379>

¹⁷ Central Otago News, Pam Jones (author), 25th August 2010

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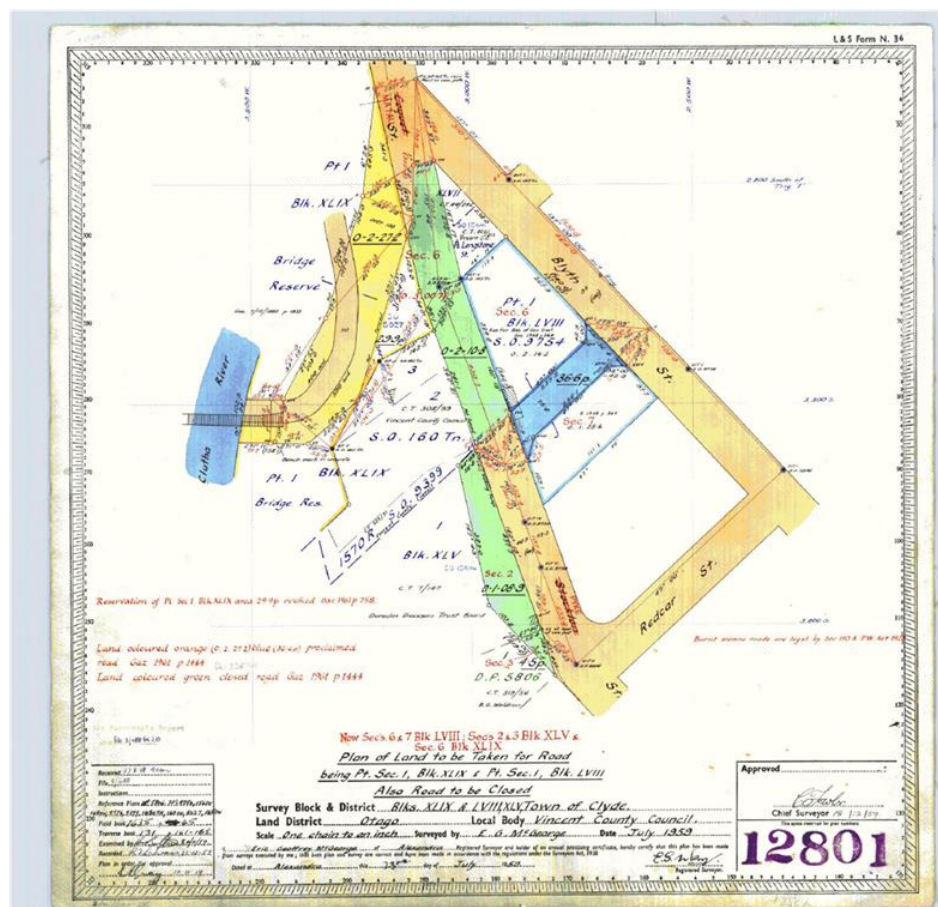


Figure 8 The 1959 survey plan for road changes showing the closure of a section of Stockton Street (green), the re-naming of its remaining part as Pyke Street and the land taken for the new section of Pyke Street (blue) joining it to Blyth Street. The plan was approved by the Chief Surveyor in December 1959.

B.4 Description of the Clyde Police Lock-up

Photographs showing the construction and layout of the building are provided in Appendix 1.

The lock-up is a single cell building with short internal corridor/lobby and a lean-to projection on the rear wall for a WC (only accessible from the exterior of the building). Externally the lock-up measures approx. 5690mm (18'9") x 3363mm (11') and the lean-to 1650mm (5'6") x 1150mm (3'9") giving the building an approx. gross external floor area of 23 m² (roughly 250 sq. feet). Taken from the base of the weatherboards to the eaves of the roof the external walls are approx. 2580mm (8'6") high.

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The roof comprises a pitched and hipped timber frame of 4" x 2" rafters overlaid with 8" wide timber sarking and building paper and clad externally with corrugated, galvanised steel roofing sheets fixed with lead-head nails. The external eaves are fitted with painted, timber brackets and there are painted, timber fascia boards and soffit linings. The 4" x 2" ceiling joists are tied to the main rafter pairs and the ceiling is lined with ex. 6" x 1" tongue & groove boards.

The external walls are approx. 5" thick and are lined internally with tongue & groove boards and clad externally with approx. 5/16th inch thick painted, timber, shiplap weatherboards. The corners of the weatherboards are mitred with painted, galvanised steel corner strips and window/door openings are faced with painted, timber boards and sills.

The floor is of suspended timber construction clad, within the main part of the building, with tongue & groove timber boards.

The eaves are fitted with galvanised steel, quad-profile gutters and round downpipes. The cell windows are made of painted, galvanised steel and are glazed with fluted and wired glass. The windows have top-opening vents. There are similar windows elsewhere, but with plain or pressed pattern glass. The main door is of painted, timber board & ledge design and the WC projection has a timber door of painted, vertical tongue & groove boards with three Vs for ventilation in the top.

When the lock-up was relocated to the site it was mounted on a rendered plinth approx. 450mm high with airbricks for subfloor ventilation.

The arrangement of the lock-up is as follows (storage prevented full inspection):

Lobby	Entrance door with canopy over; Over and under double door cupboards recessed into the wall to the cell; 'Art Deco' toggle latches to cupboards; Single shelf on the external wall with meter/fuse/switch board above; Access hatch to roof void in the ceiling; Missing door to cell; Fixture/fitting removed at the far end of the lobby.
Cell	Two (front & rear) large windows with wired glass but no bars; No remaining form of heating (if any originally); No remaining bunks or bed; Some coat hooks on the walls.
Rear WC	Locked – no internal inspection. 'Art Deco' door handle and plate.

Perhaps the most striking aspect of the building as a lock-up is that it doesn't feel like a typical 'prison' cell. This is partly because the cell door is missing, but it is also derived from the cell having large windows and a reasonably high ceiling, which result in it being well-lit and relatively spacious. It also seems to be in good condition internally with no suggestions of it being used for detention purposes for any length of time.

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B.5 Comparison of the Clyde Police Lock-up with other lock-ups/gaols in the region

It is beyond the remit of this conservation plan to provide an in-depth review of gaol design in the 19th and 20th centuries, but it is worth looking briefly at a few different buildings to help define the important characteristics of the Clyde Police lock-up and what makes it special.

In Figure 2 above, the former Clyde Prison can be seen in roughly the centre of the photograph. It has a large lantern roof projecting through the main roof structure and is built of masonry. The entrance can be seen on the left-hand side of the building and two small high level windows are visible just below the eaves. Figure 9 below is a photograph of a 19th century plan showing the design of the prison; the prison was one of three identical buildings constructed about the same time in Naseby, Clyde and Arrowtown.

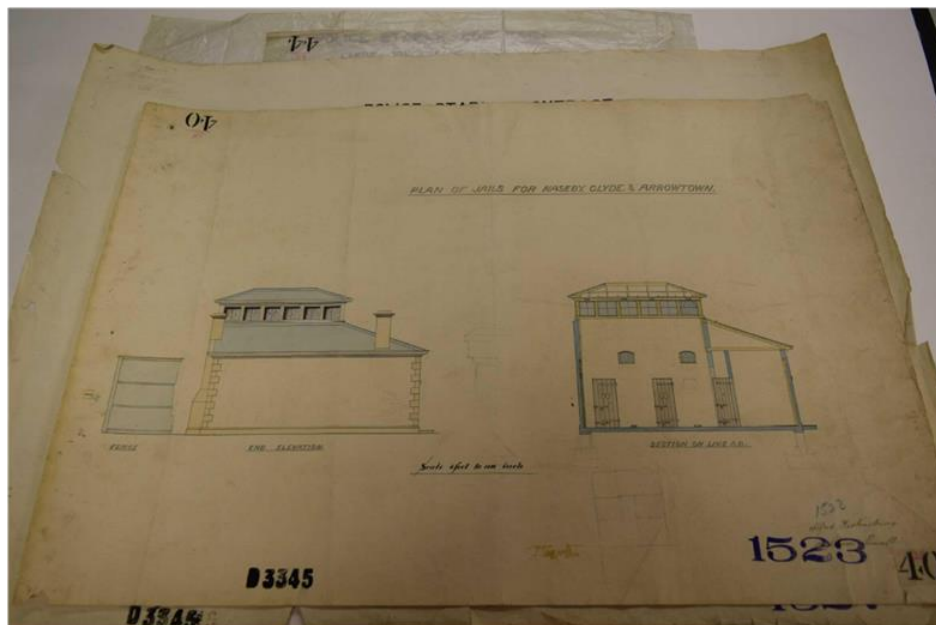


Figure 9 A 19th century plan for identical gaols to be built Naseby, Arrowtown and Clyde. Jackie Gillies + Associates 2014.

The two-tier roof structure with lantern lights and the small, high windows can be seen in the plan and in the sole survivor of these three prisons at Arrowtown (see Figure 10).

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Figure 10 The 19th century gaol at Arrowtown; the only one of the three identical gaols to still survive. Jackie Gillies + Associates 2014.

Figure 11 shows the 19th century Police Lock-up at Ophir, which had been moved to Omakau for use as a sleep-out, but which was returned to the town and repaired in 2002¹⁸. It is a two cell timber-framed building with a central entrance and lobby. One of the principal characteristics of its design is that each cell has only a single, small high-level window making the cells dark and oppressive as well as difficult to escape from.

Figure 12 is a photograph of a plan (undated, but most probably late 19th century) held in Archives New Zealand in Dunedin showing the design of the Lock-up in Alexandra. The design is for a very similar building to that surviving at Ophir and it provides some interesting details of the hinges, locks, padlocks and peep holes in the cell doors.

Figures 13 – 15 show the lock-up (jail) at St. Bathans, a visit to which was kindly arranged by Sue Ingram. The owners, Angela Middleton and Ian Smith, have also very kindly provided information on this building and given permission for photographs to be included in this conservation plan. Associate Professor Ian Smith has advised that this building is not the original St. Bathans' gaol but the lock-up from Otuhua Police Station, which was constructed in 1940 and relocated to the site of the former Police Camp in St. Bathans in or around 1990. The Lock-up has been converted to holiday accommodation. The design and some of the features, such as the large steel-framed windows, are very similar to those of the Clyde Police Lock-up and it is notable that the former is believed to have been built within two years of its Clyde counterpart.

¹⁸ Information plaque at Ophir lock-up.

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Figure 11 The 19th century Police Lock-up at Ophir. Jackie Gillies + Associates 2014.

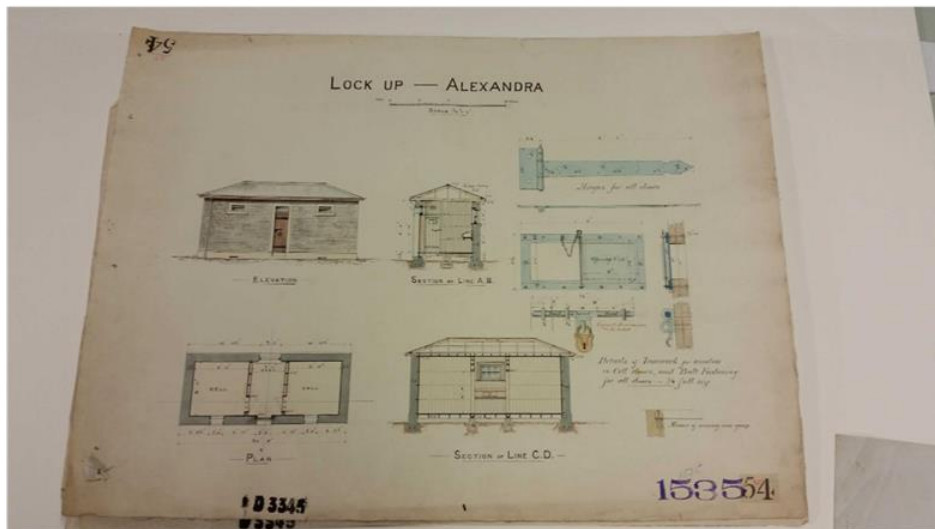


Figure 12 An undated plan of the Lock-up at Alexandra – a very similar building to the Police Lock-up at Ophir. Jackie Gillies + Associates 2014.

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Figure 12 The lock-up or gaol at Duntroon c. 1910. Note the high level barred windows and roof vent. Jackie Gillies + Associates 2009.



Figure 13 The lock-up (jail) at St. Bathans – by kind permission of Angela Middleton and Ian Smith. Jackie Gillies + Associates 2014.

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Figure 14 The cell at St. Bathans' lock-up – by kind permission of Angela Middleton and Ian Smith. The cell is almost identical (including the windows) to the cell at Clyde Police Lock-up. Jackie Gillies + Associates 2014.



Figure 15 The timber and steel cell door at St. Bathans' lock-up – by kind permission of Angela Middleton and Ian Smith. Jackie Gillies + Associates 2014.

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Investigations for this conservation plan have found no previous published research into the types of design for New Zealand's prisons/gaols and lock-ups, which can be used to analyse the significance of the design characteristics of the Clyde Lock-up. Brief research¹⁹ undertaken by New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga) in 1993, in connection with work done by Chris Cochran, Heritage Architect in Wellington, established a number of standard features for Victorian & Edwardian lock-ups and came to the conclusion that, to some extent, designs varied to suit individual circumstances. These 'standard' features were classified in 1993 as follows:

- A rectangular plan;
- A hipped roof of corrugated iron;
- Plain or rusticated exterior weatherboards;
- Minimal sub-floor space;
- Boxed eaves;
- Cover boards to the corner of the weatherboards;
- Perforated steel plates above each cell door;
- Ceiling ventilation; and
- Heavily constructed doors of 2 skins of tongue & groove boards, strap hinges, a heavy sliding bolt and padlock and an inspection hole with a cover.

At the same time, NZHPT considered individual variations of these standard features to be:

- The number of cells, either 1,2 or 4;
- The presence or absence of a passage/lobby;
- The presence or absence of windows with steel bars on the outside;
- The presence or absence of ceiling vents; and
- The presence or absence of door peep-holes with iron covers.

Although these standard features were established for Victorian and Edwardian lock-ups and not for later models, they do form a useful guide for a critique of the design features at the 'Art Deco' period Police lock-up at Clyde:

- The building is primarily rectangular in form – but with a small rear projection for a W.C.
- The roof is hipped and clad with the period equivalent of corrugated iron.
- The exterior walls are clad with plain (shiplap) weatherboards.
- The extent of original subfloor space is unknown as the building has been moved.
- The lock-up has raking eaves with timber brackets, which are quite an attractive and interesting design feature for what might be considered a very functional building.
- The building has mitred corners to the weatherboards, which seem quite an interesting feature given that the lock-up at St. Bathans has simple cover boards.
- There is no perforated steel plate above the cell door either in the Clyde or St. Bathans's lock-up.
- There is no ceiling ventilation at either the Clyde or St. Bathans's lock-ups, but wall vents are installed at both.
- The door at the Clyde lock-up is missing, but if it was the same as the remaining cell door at St. Bathans, it would have been a technological improvement on the double skin door of Victorian/Edwardian times i.e. double skin tongue and groove boards

¹⁹ NZHPT, Architectural Assessment for Oxford Jail, 1st December 1993, prepared by Wayne Nelson

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with a plate steel lining on the cell side, strap hinges, two long bolts/locks and an inspection hole with a cover.

In terms of the individual variations identified by NZHPT, the Police Lock-up at Clyde has:

- A single cell – indicative of the infrequent need to detain offenders (see text quoted from the letter dated 9th February 1956 from E.E. Lawrence, the Resident Engineer in Alexandra, to the District Architect at the Ministry of Works in Dunedin – Section B. 2).
- A passage/lobby, which would have acted as an administration/storage space and which could be used (with the external door locked) as second line of defence in the event of a prisoner escaping from the cell.
- Large front and rear windows with no bars, but the frames are of steel, the opening vents are small and the glass is reinforced with wire.
- Small vents in the front and rear walls.
- A peep-hole in the cell door with a steel cover (assuming the door was the same as the one at St. Bathans).

Consideration of the design features/variations above and brief comparison with some other gaol/lock-up buildings (as described above) provides a number of interesting points about the Clyde Police Lock-up:

- Many gaols and lock-ups are of timber-frame construction. The Clyde Police Lock-up is typical in this respect.
- There was a definite 'standard' design for many small gaols /lock-ups, but this was subject to variation. Clyde Police Lock-up is (probably) of a reasonably standard design for the near-mid 20th century period.
- Early lock-ups were designed with small, high-level, barred windows. This was an obvious security feature and would have made the cells quite dark and foreboding. Clyde Police Lock-up is unlike this Victorian/Edwardian model.
- The design of the Clyde Police Lock-up is indicative of a move away from similar Victorian and Edwardian buildings in terms of the relative comfort and security of detainees.
- Clyde Police Lock-up is indicative of the lesser need in the mid-20th century period for local gaols. Lock-ups such as this provided short-term accommodation for offenders with more serious offenders and longer sentences dealt with by larger regional prisons, such as the substantial Prison in Dunedin.

B.6 Archaeology

The building itself is not an 'archaeological site' for the purposes of the Heritage New Zealand Pouhere Taonga Act 2014. It's present site is, however, the location of the former County Council Chambers, which dated from 1878, and hence the site is a place associated with pre-1900 human activity, where there may be evidence relating to the history of New Zealand. This must be borne in mind if works are proposed in the future that disturb the ground or which in any other way might affect any archaeology within the site.

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Section C – Significance

C.1 Introduction

This chapter gives a summary of the significant spaces and elements found at the Police Lock-up. It is intended as a design and discussion aid and is not exhaustive. It is strongly recommended that any final decisions about removal or modification of spaces and elements are made in conjunction with a qualified heritage professional.

C.2 Significant spaces

For the purposes of this report, spaces and elements having '**High**' significance may be defined:

Those that retain their original plan form and/or significant amounts of original or early fabric.

These spaces/elements should be protected, repaired and maintained. Any changes or interventions deemed absolutely necessary should be agreed upon in conjunction with a qualified heritage professional.

Spaces and elements rated '**Medium**' are defined as:

Those that have been altered or modified but still retain considerable heritage value.

These spaces/elements should be retained and repaired where feasible but may be modified with conditions. Again, the type of modification should be decided upon in conjunction with a qualified heritage professional.

Spaces and elements rated '**Low**' are defined as:

Those that have been newly created and/or altered beyond recognition/repair. Retaining little significant heritage fabric.

These spaces/elements can be altered or removed if required, however this does not extend to any items, fabric or elements contained within the space which may have intrinsic heritage value.

Spaces or elements rated as having '**Negative**' value are defined as:

Those that actively detract from the heritage significance of the place.

Removal or alteration of these spaces/elements should be considered on the basis that they will be substituted, where relevant, with spaces/elements more appropriate to the significance of the building or structure.

C.2.1 Layout and built form

- Rectangular plan with lean-to for WC - **high**
- Hipped main roof - **high**
- Large windows, including particularly large front and rear cell windows – **high**
- Single cell with lobby/passage - **medium**

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C.3 Significant elements

C3.1 Exterior

- Corrugated galvanised steel roof cladding and galvanised steel rainwater fittings – **high**
- Timber eaves brackets – **high**
- Plain/shiplap weatherboards with mitred external corners – **high**
- Galvanised steel windows – **high**
- Fluted/reeded and wired glass to cell windows – **high**
- Vented door and 'Art Deco' style door handle to rear lean-to – **high**
- Floodlight (relatively modern) on the rear corner of the lobby/passageway – **low**

C3.2 Interior

- Remaining cupboards and 'Art Deco' toggle latches – **high**
- Unpainted, tongue and groove wall and ceiling linings – **high**
- Exposed tongue and groove floorboards – **high**

C.4 Cultural heritage significance

In general terms, local gaols and lock-ups are not uncommon and many variations exist. Examples of Victorian/Edwardian lock-ups are still relatively common, but without much further research regionally and nationally, it is difficult to establish how common inter-war lock-ups are and how they compare with the Police Lock-up at Clyde. Based upon information found to date:

- Historical and Social significance

Medium significance

Although the lock-up does not date back to the time of the Police Camp or the prison in Clyde and it is not connected with Keddel or Pyke, it is associated with historic buildings that were part of the Camp; the Sergeant's House and the Courthouse. It therefore has significance for its association with these buildings and as part of the history of policing in the district.

- Cultural and Spiritual significance

Medium significance

The design of the lock-up represents a cultural change in the policing of the district. The single cell size of the building, as opposed to the much larger 1870s prison, is indicative of the low need for detention facilities in the district once the gold rush days were over. It is also representative of how Section 19 of the Statute Law Amendment Act 1917 changed the need for larger local prisons as it became legal to detain prisoners whose sentences did not exceed seven days, in a police lock-up. The large size of the windows and, subsequent, good light also signal a change away

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from the dark and much more oppressive cells of the Victorian and Edwardian periods.

- Architectural and Aesthetic significance

High significance

For an institutional and functional building, the lock-up displays some attractive architectural and aesthetic features – in particular the eaves brackets, mitred corners to the weatherboards and the 'Art Deco' style fittings to cupboards and the rear lean-to.

The building is also based upon a 'developed' design of Victorian and Edwardian lock-ups as it retains many traditional characteristics of buildings of those times; such as the principal rectangular plan, the hipped roof and the plain weatherboards.

The building has undergone minor alterations with the removal of some internal fittings and removal of the cell door, but otherwise it seems architecturally to remain highly original.

- Technological or Craftsmanship significance

Medium significance

As above, the building is technologically a 'developed' design of earlier lock-ups. Whilst the method of timber-frame construction is very common, it is unclear how many lock-ups of this era were built and still remain today. Further investigation is recommended.

- Archaeological significance

Low significance

The building is not an 'archaeological site' for the purposes of the Heritage New Zealand Pouhere Taonga Act 2014 and is considered to have little or no archaeological significance. Its site may however have high significance.

- Contextual significance

Low significance

The building has been moved from its original location and its subsequent location. It is considered to have low contextual value, particularly as it is presently hidden away at the rear of the Clyde Historical Museum. It was once in a prominent position on Blyth Street and should be 'seen' again.

Vulnerabilities

The vulnerability of the building, and of its significance, to neglect or damaging actions is assessed as follows:

- Lack of understanding/appreciation and under-use;

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- Poor maintenance and hence hastened decay;
- Concealed location – may make it more prone to vandalism;
- Lack of adaptive or beneficial reuse.

C.5 Influences and constraints on conservation

C.5.1 Heritage New Zealand Pouhere Taonga

The lock-up is not currently registered on the Heritage New Zealand Pouhere Taonga list.

C.5.2 The Building Act

Work which can be described as repair and maintenance is not subject to the Building Act. However, it is worth noting that any work considered outside the scope of repair and maintenance, any proposed additions to the existing building, and any change of use of a building, including subdivision even when there is no actual change of use, requires compliance with the provisions of the Act as regards **fire safety, protection of other property, sanitary facilities, structural performance and access for disabled people**.

These requirements may impinge on the historic or heritage values of the building, depending on where and to what extent works are to be carried out in the future. Should this be the case careful consideration of the detailed design of the affected areas will have to be carried out in full consultation with the local authority and a recognised heritage advisor.

C.5.3 Central Otago Lakes District Council

According to District Plan map 9, the lock-up appears to be located within the Heritage Precinct that encompasses the Courthouse (listed in Schedule 19.1 of the District Plan under reference 34 and a Category II building on the HNZPT Register) and the Police Sergeant's House (item 35 in Schedule 19.1). It does not, however, appear in Schedule 19.1 itself.

Under Section 11.4 of the District Plan, additions/alterations to a structure in a Heritage Precinct are a Restricted Discretionary Activity:

"The addition, alteration, painting or repainting in a colour that is significantly different from the existing colour, recladding, covering or uncovering or any other changes to the external appearance of buildings, parts of buildings, stone fences, or other structures (including signs) located within a heritage precinct and visible from a road or any public place is a discretionary (restricted) activity....."

and demolition or removal within a Heritage Precinct is a Discretionary Activity:

"The removal or demolition of buildings, parts of buildings, stone walls or other structures within a heritage precinct shall be a discretionary activity except as provided by Rule 14.7.1 (a)(i) (page 14:15)

Reason

There must be strong justification for removal or demolition of buildings or structures such as stone walls within heritage precincts. Justification may include public safety issues or

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that the building or structure is not one that contributes to the historic values of the precinct. This must be determined on a case by case basis.

C.5.4 Skill base

Any conservation or repair work - as well as any structural or seismic strengthening work, or any intervention likely to impact on the existing building fabric - should be carried out in a sensitive manner by experienced tradesmen with appropriate skills and understanding of the required conservation approach. This will generally require a proven track record in the conservation of cultural heritage buildings as opposed to experience of new-build work.

C.5.5 Structural stability

This plan does not deal with matters of structural stability or fire engineering.

C.5.6 Condition of the lock-up

A detailed condition report is outside the scope of this conservation plan and has not been undertaken.

It is clear, however, from a very cursory inspection in order to record the remaining heritage fabric that the building does require maintenance, including to:

- Rainwater fittings (gutters, downpipes, snow straps, etc);
- External joinery;
- Roof coverings, fixings & flashings; and
- External decorations.

Water leaks from rainwater fittings and the very bad state of the external decorations will lead to hastened decay of the building if not dealt with as a matter of some urgency. At present rainwater fittings discharge onto the ground at the base of the walls and should instead be connected to a properly formed soak pit or sewer.

The building will also require re-wiring, but old electrical fittings should be made safe and retained as part of the character of the lock-up.

Depending upon the future use of the building, further upgrading works may be required.

No inspection was made of the subfloor void or the interior of the rear lean-to.

When undertaking redecoration of the building, it must be borne in mind that, given its age, lead-based paints are likely to be present and appropriate health & safety precautions must be undertaken.

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Section D – Conservation approach and philosophy

D.1 General

D.1.1 ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value

All conservation work should be carried out in accordance with the ICOMOS Charter for the Conservation of Places of Cultural Heritage Value. A copy is reproduced in Appendix D. Contemporary best practice, as supported by the ICOMOS Charter, focuses on the Conservation of the existing building rather than restoration to a presumed original state, although restoration of particular elements may be considered on their individual merits.

D.1.2 Significance

All decisions regarding the conservation, repair or adaptive re-use of the lock-up should be based on an understanding of its significance and of its significant fabric, spaces and elements, as identified above.

D.1.3 Record

All work carried out to the buildings should be documented and recorded as it proceeds.

Any more recent layers of history which are removed should be fully recorded and documented before removal.

D.1.4 Repair

Any repair work to the buildings should be the minimum necessary to stabilise or repair the historic fabric.

The philosophy should always be to repair rather than replace.

Repairs should be carried out in materials which match or complement the original.

In addition, any investigation which involves the destruction of historic fabric should be the minimum necessary to allow an understanding of the heritage values of the place or to allow appropriate repair to be specified.

D.1.5 Conservation skills

All conservation work to the buildings should be carried out by craftsmen with an understanding of historic building construction and of their trade in particular.

D.1.6 Ongoing Consultation

Decisions relating to the modification of building fabric, spaces, elevations or use should always be made in consultation with a recognised heritage professional and all conservation or building work that affects the building fabric, spaces or elevations, should be carried out under the supervision of a qualified conservation consultant or suitably experience heritage professional.

D.1.7 Layers of History

Layers of history which are visible in historic buildings are also of value. More recent layers should only be removed if they compromise an understanding of the significance of the building.

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D.1.8 Setting

The setting of a historic building is normally an integral part of its significance, but in this case the building has been moved twice. It is now largely hidden from view and crammed in at the rear of the museum. Hence its present setting is considered to be detrimental to its character, particularly as it once occupied a prominent position on Blyth Street.

D.1.9 Change of Use

No specific change of use is known to be planned for the building at present. However it should be noted for future reference that any change of use should involve the minimum impact on the heritage significance of the lock-up and require the least change to the significant fabric.

D.2 Specific policies and recommendations

D2.1 Repair and maintenance

Irrespective of the future use of the building, this is a heritage structure of significance for Clyde and the wider area and it should be repaired and maintained.

It is recommended that a maintenance plan is drawn up and that repair and maintenance be undertaken as soon as possible.

Periodic maintenance inspections should be undertaken at not more than 5 yearly intervals in the future.

D2.2 Adaptive reuse

The present use of the building for non-specific storage means that it is under-valued and under-used. It needs an adaptive reuse that breathes new life into it, gives it greater value so that there is a reason to repair and maintain it in the future and that makes it more accessible to the public.

It is a small building and this does limit the possibilities for its adaptive reuse. It is also reasonably original and a use should be found that does not damage or destroy the remaining heritage fabric and building character.

A feasibility study for adaptive reuse is outside the scope of this conservation plan, but the following are a few 'un-researched' suggestions:

- a) The Police Camp in Clyde and the policing of the district are a strong element of the town's history. Research for this conservation plan has found that there is a good deal of information in local and national archives and in books about law and order in Clyde, including some nicely rendered 19th century drawings of local Police and Prison buildings (see examples in Appendix C). The lock-up could make a very atmospheric and interesting presentation and educational space for telling the story of the policing of Otago and of the Clyde Police Camp, the Gold Escort and the Great Gold Robbery, etc.
- b) Potentially, the building could make a small 1-2 person office;

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- c) As at St. Bathans, the lock-up could make an interesting and characterful holiday let – but the disadvantage would be the extent of alterations needed for a kitchen, bathroom and services, etc.

A feasibility study for the reuse of the building should be undertaken in conjunction with local stakeholders.

D2.3 Future location

Whilst the lock-up could remain in its present location at the rear of the museum, it is really not seen and enjoyed there. Visually, it is an interesting building and catches the eye; a much more prominent location where it can be more readily appreciated by the residents of Clyde and visitors alike would seem more appropriate.

From a heritage conservation point of view, relocation of historic buildings is normally frowned upon, but the fact that the lock-up is not on its original site, has been moved twice already and is currently hidden, substantially mitigates any heritage conservation arguments against further relocation.

D2.4 Future presentation

There are a number of matters that will need to be decided for the future presentation of the building:

- a) As a lock-up, its character is reduced by the fact that the cell door is missing. Replication of the door would be wrong from a heritage conservation point of view without certainty as to the design of the original door. Fortunately, the jail at St. Bathans (which is a building of very similar age and date) still has its cell door and there it would be possible to create a new door based upon the St. Bathans' one. It should not however be artificially aged or made to appear original and should be discretely dated.
- b) At present, the lock-up is raised up from the ground by a modern, rendered plinth which is about 450mm high. It is a basic design principal (see section B. 5) that lock-ups were low to the ground, without deep subfloor voids, to aid security. The present raised plinth has no doubt been built to meet modern building consent requirements for ventilation of subfloor spaces and to meet weathertightness requirements, but from a heritage conservation point of view, it would be far more appropriate and authentic for the lock-up to be lowered closer to the ground, particularly if it is moved to a new site. Consultation with the Building Inspector should be undertaken.
- c) Prior to the lock-up being re-painted externally, it is recommended that paint scraps be taken so that the original colour scheme can be matched – for example, green paint has been exposed on the gutters where the current 'cream' paint has peeled off. Resource consent may be required for a change in the exterior colour scheme. The interior should remain unpainted.
- d) The present main external door to the lobby/passage is in the writer's opinion likely to be a later alteration to the building. That is not to say that it should be removed and replaced to match the original (if the design of the original can be confirmed) – from a heritage conservation point of view, later alterations and 'layers of history' can have significance and value. The owners of the very similar St. Bathans' jail have asked if the museum would like the original door to that building which was removed when the jail was converted to holiday accommodation. Only a photograph of it has been seen, but it is of vertical t&g and seems similar to the door on the rear lean-

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to at the Clyde Police lock-up (but without the vents). The vertical t&g door apparently needs some repair but the merits of this offer could be discussed further depending upon the future use of the building.

D2.5 District Plan status

The similar, but more modified, relocated jail (lock-up) at St Bathans is listed in Section 19.4 of the District Plan with the former Police House to which it adjoins (see list item 149). The Clyde Police lock-up retains greater historical authenticity and it is recommended that it is also included on the CODC Register of Heritage Buildings, Places, Sites and Objects. The Sergeant's House and Courthouse in Clyde where the lock-up has previously been located are both included on the Register.

D2.6 Further research

At the time of writing this conservation plan, it is unclear to the writer how many of these 1930s/40s Police Lock-ups were built and how many remain. Were they built nationwide or were they a regional design from the Public Works Office in Dunedin? Answers to these questions could increase the cultural heritage significance of the Clyde Police lock-up and, potentially, reveal it to be more rare than is currently apparent. Rowan Carroll of the New Zealand Police Museum has very kindly said she will ask the NZ Police National Property Manager to help with information, but that this research can't unfortunately be prioritised and "will really rely on the people who travel the country looking at Police Stations for maintenance who have the hands on knowledge to respond."²⁰ This research could take some time and it is important that the results are fed into this plan.

Although the design drawings for the Clyde Police lock-up seem to have been lost, further archival research could reveal similar or identical drawings for other stations, which may or may not survive. If found these plans could also be of great interest and, for example, fill in details of how the cell and lobby/passage were originally fitted out and furnished. Again this information should be fed in to this plan if it becomes available.

²⁰ Personal communication

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Appendices

Appendix A	Google Earth image showing the approximate position of the Public/Government buildings according to the 1879 survey plan.
Appendix B	Photographs of the Lock-up
Appendix C	Further historical information
Appendix D	ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value 2010

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Appendix A

**Google Earth image showing the approximate position of the Public/Government
buildings according to the 1879 survey plan.**

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Appendix B

Photographs of the Lock-up



Figure 16 The front elevation with galvanised steel clad hipped roof and projecting canopy over the entrance door; painted, timber shiplap weatherboards; galvanised steel rainwater fittings; eaves brackets; and large, rectangular cell window of galvanised steel with fluted and wired glass. The entrance door leads to a lobby running the depth of the main building.

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Figure 17 The side and part rear elevation. The left and centre windows light the lobby and the lean-to projection has a small rear window and vented timber door. The lean-to which provided a WC is only accessible from the exterior of the building.



Figure 18 The rear elevation with the window on the right being one of two to light the cell.

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Figure 19 The other side of the building with blank walls to the cell and WC.

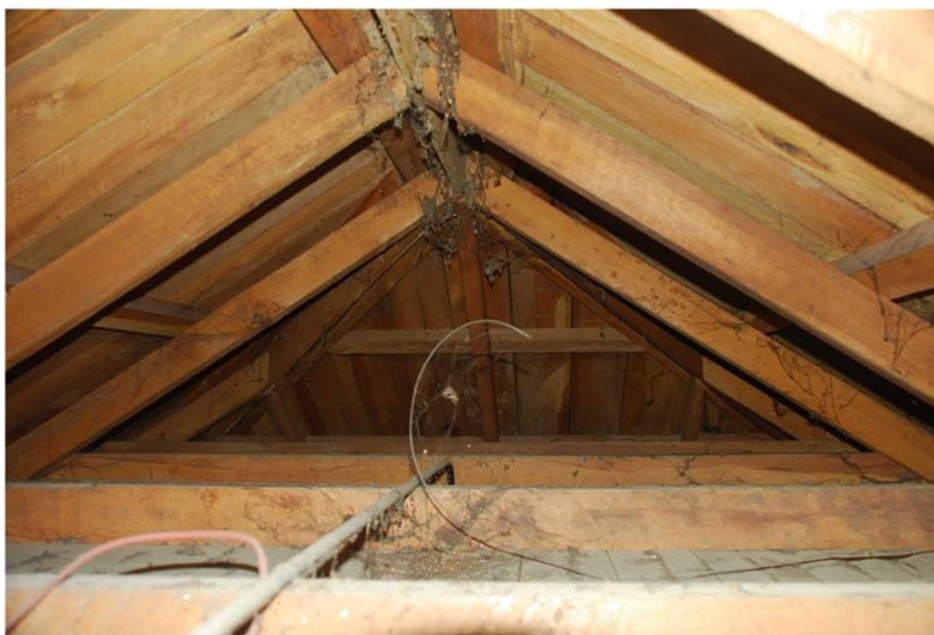


Figure 20 The roof void above the cell (a small ceiling hatch is provided in the lobby).

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Figure 21 The entrance door leading to the lobby.



Figure 22 The vented door to the WC.

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Figure 23 The large window to the front of the cell.



Figure 24 The interior of one of the two cell windows showing how the window is bolted into the framing.

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Figure 25 Galvanised steel strips to the mitred corners of the weatherboards.



Figure 26 The rear roof slope clad with galvanised steel sheets.

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Figure 27 The canopy roof over the entrance door supported on painted timber brackets.



Figure 28 The interior of the cell from the cell doorway.

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Figure 29 Tongue & groove ceiling and wall linings in the lobby.



Figure 30 Two vertically stacked cupboards in the lobby on the wall to the cell.

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Figure 31 Attractive 'Art Deco' style toggle latches to the cupboard doors.



Figure 32 The 'Art Deco' style door handle to the rear lean-to/WC.

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Figure 33 The fuse board with old light switches and more modern fuses.



Figure 34 Coat hooks in the cell.

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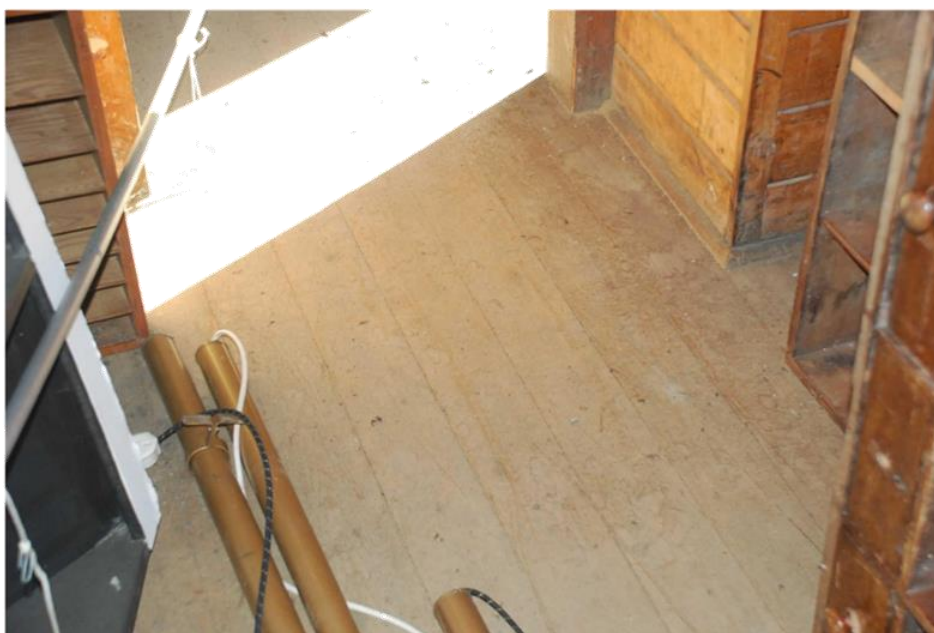


Figure 35 Tongue & groove flooring in the doorway of the cell (looking into the lobby).



Figure 36 Shelf on the external wall just inside the main entrance door.

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Figure 37 Steel bulkhead light fitting.



Figure 38 External floodlight at roof level to the rear external corner of the lobby.

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Figure 39 Rendered plinth and airbrick likely to date from about 2003.

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Appendix C

Further historical information

Examples of Police Building Designs – Archives New Zealand

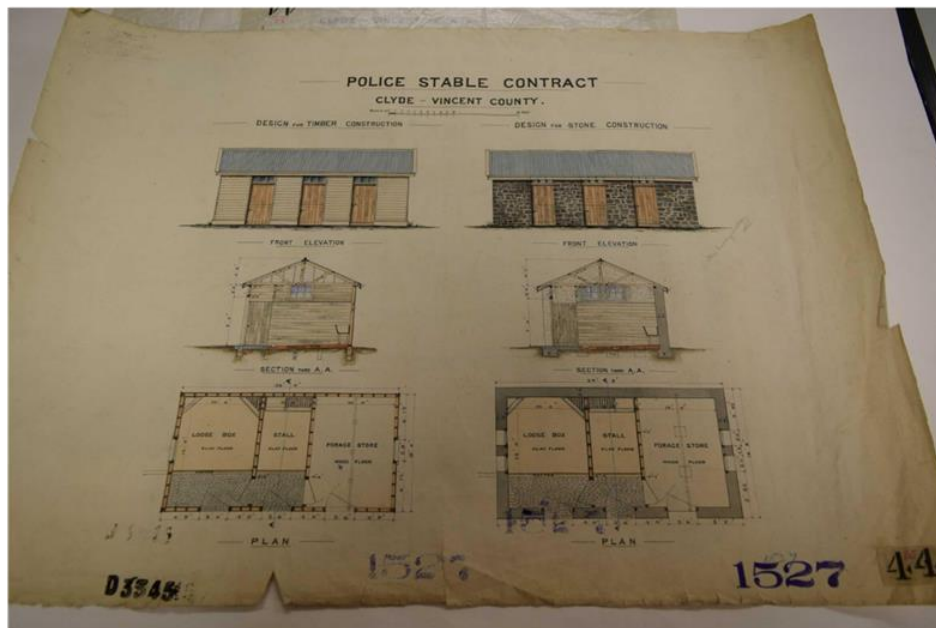
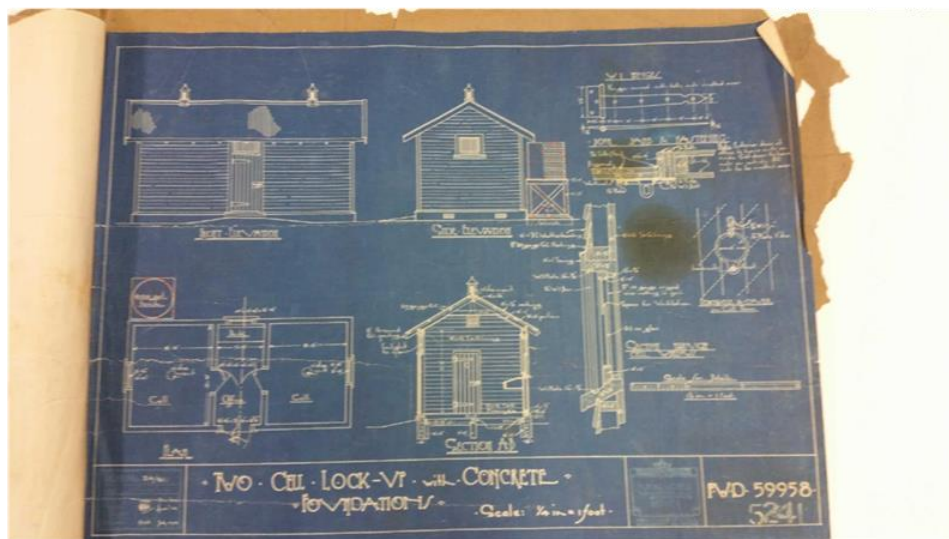


Figure 40 A 19th century plan of the Police Stable at Clyde.



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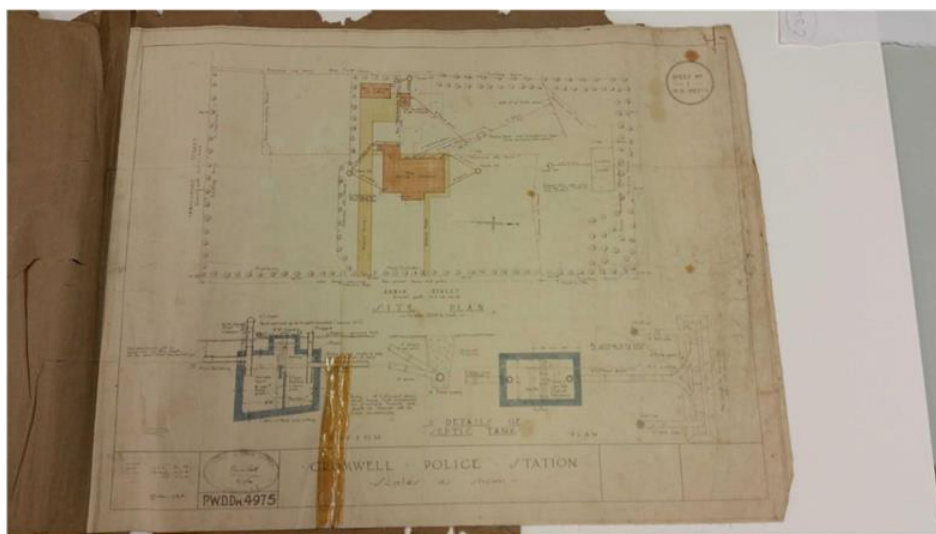


Figure 41 Design for Cromwell Police Station.

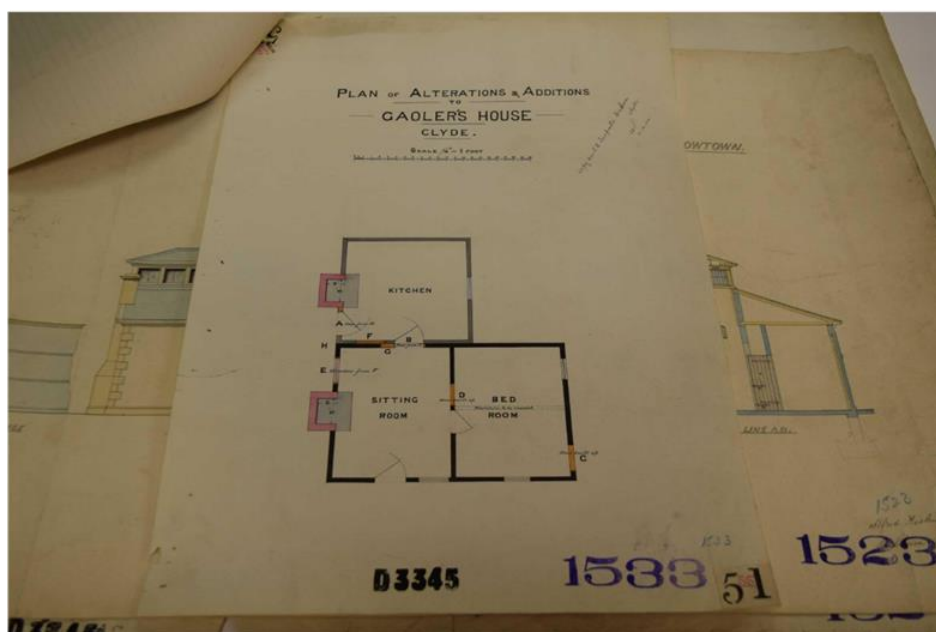


Figure 42 Plan of alterations and additions to the Gaoler's House at Clyde.

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ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places of cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation of places of cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places of cultural heritage value**.

In general, such **places**:

- (i) have lasting values and can be appreciated in their own right;
- (ii) inform us about the past and the cultures of those who came before us;
- (iii) provide tangible evidence of the continuity between past, present, and future;
- (iv) underpin and reinforce community identity and relationships to ancestors and the land; and
- (v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places of cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and cultural **heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **tino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values**, is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place**.

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

- (i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
- (ii) include an assessment of the **fabric** of the **place**, and its condition;
- (iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
- (iv) include the entirety of the **place**, including the **setting**;
- (v) be prepared by objective professionals in appropriate disciplines;
- (vi) consider the needs, abilities, and resources of **connected people**;
- (vii) not be influenced by prior expectations of change or development;
- (viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
- (ix) make recommendations for the **conservation** of the **place**; and
- (x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

- (i) consultation with interested parties and **connected people**, continuing throughout the project;
- (ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
- (iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
- (iv) physical investigation of the **place** as appropriate;
- (v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
- (vi) the preparation of a **conservation plan** which meets the principles of this charter;
- (vii) guidance on appropriate **use** of the **place**;
- (viii) the implementation of any planned **conservation** work;
- (ix) the **documentation** of the **conservation** work as it proceeds; and
- (x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

- (i) **preservation**, through **stabilisation**, **maintenance**, or **repair**;
- (ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
- (iii) **reconstruction**; and
- (iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place** of **cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place**, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place** of **cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place** of **cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement**, and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric**, and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place**, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material. **Adaptation** should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values**, such as the spiritual associations of a sacred **place**, may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place**, and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value**. **Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place**. Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting**, **use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values**. Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place**, and which has little or no adverse impact on its **authenticity** and **integrity**.

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value**.

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric**, and **cultural heritage value** of a **place**, assesses its **cultural heritage significance**, describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place**, and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values**, associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric**, and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga**.

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

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This revised text replaces the 1993 and 1995 versions and should be referenced as the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (ICOMOS New Zealand Charter 2010).

This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

Copies of this charter may be obtained from

ICOMOS NZ (Inc.)
P O Box 90 851
Victoria Street West,
Auckland 1142,
New Zealand.

Clyde Historical Museums - Police Lock-up

Clyde Historical Museums have in their possession a small Police Lock-up building that was moved from the rear of the Clyde Courthouse a number of years ago. The Lock-up is dated to c.1938 and is currently housed at the back of the Blyth St museum property where there is no public access to the structure.

The Clyde Historical Museums Committee are strongly of the view that the relocation of this impressive little building to the land adjoining the Blyth Street Museum should happen as soon as possible rather than remaining in-situ for the foreseeable future. The main reasons for this are outlined below.

The Continuing Degradation of the building

The present site is exposed to the sun and therefore very hot. Paint work that was completed on the building following an architect's conservation report (Origin Consultants, 2014) is already blistering and peeling. The building is crammed in next to other buildings at the rear of the Blyth St Museum, making any repair and maintenance extremely difficult to undertake.

The Present Site is Unworthy of the Building's Significance

The Lock-up is neither seen or enjoyed in its present location. For a heritage structure that is of significance to Clyde, its present setting is "detrimental to its character, particularly as it once occupied a prominent position on Blyth Street" (Origin Consultants, 2014).

The building has excellent Presentation Potential

Even though the Lock-up is not the original jail from the 1800's, it is still the perfect presentation space for the stories around Clyde's policing during the goldrush, including the Gold Escort and the great Gold Robbery.

The New Site fits with the Development of a New Heritage Walk

The Clyde Historical Museums Committee proposes to develop a heritage walk around Clyde that will extend the museum experience out into the community. It will add another dimension to the educational experience and story-telling of the history of Clyde. The heritage journey would begin at the Blyth St Museum then move to the Police Lock-up outside. From there visitors can walk to other sites. We would like to include in this tour:

- Saint Michaels and All Angels church (if we can reach an agreement with the new owners)
- The Holden Cottage (in front of the Briar Herb Factory Museum, refitted with its story clearly told)
- The Railway Museum

In the future we would also like to add:

- The Goods Shed (fitted inside with an exhibition similar to the one we proposed in our concept plans for the new museum space)
- The Briar Herb Factory (with a clear exhibition that tells the factory's unique story)
- The "Walk Around Clyde" brochure, presently published by Promote Dunstan which may also be amalgamated into this project.

For the foreseeable future, the Blyth St Museum has to be the Clyde Historical Museum Committee's major focus. We are determined to make it as interesting, inspiring and educational as possible. We also want it to have a strong Identity that stands the Museum apart from others in the region. The addition of the Clyde Police Lock-Up would help greatly with this. It would also be the catalyst for the Heritage Walk concept we wish to create.



OPEX OVER EXPENDITURE JUSTIFICATION FORM

(To be completed for all individual expenditures/projects in accordance with the [Revenue and Financing Policy](#))

* Fields must be completed

Date form submitted*	15-Sep-2021		
Cost Centre Manager*	Christina Martin	Department*	Property
Project / General Ledger name*	Clyde Museum - Relocaiton of the Clyde Police Lock-up		
Cost Centre*	4415	General Ledger code*	2630
Project life (years)	N/Z	Project location	Vincent
Project start date	11-Oct-2021	Project end date	16-Sep-2021
Council / Community Board approval?	In progress	Date of approval	

1. Justification for overspend*

Include a detailed description reasons for overspend. What factors led to the overspend?

Attach additional documentation as necessary.

This form is completed in the preparation of a report to the Vincent Community Board. Central Doc ID 55190.

The purpose of this report is to consider approving budget for the relocation of the Clyde Policy Lock-up so that it does not become landlocked and unable to be relocated in the future.

Relocating the Lock-up is dependent upon the section 7a Blyth Street being vacant.

In August 2021, the new owner of 7a Blyth Street told Council staff that they are planning lodging a building consent early 2022. The new owners said that they will permit the use of their land to help move the Lock-up, but they have requested this is done sooner rather than latter as they will be starting to develop the site over summer.

It is proposed the Lock-up is moved to the Railway Station Recreation Reserve at an estimated cost of \$46,000.

The balance of the Vincent General Reserves (4111) as at 30 June 2021, is \$1.167M. The report proposes the budget is funded from here.

4415 2630 is a cost code for planned maintenance for the Clyde Museum Buildings. There is currently \$6,100 to carry out chimney cleaning of the Caretakers Cottage, spider proofing, gutter cleaning, and facia and barge board painting at the Blyth Street Museum. The proposed increase in costs will come from 4415 2630.



2. Projected overspend costs (Attach a detailed breakdown of costs)*

Included in Financial Year Budget?*	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	Amount \$	46,000.00
		Current budget	Amount \$	6,100.00
		Estimated over spend?	Amount \$	46,000.00
			TOTAL \$	52,100.00

3. Timing of projected overspend in costs?*

FY*	202122	Amount \$*	52,100.00
FY		Amount \$	
FY		Amount \$	
FY		Amount \$	
FY		Amount \$	
		TOTAL PROJECT COSTS \$*	

4. Funding Sources

If the project is going to be funded/partially funded by a specific grant/loan account rather than the capital budget pool, please specify the account number and amount of funding below.

Funding Source Name*	4111 Vincent Genereal Reserves	Amount \$*	46,000.00
-----------------------------	--------------------------------	-------------------	-----------

OR

Funding Cost Centre Name	GL Code	Amount \$
Funding Cost Centre Name	GL Code	Amount \$
		TOTAL

Additional information if needed

The \$6,100 is to carry out chimney cleaning, spider proofing, and fascia and bargeboard painting which is currently in the budget. The \$46,000 from reserves is for the moving of the Clyde lock-up.

5. Authorisation (Indicates spending on project can begin)

Finance Manager	Ann McDowall	Signature	
Executive Manager – Corporate Services	Leanne Macdonald	Signature	

21.9.4 ALEXANDRA RUGBY FOOTBALL CLUB POWER ACCOUNT

Doc ID: 546782

1. Purpose of Report

To consider a request from the Alexandra Rugby Football Club for reimbursement of a portion of historical electricity invoices.

Recommendations

That the Vincent Community Board

- A. Receives the report and accepts the level of significance.
 - B. Declines the Alexandra Rugby Clubs request for compensation for historical electricity invoices.
-

2. Background

In June 2020 Council received a letter from the Alexandra Rugby Football Club, (the Club) requesting that Council reimburse the club \$37,102.34 GST inclusive. The Club claims that over the past ten years it has paid for electricity costs at Molyneux Park that should have been paid for by the Council. **Appendix 1.**

3. Discussion

There are two separate issues for consideration. The Groundsman Shed and Bunker and the Stadium's Park side changing rooms.

Groundsman Shed and Bunker

The groundsman's shed was built by the Molyneux Park Charitable Trust in 2006. The construction of the bunker predates this by many years.

Upon investigation it was found that the groundsman shed, and bunker were connected to the Club's account. This occurred when Council upgraded the park's irrigation system in late 2013. The original cable from the Stadium to the bunker had to be reburied at this time as the previous cable had failed and was non-compliant.

In discussions with a former Council staff member and the electrical contractor involved in this project, both recall a conversation with the Club seeking permission to connect this new cable to the Clubs lighting control box. Their recollection was that permission was granted, since very little power would be used. However, this agreement seems not to have been documented in writing.

As it was not viable to redirect the groundsman shed and bunker onto a Council electricity meter, to rectify the situation a "check" meter was installed in October 2020.

The "check" meter is read every month and reimbursement for electricity used at the bunker and groundsman shed is paid by Council to the Club. A reimbursement rate of 21 cents per

kWh based on averages of previous electricity invoices was agreed to with the Club. This now forms part of the Club's lease agreement with Council.

Council has on average compensated the Club \$16.79 per month for the electricity used by the bunker and groundsman shed since October 2020 when the "check" meter was installed.

Stadium's "parks side" changing rooms

The changing rooms being connected to the Club's meter is historical and likely dates back to when the Molyneux Park Charitable Trust, (the Trust) operated Molyneux Park.

In 2006 Council entered into a management agreement with the Trust. As part of this agreement the Trust were required to undertake a range of functions including:

- *Collecting facility hire and rental charges.*
- *Changing room cleaning and services.*
- *Monitor water heating and report any problems to Council.*
- *Manage and clean 4 sports club changing rooms under the rugby club.*
- *Manage the changing rooms water heating system. (Council acknowledges that this system is overdue for replacement, which is not expected to be funded by the Trust).*

The Trust received an annual funding grant from Council to assist with operations. The Trust augmented its income from user charges.

The final year of charging undertaken by the Trust was 2011. The Rugby Club was charged the following.

- \$2,100 for the season (including changing rooms).
- Daily charge main oval (including changing rooms) \$185.00.
- Daily charge back fields (including Changing rooms) \$125.00.

Records indicate Council took over the management of the park and changing rooms from the Trust on 1st September 2011.

Currently the changing rooms are used exclusively by the Club for rugby games and practice from April to August/September each year. It is also used intermittently by cricket when 20/20 and other representative matches are held during summer. There is also the occasional casual booking that requires the use of the showers.

Council's booking data from 2013 is outlined in the table below. This indicates rugby have been the main user of the facilities with 312 bookings, particularly during the winter months. Bookings recorded by other user groups total 193 bookings – how many of these other user bookings used the showers is not recorded.

It should be noted that booking data for some years have not been well recorded. And that for many years the Club would turn the power to the showers off when not required.

Table below shows the bookings for the changing rooms since 2013.

	Rugby	Other			Rugby	Other
2013	44	22		2014	14	38
2015	56	23		2016	65	15

2017	29	30		2018	21	27
2019	32	15		2020	51	23

Between 2013 and 2018, Council through its fees and charges levied the Club on an annual per field basis, which included the use of the changing rooms.

For 2019/20 the yearly charge was a lump sum including the use of all grounds and facilities.

When Council was advised by the Club it no longer felt it should pay for the hot water, Council redirected the power used for the changing rooms to the Council meter, this work was completed on 30 September 2020.

A “check” meter was also installed on the hot water cylinder to measure its power consumption. The average monthly use of the hot water cylinder since October 2020 is 583.26 kWh per month. Applying the 21c per kWh agreed compensation rate above equates to \$122.48 per month. See calculations in the table below:

Area	Average monthly power use \$.	Length of compensation	Potential compensation
Bunker and groundmen shed	\$16.79	8 years, 9 months	\$ 1,762.95
“Park side “changing rooms	\$122.48	**10 years	\$14,697.60
		Total	\$16,460.55

Notes:

**The length of compensation is not able to be determined for the changing rooms. The Club was paying for the changing room hire within their fees since 2013. The proposed average monthly compensation is based up 21c kWh on 2020 prices. Electricity prices have risen over the last ten years. The Club is seeking 10 years compensation the calculation is based upon this rate.

Compensation

Council identified that many of the historic electricity accounts received by the Club from their electricity supplier were estimated accounts not actuals. Therefore, to simply compare one year to the next would not provide an accurate picture of electricity consumption over time.

Council wrote to the Club in December 2020 explaining that electricity use data needed to be collected over a twelve-month period, analysed, then a report presented to the Vincent Community Board to discuss the Clubs letter before any form of compensation could be considered.

Council obtained the Club’s permission to work with their electricity company to resolve the issue of accounts being based on estimate readings only. This resulted in the Club being reimbursed \$995.39 from their electricity company in July 2020. As of November 2020, smart meters were installed that are providing actual electricity consumption readings each month.

The arrangement for power at the bunker and groundmen shed was made with agreement by council and the rugby club. This was based on the understanding there would be minimal power use by the council contractor. On that basis it is not considered any compensation should be paid.

The situation of the Club covering the electrical costs of the “park side” changing rooms is one of long standing. The Club has asked Council to retrospectively cover costs for

something the Club has had full knowledge of for many years and where the Club were the main user of the changing rooms.

The rugby club managed the power and had the ability to control usage. It is not considered appropriate to call on Council some years later for arrangement that we agreed, and Council had no control over. Council is not able to apportion the power charges to the groups who used the facility.

4. Options

Option 1 – (Recommended)

The Alexandra Rugby Football Club's request for compensation for historical electricity invoices is declined.

Advantages:

- Unbudgeted money will not be required to cover a situation of long standing.
- All electricity meters are now either being directly charged to Council or a check meter is in operation to record electricity use that is then reimbursed to the Club on a monthly basis.

Disadvantages:

- The Club's expectations of reimbursement are not achieved.

Option 2

The Alexandra Rugby Football Club's request for compensation for historical electricity invoices is approved as per the compensation workings above of \$16,460.55.

Advantages:

- The Club is reimbursed as per their request.

Disadvantages:

- The Board will be required to find money for compensation that has not been budgeted for.
- The Club would receive compensation

Option 3

Should the Board consider the Clubs request for compensation for historical electricity invoices is approved at an amount decided for by the board.

Advantages:

- The Club will receive some compensation.

Disadvantages:

- There is no budget allocated for any retrospective payment.

5. Compliance

Local Government Act 2002 Purpose Provisions	This decision enables democratic local decision making and action by, and on behalf of communities by allowing the Board to consider the request for compensation by a locally based sporting club.
Financial implications – Is this decision consistent with proposed activities and budgets in long term plan/annual plan?	Council's fees and charges for 2021/22 levy the Rugby Club for senior players only \$850 for the season. This includes use of the grounds and facilities. There is no allocated budget to cover compensation. Reserve funds would need to be used for any compensation payment.
Decision consistent with other Council plans and policies? Such as the District Plan, Economic Development Strategy etc.	The decision is not inconsistent with any Council plan or policy. There is a Reserve Management Plan for Molyneux Park, however this request sits outside the policies within that plan.
Considerations as to sustainability, the environment and climate change impacts	This decision does not impact on the sustainability of the environment in the district.
Risks Analysis	There are no risks identified with the recommendation.
Significance, Consultation and Engagement (internal and external)	This is not significant under Council's significance and engagement policy.

6. Next Steps

- The Board's decision is communicated to the Alexandra Rugby Club.

7. Attachments

Appendix 1 - Alexandra Rugby Club Letter [↓](#)

Report author:



Gordon Bailey
Parks and Recreation Manager
19/10/2021

Reviewed and authorised by:



Garreth Robinson
Acting Executive Manager - Planning and Environment
4/11/2021

**ALEXANDRA RUGBY FOOTBALL CLUB**

P.O. Box 29, Alexandra

29 June 2020
The Chief Executive Officer,
Central Otago District Council,
PO Box 122
Alexandra 9340.

ph 0272117818
e: alexrugbyclub@hotmail.co.nz

Dear Madam,

Molyneux Park Power accounts paid by the Alexandra Rugby Football Club Inc.(ARFC)

Following a recent review of the ARFC power accounts, by the new financial management, we were concerned to find the majority of the power accounts that the club has been paying related to other sporting ,maintenance and ground costs controlled by CODC.

It appears these power accounts have been charged to ARFC for a long period of time, certainly over 10 years and could be as much as 20 years. Past management of ARFC have paid these accounts in good faith and without review until now.

We have attached a list showing the last ten (10) years costs paid by ARFC , as recorded and approved at its Annual General Meetings. For ten (10) years this totals \$58,518-90. We do accept that some of this amount is payable by the ARFC for the power it uses annually, but a far greater percentage would be for the activities controlled by the CODC.

Therefore, we feel a fair apportionment of this account would be 75% CODC and 25% ARFC.

During our research into this matter it appears the main confusion over this account could have happened about eight (8) years ago. This was when Laser electrical hooked up power from the ARFC meter to the Groundsman shed and also the Bunker on the back grounds, all changing sheds/canteen and the north end of the building are also hooked up to the ARFC meter. This was confirmed by both CO Electrical and a CODC representatives at a site meeting at the ground on 2 June 2020.


Accordingly, we think in the interests of fairness and good faith we should only invoice the CODC for the past eight (8) years plus the months to date this year.

This calculation is on the spreadsheet attached and totals \$37,102.34 GST inclusive.

Also attached is our invoice for this amount. Please note our invoice terms are 20th month following invoice.

Going forward ARFC will invoice you monthly for 75% of the monthly power accounts.

Yours Faithfully,



Dai Johns-Administrator



TAX INVOICE

CODC
PO Box 122
Alexandra
Alexandra 9340
NEW ZEALAND

Invoice Date
30 Jun 2020

Invoice Number
INV-0109

GST Number
16-387-078

Alexandra Rugby Football
Club Inc
PO Box 29
Alexandra 9340

Description	Quantity	Unit Price	Amount NZD
Arrears of Power account as attached.	1.00	32,262.90	32,262.90
		Subtotal	32,262.90
		TOTAL GST 15%	4,839.44
		TOTAL NZD	37,102.34

Due Date: 20 Jul 2020

Please pay on the 20th month following invoice

Bank Details are WESTPAC ALEXANDRA 031733-0033883-00

Thankyou very much for supporting our Club



PAYMENT ADVICE

To: Alexandra Rugby Football Club Inc
PO Box 29
Alexandra 9340

Customer CODC
Invoice Number INV-0109
Amount Due 37,102.34
Due Date 20 Jul 2020
Amount Enclosed

Enter the amount you are paying above

Alexandra Rugby Club Inc
Power accounts paid

Year ended	Amount	30-Sep-20 year to date
30-Sep-19	\$ 4,279	\$ 383.83
30-Sep-18	\$ 4,563	\$ 383.51
30-Sep-17	\$ 4,188	\$ 113.04
30-Sep-16	\$ 3,927	\$ 507.40
30-Sep-15	\$ 5,193	\$ 453.03
30-Sep-14	\$ 5,198	\$ 561.79
30-Sep-13	\$ 5,773	\$ 308.61
30-Sep-12	\$ 5,766	\$ 502.66
30-Sep-11	\$ 6,373	\$ 474.70
30-Sep-10	\$ 5,626	\$ 441.63
ten year totalexc GST	<u>\$ 50,886</u>	<u>\$ 4,130.20</u>
eight year total	<u>\$ 38,887</u>	
Hence		
Eight year total (75%)	\$ 29,165.25	
This YTD (75%)	\$ 3,097.65	
Total Due	<u>\$ 32,262.90</u>	
plus GST	<u>\$ 4,839.44</u>	
Total Due incl GST	<u>\$ 37,102.34</u>	

21.9.5 VINCENT FINANCIAL REPORT FOR THE PERIOD ENDING 30 SEPTEMBER 2021

Doc ID: 556967

1. Purpose

To consider the financial performance overview as at 30 September 2021.

Recommendations

That the report be received.

2. Background

The operating statement for the three months ending 30 September 2021 shows a favourable variance of \$269k against the revised budget.

2021/22 Full Year Annual Plan \$000	AS AT 30 SEPTEMBER 2021				2021/22 Full Year Revised Budget \$000
		YTD Actual \$000	YTD Revised Budget \$000	YTD Variance \$000	
	Income:				
837	User fees & Other	199	185	14	837
-	Development Contributions	-	-	-	-
53	Other Capital Contributions	40	-	40	53
3,323	Rates	766	772	(6)	3,323
-	Reserves Contributions	61	-	61	-
78	Internal Interest Revenue	12	18	(6)	78
9,000	Land Sales	-	-	-	13,000
13,291	Total Income	1,078	975	103	17,291
	Expenditure				
77	Rates expense	65	77	12	77
163	Grants	31	10	(21)	163
267	Other Costs	41	70	29	275
750	Cost Allocations	182	180	(2)	750
6,290	Cost of Sales	-	-	-	6,290
14	Administrative Expenses	1	3	2	14
660	Staff	162	153	(9)	660
221	Fuel & Energy	53	55	2	221
820	Contracts	153	251	98	864
212	Building Repairs and Mtce	25	52	27	208
62	Professional Fees	2	17	15	62
73	Internal Interest Expense	9	17	8	73
46	Members Remuneration	7	12	5	46
966	Depreciation	241	241	-	966
10,621	Total Expenses	972	1,138	166	10,669
2,670	Operating Surplus / (Deficit)	106	(163)	269	6,622

This table has rounding (≠/-1)

Income for period ending 30 September 2021:

Operating income reflects a favourable variance of \$103k.

- User fees and other income has a favourable variance of \$14k. Camping ground revenue is ahead of budget. Pool admissions are slightly behind budget. Pools were closed temporarily due to COVID-19 restrictions.
- Other capital contributions has a favourable variance of \$40k. This can be attributed to the Ophir Hall cost centre. This favourable variance has resulted from the unspent grants from the previous year. These grants are from the Ministry of Business, Innovation and Enterprise (MBIE). The funding is for the Ophir Hall bathroom upgrade project and a donation has been received from the Ophir Welfare Committee for an upgrade to the lighting within the hall. There is still \$21k of MBIE funding to be uplifted once the bathroom project is completed.
- Reserves contributions of \$61k have been received year to date. These are difficult to gauge when setting budgets as they are dependent on developers' timeframes.

2021/22 Full Year Annual Plan \$000	User Fees and Other Income	YTD Actual \$000	YTD Revised Budget \$000	YTD Variance \$000		2021/22 Full Year Full Year Revised Budget \$'000
86	Camping Grounds	18	4	14	●	86
270	Pool / Swim School	62	67	(6)	●	270
294	Rentals & Hires	75	72	3	●	294
45	Cemeteries	20	11	9	●	45
-	Donations	-	-	-	●	-
141	Other Misc Income	24	31	(6)	●	141
836	Total User Fees Income	199	185	14		836

This table has rounding (=/-1)

Expenditure for period ending 30 September 2021:

Expenditure has a favourable variance of \$166k. These variances are detailed below:

- Grants has an unfavourable variance of (\$21k). This relates to the timing within the full year budget of the Blossom Festival grant. Due to uncertainty around COVID-19 the decision to cancel the event was made and therefore the grant funding will be returned.
- Other costs at \$29k, contracts at \$98k and building repairs and maintenance at \$27k all have favourable variances. These expenses are more needs-based and will vary against budget from time to time.
- Internal interest expense has a favourable variance of \$8k, this reflects current low market interest rates.

Capital Expenditure:

Capital expenditure for the period ending 30 September 2021 reflects a favourable variance of \$81k. The actual CAPEX spent, ended with 18% of the total revised budget.

2021/22 Full Year Annual Plan \$000	AS AT 30 SEPTEMBER 2021				2021/22 Full Year Revised Budget \$000
		YTD	YTD	YTD	
		Actual \$000	Revised Budget \$000	Variance \$000	
	Parks & Reserves:				
60	Camping Grounds	50	49	(1)	121
55	Cemeteries	-	3	3	90
92	Molyneux Pool	6	46	40	185
346	Parks and Reserves	128	200	72	605
28	Pioneer Park	4	4	-	28
581	Total Parks & Reserves:	188	302	114	1,029
	Property:				
220	Tarbert Street Building	6	33	27	253
91	Alexandra Town Centre	-	15	15	111
-	Clyde Community Centre	-	-	-	21
259	Alexandra Community Centre	37	60	23	414
-	Becks Hall	-	12	12	12
15	Poolburn Hall	-	-	-	15
-	Ophir Community Centre	114	4	(110)	4
-	Molyneux Stadium	-	-	-	52
585	Total Property:	157	124	(33)	882
1,166	Total Capital Expenditure	345	426	81	1,911

This table has rounding (≠/-1)

Parks and Reserves show an overall favourable variance of \$114k:

- Parks and reserves have a favourable variance of \$72k. The replacement of the Molyneux Park cricket nets and playground rubber matting projects are now complete.
- Alexandra Pool has a favourable variance of \$40k. Equipment requirements are being evaluated and assessed.

Property has an overall unfavourable variance of \$33k:

- Tarbert Street Building has a favourable variance of \$27k. This is due to the timing of capital maintenance works being carried out. Projects include LED lighting upgrades and office upgrades.
- Alexandra Community Centre has a favourable variance of \$23k. Design and costs are being worked through for the earthquake strengthening and Alexandra Memorial Theatre projects carried forward from prior year.
- Ophir Community Centre has an unfavourable variance of (\$110k). This can be attributed to the Ophir Hall bathroom upgrade project. This project is being part-funded by a \$210k grant from MBIE. This project is due for completion in November 2021.

Reserve Funds table for Vincent Ward

- As of 30 June 2021, Vincent Ward has an unaudited closing reserve funds balance of \$2.69M. These are ward specific reserves and do not factor in the district-wide reserves which are in deficit at (\$16.7M). Please refer to Appendix 1.
- Taking the 2020-21 unaudited Annual Report closing balance and adding 2021-22 income and expenditure, carry forwards and resolutions, the Vincent Ward is projected to end the 2021-22 financial year with a closing balance of \$9.3M.

3. Attachments**Appendix 1 - Vincent Community Board Reserves 2021-22** [↓](#)

Report author:

Reviewed and authorised by:



Donna McKewen
Accountant
26/10/2021



Leanne Macdonald
Executive Manager - Corporate Services
28/10/2021

UNAUDITED - 2020/21 Annual Report					2021/22 AP	2021/22 Forecast	Approved By Council	
VINCENT RESERVES	Opening Balance	Transfers In	Transfers Out	Closing Balance	Net Transfers In and Out	Forecast Closing Balance	2021/22 Forecast	2021/22 Revised Closing Balance
	A	B	C	D = A + B - C	E	F = D + E	G	H = F + G
Vincent Recreation and Culture Charge								
2411 - Alexandra Community Centre	-	-	-	-	(258,503)	(258,503)	-	(258,503)
2412 - Molyneux Stadium Alexandra	-	-	-	-	(50,404)	(50,404)	-	(50,404)
2462 - Other Reserves Alexandra	-	-	-	-	-	-	-	-
2463 - Pioneer Park	-	-	-	-	-	-	-	-
2492 - Molyneux Pool	(1,804,937)	234,862	-	(1,570,075)	6,610	(1,563,464)	-	(1,563,464)
4410 - Becks Hall	(57,455)	12,910	-	(44,545)	21,381	(23,164)	-	(23,164)
4411 - Clyde Community Centre	(34,782)	19,783	-	(15,000)	(9,581)	(24,580)	-	(24,580)
4412 - Omakau Community Centre	86,456	3,632	-	90,088	(775)	89,313	-	89,313
4413 - Ophir Community Centre	32,342	3,291	-	35,602	5,013	40,616	3,700	44,316
4414 - Moa Creek/Poolburn Community Centre	65,255	3,275	-	68,530	(8,708)	59,822	-	59,822
4415 - Clyde Museums	-	-	-	-	(5,200)	(5,200)	-	(5,200)
4461 - Clyde & Fraser Domains	(1,786)	28,801	-	27,015	(21,283)	5,732	(150,000)	(144,268)
4463 - Clyde - Alexandra Walkway	8,508	13,797	-	22,305	(12,112)	10,193	-	10,193
4491 - Clyde Pool	-	-	-	-	-	-	-	-
	(1,706,400)	320,321	-	(1,386,080)	(333,560)	(1,719,640)	(146,300)	(1,865,940)
Vincent Ward Services Rate								
2111 - General Development Alexandra	1,716,283	67,468	(458,176)	1,325,574	3,232,134	4,557,709	-	4,557,709
2342 - Pines Forestry	-	-	-	-	-	-	-	-
2351 - Property General Vincent	-	-	-	-	(4,750)	(4,750)	4,000,000	3,995,250
2352 - 37 Tarbert St	-	-	-	-	-	-	-	-
2353 - 39-43 Tarbert St	-	-	-	-	(217,648)	(217,648)	-	(217,648)
2354 - Central Stories	10,961	49,293	-	60,254	199	60,453	(40,000)	20,453
2431 - Vincent Grants	(47,195)	-	(9,646)	(56,841)	9,500	(47,341)	-	(47,341)
2451 - Manorburn Recreation Reserve Committee	43,117	2,769	-	45,887	(957)	44,929	-	44,929
2757 - Alexandra Town Centre	(4,523)	-	(16,815)	(21,338)	(23,500)	(44,838)	-	(44,838)
4111 - General Revenues & Development E/M	1,196,393	20,069	(49,367)	1,167,095	114,912	1,282,007	-	1,282,007
	2,906,503	139,599	(542,563)	2,503,538	3,109,890	5,613,429	3,960,000	9,573,429
Vincent Ward Promotional Charge								
2033 - Alexandra Promotions	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
Vincent Ward Services Charge								
2211 - Elected Members Vincent	-	-	-	-	-	-	-	-
2831 - Alexandra Cemetery	-	-	-	-	-	-	-	-
4831 - Clyde Cemetery	1,133	15	(11,398)	(10,251)	1,757	(8,493)	-	(8,493)
4832 - Omakau Cemetery	-	-	-	-	(5,000)	(5,000)	-	(5,000)
	1,133	15	(11,398)	(10,251)	(3,243)	(13,493)	-	(13,493)
Vincent Ward Specific Reserves								
2130 - Alexandra Brass Band Fund	20,252	301	-	20,554	404	20,958	-	20,958
2131 - Alexandra Flood Maintenance Fund	14,797	220	-	15,017	295	15,312	-	15,312
2135 - Alexandra Land Endowment Fund	804,350	8,985	-	813,336	12,066	825,402	-	825,402
2153 - Vallance Cottage	(28,918)	-	(1,868)	(30,785)	11,579	(19,207)	(11,702)	(30,909)
4121 - Clyde Utilities Fund	22,475	334	-	22,810	449	23,258	-	23,258
4123 - Earnsclough Amenity Trust	60,069	893	-	60,962	1,200	62,162	-	62,162
4127 - E/M Rural Land Subdivision Fund	472,226	13,724	(955)	484,995	9,422	494,417	-	494,417
	1,165,253	24,458	(2,823)	1,186,888	35,415	1,222,303	(11,702)	1,210,601
Vincent Ward Development Fund								
2137 - Alexandra Reserves Contribution Fund	455,132	54,842	(1,910)	508,064	9,080	517,144	-	517,144
	455,132	54,842	(1,910)	508,064	9,080	517,144	-	517,144
Alex Town Centre Upgrade 1991								
2763 - Alexandra Capital Works 93	19,021	283	-	19,304	380	19,684	-	19,684
2764 - Alexandra Town Centre Loan	(79,579)	-	(49,540)	(129,119)	-	(129,119)	-	(129,119)
	(60,558)	283	(49,540)	(109,815)	380	(109,435)	-	(109,435)
Grand Total	2,761,062	539,516	(608,234)	2,692,345	2,817,962	5,510,307	3,801,998	9,312,304

*2021/22 Revised Closing Balance does not factor in the district-wide reserves of \$16.7M

6 MAYOR'S REPORT

21.9.6 MAYOR'S REPORT

Doc ID: 558010

1. Purpose

To consider an update from His Worship the Mayor.

Recommendations

That the Vincent Community Board receives the report.

His Worship the Mayor will give a verbal update on activities and issues of interest since the last meeting.

2. Attachments

Nil

7 CHAIR'S REPORT

21.9.7 CHAIR'S REPORT

Doc ID: 558011

1. Purpose

The Chair will give an update on activities and issues since the last meeting.

Recommendations

That the report be received.

2. Attachments

Nil

8 MEMBERS' REPORTS

21.9.8 MEMBERS' REPORTS

Doc ID: 558012

1. Purpose

Members will give an update on activities and issues since the last meeting.

Recommendations

That the report be received.

2. Attachments

Nil

9 STATUS REPORTS

21.9.9 NOVEMBER 2021 GOVERNANCE REPORT

Doc ID: 557986

1. Purpose

To report on items of general interest, receive minutes and updates from key organisations and consider the legacy and current status report updates.

Recommendations

That the report be received.

2. Discussion

Status Reports

The status reports have been updated with any actions since the previous meeting (appendix 1).

Legacy Status Reports

The legacy status reports have been updated with any actions since the previous meeting (appendix 2). The report back from Waiata Theatre Company is also attached (appendix 3).

3. Attachments

Appendix 1 - VCB Status Reports [↓](#)

Appendix 2 - VCB Legacy Status Reports [↓](#)

Appendix 3 - Waiata Theatre Company Report Back [↓](#)

Report author:

Reviewed and authorised by:



Wayne McEnteer
Governance Support Officer
3/11/2021

Louise van der Voort
Acting Chief Executive Officer
8/11/2021

Meeting	Report Title	Resolution No	Resolution	Officer	Status
12/04/2021	Clyde River Park Funding	21.3.4	<p>That the Vincent Community Board:</p> <p>A. Receives the report and accepts the level of significance.</p> <p>B. Agrees to continue to support the proposed Clyde River Park development project.</p> <p>C. Authorises \$150,000 be allocated from the Earnsclough Manuherekia Rural Land Subdivision Fund as Council contribution to the Clyde River Park development project.</p>	Parks and Recreation Manager	<p>16 Apr 2021 Action memo sent to the Parks and Recreation Manager</p> <p>26 May 2021 Work progressing to confirm external funding</p> <p>08 Jul 2021 Work to confirm external funding continues</p> <p>19 Jul 2021 Tourism Infrastructure funding grant now confirmed. Work to confirm landscaping and playground design has begun.</p> <p>16 Aug 2021 Work is continuing on planning for the landscape and play areas. Planning is anticipated to be completed by late September.</p> <p>28 Sep 2021 Planning work is continuing. Expected to be completed by November.</p> <p>03 Nov 2021 Work is progressing with planting of the bank above the extension to Miners Lane now completed. Native grasses were used to help stabilise this area. Earthworks for the play area are nearing completion. A concept plan for the play area has been drafted and will be socialised with the Clyde School. At this stage delivery of any play equipment is unlikely before March 2022.</p>
19/05/2021	Submissions on the Long-term Plan 2021-31 Consultation Document	21.4.3	<p>Recommends to Council that staff convene a meeting of Central Otago District Council, Central Otago Hockey Association, Central Lakes Trust and Molyneux Turf Incorporated to discuss a way forward on the proposed multi-use turf and facilities at Molyneux Park.</p>	Parks and Recreation Manager	<p>20 Aug 2021</p>

					<p>A meeting has been held with key stakeholders for the proposed hockey turf. As an outcome from that meeting a comprehensive feasibility study produced by the hockey club is necessary to progress the matter. This is a requirement of funding agencies and would enable the matter to be considered by the Vincent Community Board.</p> <p>03 Nov 2021 Molyneux Turf Incorporated have engaged a consultant to assist them in the preparation of a business case for the proposed turf. Completion date for this is unknown.</p>
19/05/2021	Submissions on the Long-term Plan 2021-31 Consultation Document	21.4.3	Recommends to Council that staff provide a report regarding Ice Inline for future consideration.	Parks and Recreation Manager	<p>20 Aug 2021 Item will be considered for a future Annual Plan or Long-term Plan. ON HOLD</p>
19/05/2021	Submissions on the Long-term Plan 2021-31 Consultation Document	21.4.3	Recommends to Council that staff are requested to investigate a request for an extension of the junior playground at Pioneer Park and provide a report for consideration in a future annual or long-term plan.	Parks and Recreation Manager	<p>20 Aug 2021 Item will be considered for a future Annual Plan or Long-term Plan. ON HOLD</p>
9/06/2021	Hardship Grant Application Alexandra Blossom Festival	21.5.9	<p>That the Vincent Community Board</p> <p>A. Receives the report and accepts the level of significance.</p> <p>B. Approves a hardship grant of \$26,000 to Alexandra Blossom Festival Incorporated for the 2021 Blossom Festival event.</p>	Media and Marketing Manager	<p>16 Jun 2021 Action item sent to Officer and Finance</p> <p>07 Jul 2021 Alexandra Blossom Festival Inc advised of approved grant - resolution number and purchase order provided. Grant invoiced and in CODC system for payment.</p> <p>16 Aug 2021 Grant has been uplifted by Alexandra Blossom Festival.</p> <p>27 Sep 2021</p>

					<p>2021 Event cancelled. Correspondence sent to committee dated 23 September requested committee advise plans regarding reimbursement of grant which was approved as being for event infrastructure.</p> <p>03 Nov 2021 Committee request to retain grant presented to VCB for consideration - request declined. Grant to be reimbursed to CODC - committee advised and reimbursement pending.</p>
31/08/2021	Promotion Grant Applications 2021 - 22 First Round	21.7.2	<p>That the Vincent Community Board</p> <p>A. Receives the report and accepts the level of significance.</p> <p>B. Declines a promotions grant application from the Central Otago A & P Show for Children's Entertainment</p> <p>GRA210733815 Central Otago A & P Show – Children's Entertainment</p> <p>Year 1 LTP 2021/22 applied \$7,500 \$0 Declined Year 2 LTP 2022/23 applied \$5,000 \$0 Declined Year 3 LTP 2023/24 applied \$5,000 \$0 Declined</p> <p>C. Approves a promotions grant for Year 1 and Year 2, but declines a promotions grant for Year 3 for Winterstellar Matariki and Night Sky events and exhibitions.</p> <p>GRA210740149 Winterstellar Matariki and Night Sky events and exhibitions</p> <p>Year 1 LTP 2021/22 applied \$20,000 \$4,000 approved subject to establishment of appropriate entity. Year 2 LTP 2022/23 applied \$25,000 \$10,000 approved subject to satisfactory report back year 1. Year 3 LTP 2023/24 applied \$15,000 \$0 Declined</p>	Media and Marketing Manager	<p>08 Sep 2021 Action memo sent to the Media and Marketing Manager and to Finance</p> <p>27 Sep 2021 All applicants have been advised in writing of funding decisions - both declined and approved. For approved grants purchase orders have also been raised.</p> <p>03 Nov 2021 Central Otago District Arts Trust advised staff that Cover-to-Cover Authors talks deferred till early 2022 - due to Author being in Auckland and unable to travel due to COVID restrictions. Winterstellar organiser has advised that they have sought advice regarding establishment of official entity. Staff will continue to liaise as necessary.</p>

			<p>D. Approves a promotions grant for Year 1 and Year 2, but declines a promotions grant for Year 3 for the Central Otago District Arts Trust – Cover to Cover event.</p> <p>GRA210739572 Central Otago District Arts Trust – Cover to Cover events</p> <table><tr><td>Year 1 LTP 2021/22 applied \$4,261</td><td>\$2,500</td></tr><tr><td>Approved</td><td></td></tr><tr><td>Year 2 LTP 2022/23 applied \$7,218</td><td>\$1,000</td></tr><tr><td>Approved</td><td></td></tr><tr><td>Year 3 LTP 2023/24 applied \$9,055</td><td>\$0 Declined</td></tr></table> <p>E. Declines an application for a promotions grant from Ahipara for the Ahi Festival of Light.</p> <p>GRA210714507 Ahipara – Ahi Festival of Light</p> <table><tr><td>Year 1 LTP 2021/22 applied \$25,000</td><td>\$0 Declined</td></tr><tr><td>Year 2 LTP 2022/23 applied \$10,000</td><td>\$0 Declined</td></tr><tr><td>Year 3 LTP 2023/24 applied \$5,000</td><td>\$0 Declined</td></tr></table> <p>F. That given the \$26,000 allocation through the hardship fund process, that no additional allocation is provided for the 2021/22 FY and that \$24,500 is allocated for the 2022/23 FY.</p> <p>GRA210749634 Alexandra Blossom Festival Inc. Event Infrastructure Costs</p> <table><tr><td>Year 1 LTP 2021/22 applied \$24,500</td><td>\$0 Declined</td></tr><tr><td>Year 2 LTP 2022/23 applied \$24,500</td><td>\$24,500</td></tr><tr><td>Approved</td><td></td></tr><tr><td>Year 3 LTP 2023/24 Applied \$24,500</td><td>\$0 Declined</td></tr></table>	Year 1 LTP 2021/22 applied \$4,261	\$2,500	Approved		Year 2 LTP 2022/23 applied \$7,218	\$1,000	Approved		Year 3 LTP 2023/24 applied \$9,055	\$0 Declined	Year 1 LTP 2021/22 applied \$25,000	\$0 Declined	Year 2 LTP 2022/23 applied \$10,000	\$0 Declined	Year 3 LTP 2023/24 applied \$5,000	\$0 Declined	Year 1 LTP 2021/22 applied \$24,500	\$0 Declined	Year 2 LTP 2022/23 applied \$24,500	\$24,500	Approved		Year 3 LTP 2023/24 Applied \$24,500	\$0 Declined		
Year 1 LTP 2021/22 applied \$4,261	\$2,500																												
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Year 2 LTP 2022/23 applied \$24,500	\$24,500																												
Approved																													
Year 3 LTP 2023/24 Applied \$24,500	\$0 Declined																												

11/10/2021	Alexandra Blossom Festival Request to retain promotion grant	21.8.2	<p>That the Vincent Community Board</p> <p>A. Receives the report and accepts the level of significance.</p> <p>B. Declines the request from Alexandra Blossom Festival Inc. to retain the \$26,000 grant previously approved to Blossom Festival 2021 event infrastructure – ref: VCB resolution 21.5.9.</p> <p>C. Directs Alexandra Blossom Festival Inc. reimburse the uplifted grant in full to Central Otago District Council within one month of the Board decision, and that the reimbursed grant is made available to the next publicised contestable promotions grant funding round.</p>	Media and Marketing Manager	<p>21 Oct 2021 Action memo sent to the Media and Marketing Manager and to Finance</p> <p>03 Nov 2021 Correspondence provided to committee confirming requirement to refund grant plus details on process for doing so. Received confirmation from treasurer that the reimbursement will be processed within the one-month timeframe.</p>
11/10/2021	Vincent Community Board Community Grant Applications 2021-24 Financial Year	21.8.3	<p>That the Vincent Community Board</p> <p>A. Receives the report and accepts the level of significance.</p> <p>B. Agrees to withhold any grant funding for years beyond year one until the conclusion of the Grant Policy Review in November 2021.</p> <p>C. Approves a community grant for Alexandra and Districts Youth Trust to cover rent costs.</p> <p style="text-align: right;">2021/22 Requested: \$6,000 Approve: \$6,000</p> <p style="text-align: right;">2022/23 Requested: \$6,000 Decline \$0</p> <p style="text-align: right;">2023/24 Requested: \$6,000 Decline: \$0</p> <p>D. Declines a community grant for Bolder Inn to cover CCTV, uniforms and equipment.</p> <p style="text-align: right;">2021/22 Requested: \$10,003 Decline: \$0*</p> <p style="text-align: center;">*Undertake a rent review through the Community Leasing and Licensing Policy</p> <p>E. Approves a community grant for Earnscleugh Community Society Inc for operational costs.</p>	Community Development Officer	<p>21 Oct 2021 Action memo sent to the Community Development Officer and to Finance.</p> <p>03 Nov 2021 All applicants have been notified of the outcome of their application and instructions have been sent for uplifting invoices. Still awaiting on some applicants to reply and/or send through invoices.</p>

			<p>2021/22 Requested: \$1,500 Approve: \$1,500</p> <p>2022/23 Requested: \$1,500 Decline: \$0</p> <p>2023/24 Requested: \$1,500 Decline: \$0</p>		
			<p>F. Declines a community grant for Earnsclough Irrigation Company for Fraser River / Otewhata Riparian Enhancement Plan.</p> <p>2021/22 Requested: \$24,375 Decline: \$0</p> <p>2022/23 Requested: \$24,375 Decline: \$0</p>		
			<p>G. Approves a community grant for Galloway Hall for operational costs and hall maintenance.</p> <p>2021/22 Requested: \$10,000 Approve: \$5,000</p> <p>2022/23 Requested: \$5,000 Decline: \$0</p> <p>2023/24 Requested: \$3,000 Decline: \$0</p>		
			<p>H. Approves a community grant to Haehaeata Natural Heritage Trust for Clyde Railhead Community Eco Nursery Improvements.</p> <p>2021/22 Requested: \$5,450 Approve: \$5,450</p>		
			<p>I. Declines a community grant for Historical Clyde Inc for a public art sculpture.</p> <p>2021/222 Requested: \$28,500 Decline: \$0</p>		
			<p>J. Approves a community grant for Alexandra District Museum Inc to cover operational costs for the museum and the art gallery.</p>		

			<p>2021/22 Requested: \$125,000 Approve: \$61,758</p> <p>2022/23 Requested: \$125,000 Decline: \$0</p> <p>2023/24 Requested: \$125,000 Decline: \$0</p>		
			<p>K. Declines a community grant for Otago Country Cricket for an electronic scoreboard at Molyneux Park</p> <p>2021/22 Requested: \$25,000 Decline: \$0</p>		
			<p>L. Approves a grant for the Shaky Reserve Group for a water connection including a provision that a Memorandum of Understanding will be signed between Council and Keep Alexandra Clyde Beautiful for any works carried out on Council land.</p> <p>2021/22 Requested: \$9,393 Approve: \$9,393</p>		
			<p>M. Approves a community grant for Keep Alexandra Clyde Beautiful for beautification projects including a provision that a Memorandum of Understanding will be signed between Council and Keep Alexandra Clyde Beautiful for any works carried out on Council land.</p> <p>2021/22 Requested: \$8,475 Approve: \$2,500</p>		
			<p>N. Approves a community grant for the Salvation Army for consent fees required to move a glass house.</p> <p>2021/22 Requested: \$297 Approve: \$297</p>		
			<p>O. Declines a community grant for Ophir Welfare Committee for Ophir pool operational costs.</p> <p>2021/22 Requested: \$1,500 Decline: \$0</p> <p>2022/23 Requested: \$1,500 Decline: \$0</p>		

			<p>2023/24 Requested: \$1,500 Decline: \$0</p> <p>P. Approves a community grant for the Alexandra Community Advice Network to cover administration costs.</p> <p>2021/22 Requested: \$5,000 Approve: \$4,000</p> <p>2022/23 Requested: \$5,000 Decline: \$0</p> <p>2023/24 Requested: \$5,000 Decline: \$0</p>		
11/10/2021	Proposal to Reclassify Area of Alexandra Town Belt (PRO: 61-2000-00)	21.8.4	<p>That the Vincent Community Board</p> <p>A. Receives the report and accepts the level of significance.</p> <p>B. Agrees to:</p> <ol style="list-style-type: none"> 1. Reclassify approximately 250 square metres of Lot 8 Deposited Plan 492123 being part of the Alexandra Town Belt/Recreation Reserve, as Local Purpose (Water Reservoir) Reserve. 2. To extend designation 20 (subject to the process under the Resource Management Act 1991) to include the newly reclassified area. <p>Subject to:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Public consultation in accordance with the Reserves Act 1977. <input type="checkbox"/> The consent of the Minister of Conservation. <input type="checkbox"/> The costs being met by the Alexandra Northern Reservoir Capital Project. <input type="checkbox"/> The Chief Executive approving the final tank/reservoir design and survey boundaries. <p>C. Authorises the Chief Executive Officer to do all that is necessary to give effect to the resolution.</p>	Statutory Property Officer	<p>21 Oct 2021 Action memo sent to the Statutory Property Officer.</p> <p>03 Nov 2021 Public consultation underway.</p>
11/10/2021	2022 Meeting Schedule	21.8.5	<p>That the Vincent Community Board</p> <p>A. Receives the report and accepts the level of significance.</p>	Governance Manager	<p>21 Oct 2021 Action memo sent to the Governance Manager</p>

			B. Adopts the proposed 2022 meeting schedule for the Vincent Community Board.		03 Nov 2021 2022 meeting dates have been adopted by the Community Board. MATTER CLOSED
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Vincent Community Board Status Report on Resolutions

Chief Executive

Resolution 19.8.13 – December 2019

Development of a Multi-use Community Hub at the Omakau Recreation Reserve (PRJ 01-2017-01)

That the Board:

- A. **Receives** the report and accepts the level of significance.
- B. **Agrees** to support in principle the development of a purpose-built multi-use community facility for Omakau and surrounding communities, as outlined in Global Leisure Group's feasibility study.
- C. **Approves** the construction of the facility on the Omakau Recreation Reserve, at a location to be determined by the community, subject to project funding and regulatory consent approvals.
- D. **Agrees in principle**, subject to further work, that the rough concept design for the facility be progressed to developed design stage, to enable future funding discussions and consideration by the Board.

STATUS

November 2021 – the Committee is continuing to progress the design plans and the formation of a charitable trust.

September 2021 – The subcommittee is continuing to work on progressing the design.

July-August 2021 – A subcommittee of the working group has been formed to progress the design.

June 2021 – Resolved by Council to include in Year 3 of the 2021 Long-term Plan.

May 2021 – Endorsed by VCB and will be considered by Council at 1 June 2021 meeting.

February 2021 – A \$1million financial contribution to the construction of the hub has been included as a consultation topic in Council's 2021 Long-term Plan community engagement.

July-December 2020 – The working group has confirmed the building site and is currently developing draft building designs.

June 2020 - The working group for this project are re-establishing meetings as of 10 June. (Their first meeting is this evening).

April 2020 – The COVID-19 lockdown has temporarily stalled community meetings.

March 2020 – The Omakau Recreation Reserve Committee is progressing community conversations about an appropriate building site and user needs, so that the detailed design will take into account as many potential users as possible.

December 2019 – Action memo sent to Community and Engagement Manager.

Resolution 19.8.15 – December 2019

Vincent Promotions Grant Applications 2020-21 financial year (Doc ID 432782)

That the Board:

- A. **Receives** the report and accepts the level of significance.
- B. **Approves** a grant of \$3,000 from the 2020-21 financial year Vincent Promotions cost centre 2033 2460 to Central Otago A & P Show February 2021.

Requested: \$6,000 Approved **\$3,000**

- C. **Approves** a grant of \$3,500 from the 2020-21 financial year Vincent Promotions cost centre 2033 2460 to Waiata Theatre Productions Ltd for costs associated with rights and backing track hire to stage Jesus Christ Superstar shows in Clyde, 2 – 19 July 2020.

Requested: \$7,000 Approved **\$3,500**

- D. **Notes** that Promotions grants are approved subject to meeting the requirements of the Central Otago District Council grants policy dated August 2019 and recipients should ensure that:

- All necessary legal requirements associated with the event or project are the responsibility of and must be met by the grant recipient.
- The event or project adheres to other relevant Council policies e.g. sustainability, smoke-free policy.
- Information on the event is provided in a timely manner to Central Otago Visitor Centres and Tourism Central Otago for promotional and information purposes.
- Grant recipients should acknowledge Council and the relevant Community Board as a funding provider in promotional material as and when appropriate.

STATUS

CLOSED

November 2021 – Report back received from Waiata Theatre Company). MATTER CLOSED

September 2021 – Reminder sent to applicant to submit the report back via the online system.

August 2021 – the Waiata Theatre Productions event has now occurred. Staff to follow up about the report back.

July 2021 – The Central Otago A & P Show have now reported back. Waiata Theatre Productions have successfully uplifted their grant and their invoice is currently awaiting payment.

June 2021 – No update re A & P Show report back. Staff to follow up. Waiata Theatre production due to uplift grant in June.

April 2021 – Staff to follow up with A & P Show re report back now that event has happened.

February 2021 – Grant uplifted for A & P Show. no further update both events yet to take place.

January 2021 – Staff confirm that as advised in status update April 2020 – Waiata Theatre company event was deferred due to the impact of COVID 19 and will take place in 2021, therefore intention is to uplift grant approximately June 2021 – still within the financial year approved. Should the Board no longer wish to support the event the applicant should be advised as early as possible the approved grant is not available for uplift.

November 2020 – No further update Grants not yet uplifted.

August 2020 – No further update. Grants not yet uplifted.

July 2020 – No further update. Grants not yet uplifted.

June 2020 – No further update expected until grants uplifted in new financial year and following the events being held for report backs.

April 2020 – COVID 19 restrictions have resulted in the Waiata Theatre co. having to defer the shows until July 2021. They will run the same show under the same conditions as the original application and have approval to hold over the rights and backing track hire. They have requested to be able to uplift the approved grant for the deferred event. The approved grant would not be released until Jun / Jul 2021 on confirmation the production will be staged.

March 2019 – Applicants advised of Board decision with details on when and how to draw down approved grants. Purchase orders raised. Grants will not be accessed until after 1 July 2020: new financial year.

December 2019 – Action memo sent to Media and Marketing Manager

Planning and Environment

Resolution 20.5.5 – September 2020

Alexandra Theatre – Stage Upgrade (Doc ID 501525)

That the Board:

- A. **Receives** the report and accepts the level of significance.
- B. **Agrees** to proceed with the Alexandra Theatre Stage Upgrade Project at an updated estimate cost at the detailed design stage of \$590,000.
- C. **Approves** the updated funding structure of the project to be as follows:

Central Otago District Council	33%
Otago Community Trust	10%
Lotteries Community Facilities	44%
Transpower Community Care Fund	8%
Alexander McMillan Trust	5%

The draft Long Term Plan 2021/31 to be updated once the project tender has been concluded.

- D. **Approves** the updated project programme as outlined in the report, and instructs Council staff to start the tendering process.

STATUS

October 2021 – The engineering design for strengthening is finished. QS of this design has been received. When taking the approach of combining both the Stage Upgrade and the Earthquake Strengthening Projects the estimated construction costs are over the combined budget.

It has also been identified that an accessibility report and a fire report will be required as part of the building consent for both projects. The engineer has both reports underway. Any resulting costs to bring the building up to current code will also need to be factored into these projects.

The engineer has suggested council could opt for only the hall section of the Community Centre to be strengthened if the Theatre is not required for Emergency Management purposes. Council's Emergency Management Officer has been consulted and confirmed this could be a possibility the Board may like to consider.

The engineer has been instructed to do further modeling to see how the parts of the complex will perform in an earthquake if they are at different strengthening levels. Once received a report to the Board for a decision to either provide further funding or to proceed but only strengthen the hall side of the complex to 67% will be tabled.

September 2021 – Central Lakes Trust approved \$32,000. Funding remains \$46,500 short. The building is due to be strengthened up to 67% through funding provided this financial year. Possibility of combining these projects for potential cost savings is being explored. Engineer's design for strengthening work underway.

August 2021 – Asbestos removal complete. Central Lakes Trust application submitted. Decision due mid-August.

July 2021 – Funding for asbestos removal approved. Asbestos being removed 5-18 July. Lotteries funding approved in full. Transpower and Alexander McMillan Trust funding applications declined. Central Lakes Trust approached again and will consider application in August funding round.

May 2021 – Otago Community Trust funding approved in full. Report to Board to be tabled at its June meeting, requesting funding for asbestos removal which must be completed before construction commences.

March 2021 – Funding applications lodged. Outcome expected end June 2021.

February 2021 – Contract awarded subject to funding. Funding applications underway.

December 2020 – Tender has now closed and assessment is underway.

November 2020 – Drafting of tender documents are underway.

September 2020 – Action memo sent to the Property and Facilities Officer – Vincent and Teviot Valley.

Resolution 20.2.9 – May 2020**Alexandra Cemetery Arnott Street Boundary Treatment (Doc ID 440203)**

That the Board:

- A. **Receives** the report and accepts the level of significance.
- B. **Agrees** that the planting of the Salvation Army community garden screen planting and the fencing and planting of the northern Arnott Street buffer zone proceed as approved in the 2019/2020 Annual Plan.
- C. **Agrees** to the removal of all encroachments on the reserve, and the fencing of the common boundary between Arnott Street East and the reserve, where no common boundary fence exists, by the end of the calendar year.

STATUS**ON HOLD**

August 2021 – Removal of encroachments rescheduled with residents to Summer 2021. On hold until further progress.

May - July 2021 – Planting is now well established. Encroachment timeline removal not finalised.

March 2021 – Final neighbouring property owners still in discussion with Council on a timeline for removal of encroachments.

February 2021 - Encroachment removal and boundary fencing works imminent.

December 2020 – The planting and irrigation components of the project are now complete and plants are thriving. Encroachment removal and boundary fencing discussions with property owners is to commence in January 2021.

November 2020 – Planting, irrigation mains, fencing, and plant protection completed. Temporary irrigation is still in place to establish both the border and the grass cover while the irrigation contractor waited for the planting to be completed. Permanent irrigation completion is imminent. One neighbour to the site has been of great support in keeping the irrigation operating through high wind periods to both control dust and ensure plant survival.

September 2020 – Works stalled due to contractor availability. Issues will be addressed to see planting and fencing completed by the end of September.

July 2020 – Community garden screen planting project commenced 13 July 2020 with the removal of the derelict water race and the installation of irrigation. Fencing will follow with the planting likely to be completed by 31st August 2020.

May 2020 – Letter sent to all Arnott Street property owners who adjoin the reserve advising them of the Board's decision. Project re-costing underway for a June start on implementation of buffer planting works. Removal of the derelict water race reviewed as possible pending agreement from Heritage New Zealand.

May 2020 – Action memo sent to Parks Projects Officer

Resolution 17.7.12 – September 2017**Council Owned Land, Pines Plantation Area North of Molyneux Park Netball Courts
Alexandra – Consider Sale/Development of Residential Land (PRO 61-2079-00)**

- A. RESOLVED that the report be received and the level of significance accepted.
- B. RESOLVED that the Board agreed to the sale of part of Lot 25 DP 3194 and part of Lot 6 DP 300663, located south of the Transpower corridor at the north end of Alexandra and adjacent to the Central Otago Rail trail.
- C. RESOLVED that the Board agreed to sale of the land by way of a joint venture development and sale of Lots, the minimum terms and conditions including:
- The joint venture partner funding development with no security registered over the land.
 - Council receiving block value.
 - Council receiving 50% of the net profit, with a minimum guaranteed of \$500,000.
 - Priority order of call on sales income:
 - First:** Payment of GST on the relevant sale.
 - Second:** Payment of any commission and selling costs on the relevant sale.
 - Third:** Payment to the Developer of a fixed portion of the estimated Project Development Costs per lot as specified in the Initial Budget Estimate and as updated by the Development Costs Estimate breakdown.
 - Fourth:** Payment of all of the balance settlement monies to Council until it has received a sum equivalent to the agreed block value.
 - Fifth:** Payment of all of the balance settlement monies to Council until it has received an amount equivalent to the agreed minimum profit share to Council
 - Sixth:** Payment of all of the balance to the Developer for actual Project Costs incurred in accordance with this Agreement.
 - Seventh:** Payment of all of the balance amounts (being the Profit Share) to be divided 50 / 50 (after allowance for payment of the Minimum Profit to Council.
- D. RESOLVED that the Board agreed to delegate to the Chief Executive the authority to select the preferred joint venture offer and negotiate “without prejudice” a joint venture agreement.
- E. AGREED that the Chief Executive be authorised to do all necessary to achieve a joint venture agreement.

STATUS

October 2021 – 224c application has been submitted. Once 224c is approved, titles can be applied for.

September 2021 - Development work programme on track. Lots sold: Stage 1 – 16 sold; Stage 2 – 13 sold, 3 unsold; Stage 3 – 10 sold, 9 unsold or under offer.

August 2021 – Development work programme on track. Lots sold: Stage 1 – 16 sold; Stage 2 – 13 sold, 3 unsold; Stage 3 – 6 sold, 5 under contract, 8 unsold.

July 2021 – 50% of Stage 3 under offer. Development tracking well.

May 2021 – Stage Three ready to be released for sale.

March 2021 – Construction work continues.

February 2021 – 3910 contract executed. Detailed update was emailed to the board separate to this Status Report.

December 2020 – Deed of novation signed by all parties.

November 2020 – Variation to agreement has been drafted to accommodate staging. Currently with developer for consideration. Discussions are also being held about future entity, as one partner has passed away.

September 2020 – Work expected to start on site in October for Stage 1 and some sections will be marketed. Stage 1 completion scheduled for April 2021.

August 2020 – Continuing to await outcome of Shovel Ready Projects application as this may affect how development progresses.

July 2020 – Still awaiting outcome of Shovel Ready Projects application which may affect how development progresses.

May 2020 – Delays with engineering design and construction start date due to Covid 19. Engineering design mostly complete and work on site expected to start soon with a staged approach. Awaiting outcome of Shovel Ready Projects application which may affect how this development progresses.

February 2020 – The developer is working on engineering design for subdivision to be approved by Council. Work expected to start on site for subdivision in approximately 6 weeks.

January 2019 – Subdivision consent granted 18 December 2019.

November 2019 – Subdivision consent was lodged on 22 November 2019.

October 2019 - The affected party consultation process with NZTA and Transpower is now complete however the process with DOC is still being progressed. Once finalized, the application to connect Dunstan Road to the State Highway will be complete. Subdivision consent will then be lodged.

September 2019 - The affected party consultation process with NZTA, Transpower and DOC for the application to connect Dunstan Road to the State Highway is almost complete. The developer is also close to finalising the subdivision plan to allow for the resource consent to be lodged.

July 2019 – Subdivision consent expected to be lodged in August.

June 2019 – Tree felling complete. Subdivision consent expected to be lodged in July or August.

May 2019 - Tree felling commenced 20 May and is expected to take up to 6 weeks to complete. Subdivision scheme plan close to being finalised before resource consent application.

April 2019 – Security fencing has been completed. Felling of trees expected to commence in the next month. Concept plan is in final draft. Next step is for the surveyor to apply for resource consent.

March 2019 – Concept plan is in final draft. Next step is for the surveyor to convert to a scheme plan and apply for resource consent. The fencer is booked in for March.

January 2019 – Development agreement was signed by AC & JV Holdings before Christmas. Subdivision plan now being developed for resource consent application and removal of trees expected to start mid to late January.

October 2018 – The development agreement is with the developer's accountant for information. Execution imminent.

September 2018 – The development agreement is under final review.

August 2018 – Risk and Procurement Manager finalising development agreement to allow development to proceed.

June 2018 – Preferred developer approved. All interested parties being advised week of 11 June. Agreement still being finalised to enable negotiation to proceed.

April 2018 – No change.

March 2018 – Staff finalising the preferred terms of agreement.

February 2018 – Requests received. Council staff have been finalising the preferred terms of agreement to get the best outcome prior to selecting a party, including understanding tax implications.

December 2017 – Request for Proposals was advertised in major New Zealand newspapers at the end of November 2017 with proposals due by 22 December. Three complying proposals received.

November 2017 – Council solicitor has provided first draft of RFI document for staff review.

September 2017- On agenda for Council approval for the land sale.

September 2017 – Action Memo sent to Property and Facilities Manager.

Community Development - Grants Accountability GRA210947043



1 Dunorling Street
PO Box 122, Alexandra 9340
New Zealand

03 440 0056

Info@codc.govt.nz
www.codc.govt.nz



Grant Accountability

Original Application Number

unknown

The Applicant:

Organisation Name

Waiata Theatre Productions Ltd.

Project Name:

Production of the musical "Jesus Christ Superstar"

Contact

Bruce Potter

Phone

02102532194

Email

bruce@draconis.co.nz

Address

10 Craig Place, Bridge Hill, Alexandra 9320

The Project:

Amount granted by Central Otago District Council

3500.00

Total cost of the project

19000.00

If there was any significant variation from your original budget, what were the main reasons for this?

We are still waiting on some bills to come in and we got a lot of in kind support from local businesses and volunteers eg. free use of rehearsal space, printing costs etc...

What outcomes were achieved from the project/event? (max 500 words)

We intended to bring a large Broadway musical to the district done in a smaller more intimate way using old school theatre techniques. This was the first time JCS has been performed in Central Otago. We aimed to perform a three week season to develop our onstage performers, crew and audience in a way that has not been possible till now with any other local performance groups. We wanted to show that it was possible to produce a successful Broadway musical on a shoestring budget using creative ideas, old halls with a good cast and crew aimed to perform a three week season

How did your organisation acknowledge the support of the Council grant?

We printed it on our programme along with our other sponsors. We let people know on social media as well.

When did you receive your grant funding?

03/12/2019

Support Documents Ticked

- Proof of expenditure (including receipts, invoices and/or financial statements)
- Photos of the event or project

Grants of \$10,000 or more

Declaration:

All information provided is complete and correct True

Have read and acknowledge the standard Central Otago
Terms and Conditions of Grant Funding Yes

Information about your application (including the
applicant's name, project title, and a summary of the
proposal) and any approved funding may be made
publicly available by Council Yes

Name: Bruce Anthony Potter

Date 30/09/2021

Signature (10 kb)



ORiGiN Theatrical Pty Limited

A.B.N. 46 111 477 895

A.C.N. 111 477 895

PO Box Q1235
QVB Post Office NSW 1230
AUSTRALIA

Courier Delivery: Level 1, 213 Clarence Street, Sydney NSW 2000 Australia
 Telephone (61 2) 8514 5201 Fax (61 2) 9299 2920
 email: ashlei@originmusic.com.au www.origintheatrical.com.au

Bill To: Bruce Potter
 Waiata Theatre Productions
 10 Craig Place
 Alexandra 9320
 New Zealand

Invoice #: 00093557
 Date: 25/10/2019
 Page: 1

Client Ref: 62759

Description

Amateur Licence:
 "JESUS CHRIST SUPERSTAR" (RUG)
 14 perf: 02 - 19 July, 2020

Tax Invoice

Amount Tax

ADVANCE PAYMENT

Royalty Advance	\$3,920.00	FRE
Booking and Handling Fee	\$70.00	FRE
Hire Fees Prepaid (Rehearsal Material - 5 month hire)	\$820.00	FRE
Hire Fees Prepaid (Pre-Production Pack)	\$75.00	FRE
Hire Fees Prepaid (Logo Artwork)	\$400.00	FRE

PLEASE PAY ON INVOICE
NO STATEMENT ISSUED
TERMS - 30 DAYS

GST \$0.00

Your Order #:

Customer ABN:

Freight: \$149.16 FRE

Total Inc GST \$5,434.16

CODE

RATE

TAX SALE AMOUNT

Amount Applied:

\$0.00

0%

\$0.00

\$5,434.16

Balance Due: AUS \$5,434.16

Payment Slip

Waiata Theatre Productions
 10 Craig Place

Invoice No 00093557

Amount Due: AUS\$ **\$5,434.16**

Accounts Receivable
Origin Theatrical Pty Ltd
PO Box Q1235
QVB Post Office NSW 1230
Australia

Tel. (61 2) 8514 5201
Email: ashlei@originmusic.com.au

Payment Options:

1. By Cheque (please mail to our postal address)
2. By Direct Credit / Electronic funds transfer (remitter to pay bank charges)

Bank Details: Origin Theatrical Pty Ltd
 National Australia Bank, 255 George St, Sydney
 BSB: 082 057 (or Intl Bank Swift Code: NATAAU3303M)
 Account No: 57 674 7182
 Please include invoice number as reference

3. By Credit Card payment:

Name on Card : _____

Card No: _____

Expiry Date: ____/____/____

CCV2 (3 digit security code): _____

Signature: _____









10 DATE OF THE NEXT MEETING

The date of the next scheduled meeting is 1 February 2022.

11 RESOLUTION TO EXCLUDE THE PUBLIC

Recommendations

That the public be excluded from the following parts of the proceedings of this meeting.

The general subject matter of each matter to be considered while the public is excluded, the reason for passing this resolution in relation to each matter, and the specific grounds under section 48 of the Local Government Official Information and Meetings Act 1987 for the passing of this resolution are as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to each matter	Ground(s) under section 48 for the passing of this resolution
Confidential Minutes of Ordinary Board Meeting	s7(2)(i) - the withholding of the information is necessary to enable Council to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations)	s48(1)(a)(i) - the public conduct of the relevant part of the proceedings of the meeting would be likely to result in the disclosure of information for which good reason for withholding would exist under section 6 or section 7
21.9.10 - November 2021 Confidential Governance Report	s7(2)(i) - the withholding of the information is necessary to enable Council to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations)	s48(1)(a)(i) - the public conduct of the relevant part of the proceedings of the meeting would be likely to result in the disclosure of information for which good reason for withholding would exist under section 6 or section 7
