

Museums Policy

1 Introduction

Wellington has good museums. In the last four years the sector has grown with the establishment of Te Papa, the Museum of Wellington City & Sea, and the development of smaller community and specialist museums.

Wellington City Council plays an active role in the museums sector. Its key relationships can be summarised as follows:

- Te Papa receives sponsorship support from the Council.
- The Museums Trust receives funding from Council. The Trust manages the Museum of Wellington, City & Sea; the City Gallery; the Colonial Cottage; Capital E; the Cable Car Museum; and the Plimmors Ark Gallery.
- The Katherine Mansfield Birthplace and the Carter Observatory receive grants from the Council.

Community proposals for new museums also occur frequently and there are important community based museum initiatives in the city. These sometimes involve a Council response concerning finance, advocacy, facilitation or other forms of assistance.

1.1 Why have a Museums Policy?

The Local Government Act 1974 gives Councils the power to establish facilities and services which “provide for the recreation, amusement and instruction of the public”. The activities of museums would clearly fit within this provision. However, the scope of Council involvement, the relationship with regional and private initiatives and criteria for responding to requests for support in this area all require a policy framework.

1.2 What Does This Policy Aim to Achieve?

This policy sets the direction for the Council’s involvement in museums services and provides a framework for its continued contribution to museums in Wellington. This policy may assist the Council in its roles with museums as funder, advocate and facilitator. It does this by providing:

- guiding principles that express the Council’s values in dealing with museum related issues.
- specific criteria for assessing proposals for establishing new museums and associated initiatives. These are based on the guiding principles.
- information on the role of museums, why Council supports them, and how it should support them.

1.3 What Does the Policy Contain?

The policy is structured as follows:

Section 2 provides background information on Wellington’s museums and the Council’s relationships with them.

Section 3 positions the policy within the context of the Council's strategic direction. Strategic and policy documents are examined to determine what services the Council needs to deliver to meet its strategic outcomes, and how these link with museums services.

Sections 4, 5, and 6 traverse policy issues such as their role, the funding of museums, and social trends.

Sections 7 and 8 outline policy implications, principles, and the expectations by which the policy will operate.

Section 9 provides a table of policy directions and how policy effectiveness will be assessed.

Appendix A – Criteria for funding decisions. This provides criteria against which proposals for new museum initiatives could be assessed by the Museums Trust or Council.

1.4 Key Words

Outcomes: big picture ideas about how we, the citizens of Wellington, would like our city to be.

Key achievement areas: areas chosen by Council for special attention over the life of the strategic plan (that is, three years). They help Council to decide how to allocate resources and funding.

Objectives: what Council aims to do in order to achieve outcomes.

Guiding principles: provide us with a framework for considering alternative courses of actions.

Key indicators: tell us whether changes are happening that we may need to respond to.

2 Background

Wellington City Council's involvement with museums is outlined below:

2.1 Te Papa

The Museum of New Zealand Te Papa Tongarewa (Te Papa) describes itself as a "forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order to better understand and treasure the past, enrich the present and meet the needs of the future" (Mission – Te Papa statement of intent).

Wellington City Council was a founding partner of the new museum. In 2001/02 the Council's contribution to Te Papa will be \$1,884,000. In the Long Term Financial Strategy its contribution is estimated to be approximately \$2 million every year from 2002/03 until 2010/11.

The Council's expenditure on Te Papa has primarily focused on tourism promotion. Since its opening in early 1998, Te Papa's visitor numbers have exceeded targets and considerable growth in inbound tourism to Wellington is attributed to the museum – the additional visitor spend in the city created by Te Papa was estimated at \$27.7 million in 1999.

2.2 The Wellington Museums Trust

The Charter of the Wellington Museums Trust, developed at the time the Trust was established in 1995, forms part of the founding agreement with Wellington City Council. The Charter establishes a vision for the Trust of "**Creating challenging learning experiences for the community**". The charter document shows how this vision should be delivered through a range of *goals* and activities that include:

- supporting the vision of Wellington as New Zealand's cultural capital
- recognising the special contribution of the Tangata Whenua
- collaborating with other museums and partnering with the community
- accepting heritage roles and responsibilities, illuminating Wellington's past, present and future
- supporting the Council's strategic directions.

Council established the Trust for a number of reasons, including the need to improve longer-term viability of the city's museum facilities. There were perceived benefits from creating a network of collaborating museums that would be responsive to the needs of the community, and providing managerial and marketing skills. At the time of establishment, the Trust took on the management of the City Gallery Wellington, the Wellington Maritime Museum and the Colonial Cottage Museum. Since then, the Trust has established the new children's facility, Capital E, developed the new Museum of Wellington City & Sea (replacing the Maritime Museum), opened the Wellington Cable Car Museum and added the management of the Plimmer's Ark Galleries and conservation of the historic "Inconstant".

The level of Council funding for 2001/02 is approximately \$4.3 million, of which \$1 million is repaid to Council for rental of three buildings housing Capital E, City Gallery and Museum of Wellington City & Sea and the lease of space in the City Archives. This leaves an operational grant of \$3.3 million.

In 2001 the Trust's facilities received 370,000 visitors - a 38 % increase on the previous year. 440,000 visitors are forecasted through its facilities and programmes in 2002. However, for a variety of reasons the Trust's facilities have not always reached their visitor number targets.

Operational policies for the Museum of Wellington City & Sea, the Colonial Cottage, the City Gallery, Capital E and the Cable Car Museum are developed under the Wellington Museums

Trust. The objectives for the Trust, reporting requirements and funding are set out in the **Trust Deed** and the **Funding Deed**.

A policy implication is that the Council's funding and other close ties with the Museums Trust mean the Trust's activities are critical to the implementation of a Museums Policy. The Trust was set up to act a critical, but not exclusive, delivery arm of Council's policy relating to museums.

2.3 The Katherine Mansfield Birthplace and the Carter Observatory

These organisations each receive annual funding in the form of \$50,000 every year. Under the **Criteria and Process for Non-Contestable Grants**, contracts for the Katherine Mansfield Birthplace and the Carter Observatory include performance standards and reporting requirements. Additionally, each year each recipient is reviewed to ensure that their operation fits with the Council's strategic direction and that delivery is to agreed standards.

2.4 Other Community Initiatives

There are a number of other important communities that support the vibrancy of the Wellington region's museum sector. These include the Adam Art Gallery, suburban historical societies (such as those concerning Onslow and Mt Victoria), The Film Centre and a number of private art galleries. Outside Wellington City there are also good initiatives. Members of the community often wish to commence museum initiatives that are of significant benefit to the city.

These museums, along with those that receive Council funding, demonstrate the contribution that the community makes to the sector, as well as Council. They also point to the importance of Council taking a city-wide approach to museum initiatives by including and supporting them where possible. These can be as facilitator and advocate as well as funder.

2.5 Regional initiatives

Outside of Wellington City there are a number of important museum institutions. These include:

Pataka Porirua Museum of Arts and Culture

Pataka features leading contemporary Maori, Pacific Island and New Zealand artists whose work is complemented by exhibitions that reflect the social and cultural heritage of Porirua City. The museum collects items having a local provenance.

The Dowse Art Museum

The Dowse is regarded as New Zealand's principal venue for collecting and exhibiting contemporary crafts. It has an extensive collection of contemporary craft, photography, paintings and sculpture.

Petone Settlers

This museum focuses on the history of the local people, in particular the Lower Hutt Valley. It has strong emphases on partnership with the local community, the experiences of different migrant groups and the curation of important artefacts. It also has active educational programme.

Policy implications

The proximity of these museums demonstrate that Wellington initiatives should seek to complement regional initiatives – to find a niche in order to be viable and to add value. It also demonstrates how local communities like local stories to be told through their museum and the importance of museums displaying content that is relevant to the community – often with an emphasis on different migrant groups. For Wellington museums to complement these

initiatives and to meet local, Wellington City, interests in similar ways, museums should emphasise the cultural diversity of local people and local history that is relevant to the current life of the city.

2.5 How Much the Council Spends on Museums

The Council spends a significant amount on museums. Funding arrangements are generally on three-year cycles. This assures the organisation of stable funding and allows better planning – provided performance targets are met.

Projected WCC Operational Funding Per Year for 2002/03 to 2003/4	
Museum organisation	Est Annual expenditure (\$)
Museum Trust	4,862,000*
Te Papa	2,010,000*
Carter Observatory	50,000
Katherine Mansfield Birthplace	50,000
Total	\$6,972,000

* Based on Council's Long Term Financial Strategy that includes Council overhead and other costs.

3 How Does This Policy Relate to Council's Strategic Direction?

This section describes the role of museum services within the Council's strategy and planning framework.

3.1 Core Service

Museums are recognised as a core service by the Council because they support its strategic direction. Public museums provide access to information, collections and activities that may not otherwise be provided.

3.2 What is in the Council's Strategic Plan?

Museums have a strong fit with two of the Council's key achievement areas (KAAs):

- **Culture and Arts:** Museums support this by providing resources and partnerships and by promotion of the city's distinctive arts and culture identity. They can also support the arts of mana whenua and nga iwi o nga hau e wha.
- **City Economy:** Museums support this by making the city a more attractive place to live, and by widening the city's product range and image for tourists.
- Museums also contribute to other key achievement areas:
- **Built Environment:** Museums support this by promoting the heart of Wellington as an attractive destination. They also make the city more memorable by preserving its heritage and unique distinctive character. Museums celebrate the city's diversity and support suburban vitality.
- **Community, Health and Safety:** Museums help develop people's potential by providing education and learning opportunities.
- **Recreation and Leisure:** Museums provide recreation opportunities.

3.3 Other Council Strategies

This policy will support the arts and cultural strategies.

Arts Strategy

The Arts Strategy identifies the potential to increase the Council's role as facilitator between arts entities and to investigate collaborative strategic marketing operations for arts institutions in Wellington.

Cultural Strategy

The cultural strategy has identified eight key features of Wellington's culture that the Council should support:

- Arts
- Ethnic diversity
- Natural environment
- Sports and physical recreation
- Education centre
- Heritage
- Seat of government
- Vibrant city

These eight features also apply to Council supported museums. Consultation for development of the Cultural Strategy found that heritage was particularly important.

Economic Development Strategy

Te Papa and other museums play an important role in the development of Wellington's tourism industry. They add to the 'product range' and image of Wellington as a destination.

Wellington supports clusters in creative multimedia, information and communication technologies, education, film and TV, and earthquake engineering and natural hazards mitigation. Wellington has branded itself as a 'Smart City' and museums should support, where appropriate, these initiatives.

3.4 Current Museums and Council Strategies

The above information raises questions about what gaps there are in the city and region's museums in meeting Wellington's strategic direction. Science and technology is a popular content of exhibitions overseas, is also portrayed in Te Papa, and technology is sometimes used as a medium at Te Papa and other exhibits. However Wellington's designation as a Smart City, the presence of Massey and Victoria Universities, and the science institutions in the Hutt Valley, suggest the Council should encourage future museums and displays focussing on this area.

4 The Role of Museums

The International Council of Museums' definition of a museum is:

"A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment."

This definition fits well with many of the Council's key achievement areas and their objectives. It means that museums represent, and possibly change, how communities think and feel about themselves in the past, the present and the future. However, neither the definition nor the KAAs describe the processes by which museums fulfil their roles. Education and enjoyment are important but they do not capture the depth of what museums do.

4.1 The Relationship Between Economic Development, Culture and Identity

Cultural heritage and economic development (mainly tourism) are the two strongest reasons for the Council's involvement in museums. To some degree these two reasons overlap. The tourism industry strongly values distinctiveness, difference and novelty. The ability to generate these features authentically requires a clear understanding of the culture.

In a similar manner, exhibitions focused on tourism attract funds to the city that can make the museum industry more viable. Also, displays of New Zealand culture to tourists can show us how we might seem to outsiders and what is valuable about New Zealand. Thus tourism and cultural development can help each other create strong communities.

From a policy perspective this means that Council should – and does – value both cultural and economic benefits. In Wellington this can be seen in Council funding for Te Papa, which has often been largely driven by tourism implications, and funding to the Museum Trust, with its concentration on heritage (which is more locally focused).

Both museum institutions have high local and foreign visitor numbers and offer different experiences. Japanese tourists are frequent visitors to the Katherine Mansfield Birthplace, which began as a local celebration of a local identity, and Wellington people are frequent visitors to the technology-driven theme exhibits at Te Papa.

These diverse success stories help policy development. All the museum institutions:

- Are high quality and have a clear idea of what they are about
- Are unique, whether it is the birthplace of an internationally famous author, the oldest house left in Wellington or a national museum
- Use what could be a narrow sectional interest, such as a particular piece of architecture or history, to represent a wider perspective about society, history, families and other aspects of culture and identity.

4.2 How Museums Foster Culture and Identity

Museums play an important role in encouraging culture and identity through a variety of ways.

They foster new ways of thinking. Displays and their interpretations foster new ways of remembering, discovering and imagining. How people think in turn affects what people notice, and this affects how and in what way people define themselves as members of communities.

If this view is accepted then the contents and interpretation of displays are legitimate policy concerns. This raises important issues around institutional independence and autonomy, and a prescriptive approach to content would be stifling. Nevertheless, display content may need to be justified and should generally support the Council's goals when the Council is a funder.

They build social capital. Social capital refers to the norms and networks that enable collective action. Arguably, if museums are to be regarded as effective in proportion to their funding, this should be demonstrable in terms of social capital – developed from the new ways of thinking they foster, aggregated to a community level.

This has potential economic benefits. The World Bank Website states:

“Increasing evidence is appearing at the macro level which identifies trust, civic norms, and other factors of social capital as a key condition for economic development. Cross-country analyses are pointing to social capital as an important ingredient in economic performance (La Porta et al. 1997).”

This can occur through a number of means, including the ability to retain skilled labour, because people are more likely to stay when they have social capital invested with people in their communities. Trust and positive civic norms can also make business easier. As not all social capital is necessarily good (groups or networks that are isolated, parochial, or working at cross-purposes to society's wider interests can be harmful), museums can play an important role in fostering positive social capital, and also in reducing aspects of negative social capital.

They reduce social exclusion. While similar to social capital, social exclusion focuses more on specific groups at risk of isolation – and reducing the risk of negative social capital. Museums can foster social inclusion and reduce exclusion by ensuring exhibits are accessible to all and that collections are relevant to (and reflect the aspirations and needs of) potentially excluded groups.

Museums can also include such groups in the development of exhibits, encourage partnerships with local groups, and manage volunteer and other programs that provide training and inclusion for such groups. The use of information and communication technologies is another way of doing this.

A policy implication is that museums should be inclusive in order to build social capital – and to avoid social exclusion. Exhibits representing the diversity of Wellington's community, including Maori and immigrant groups, in the context of the city's heritage are an example. The Museums Trust would be pivotal in implementing such a policy because of its special relationship with the Council.

4.3 The Importance of Collections

The Wellington Museums Trust as the Council's advisor and primary collector of art and antiquities important to the city

Museums also play an important role in the preservation of artefacts that are important to local communities. The Council often receives offers from the community to assist in retaining in the city collections of arts, crafts, and antiquities that may be of importance. It is important that there is an effective process to manage these offers in ways that reflect their significance.

Collection and preservation allows future and current generations to better understand their history. It also allows important assets, built up in the city or important in some other way, to be retained in the city. Preservation of material requires special care in the form of storage facilities with low humidity and other special features. Good collections also require good administration and documentation.

Preservation of important artworks such as paintings can be very expensive, and virtually no cultural organisation today automatically accepts gifts. In recent years the importance of collection and preservation has been characterised by two important changes:

- Establishment of the Wellington Museums Trust in 1995, which includes in its objectives “To house and care for any art collections, antiquities or other articles acquired by, loaned to or otherwise made available to the Trust”; to “manage acquisition, deaccession and collection development policies...”; and to “provide advice to the Council on the City's long term policy for the development of museum and gallery services in Wellington”.

- Provision of \$50,000 by Council to review collection management at the Museum of Wellington and to bring all its storage facilities and collection registration up to national standards. This occurred in the 2001/02 year.

Policy Implications

Policy implications are that:

- The Trust is well suited, in terms of its objectives and expertise, to act as the storage facility for art objects and antiquities. It is also best suited to be the decision-maker of first resort around acquisition, collection and de-accessioning of artworks and other important objects; and to advise Council when needed. Thus decisions in the first instance about collection of items should be made by the Trust. [A draft criteria of how the Trust might make relevant decisions is at the back of the policy.]
- Council has an important role as a facilitator and advocate when items are proposed for collection by the city. Thus the Council may act as the first point of contact, and facilitator with the Museums Trust or other museums and galleries in the region that are best suited to dealing with the particular proposal. In these instances Council would use the criteria at the back of this policy, which is drawn from the guiding principles (section 8). The Trust would act as an advisor in these circumstances.
- In some instances Council may also act as funder, when collections are of such particular importance and expense that significant amount of new funding may be required. In these circumstances decisions will have to be made as part of the annual plan process.

The City Gallery as a Non Collecting Gallery

The City Gallery Wellington is the first significant New Zealand art gallery to be established as a non-collecting art gallery. The non-collection policy has given the City Gallery a specialist focus and an individual style and character in Wellington and in New Zealand.

The Gallery has become a national leader in focusing on new developments in contemporary art. It is able to play a proactive role in presenting new work (rather than old collected work) and to explore new ways of presenting our culture, past, present and future. This frees the Gallery to focus on bringing together and showing quality exhibitions (including significant overseas exhibitions) – as befits its location in the nation's capital city. The singular focus on exhibition, publication and education allows the Gallery to be more flexible, innovative and risk-taking.

4.4 Conclusion

Ideas about culture and museums are important, large scale, complicated and to some degree nebulous. These characteristics can make policy decisions about museums difficult and to some extent risky. Guiding principles, expectations, criteria and the comparison of ideas against costs and alternatives can add clarity and improve decision-making.

5 The Funding of Museums

Internationally, there is considerable debate over whether, or how much, to charge for entry. The charging issue appears to spark several tradeoffs.

Economic efficiency and equity: User fees generally cover only a small part of the cost of running a museum – they cannot be regarded as a full cost recovery mechanism. There is a fine balance between recovering some costs and potentially discouraging visitors. If museum entry fees are set too high, they are likely to discourage access, resulting in under-use of the museum.

Another approach is to look at who benefits from museums. Museums conduct many services that contribute to the community as a whole, such as heritage protection and the development of local identity. They support tourism, which benefits the community's economy, even though it may not be worth any single individual running a museum as a tourism venture. The benefits of museum services accrue to both individuals and the community as a whole and this should be reflected in the pricing and funding.

Principle and practicality: Arguably, museum services, such as heritage, are different from goods consumed in a commercial market and free access is a 'right'- because of what museums' content represent culturally and spiritually.

Some museums distinguish between free access for general services, but charge access for 'value added' services. Although it is sometimes hard to draw a clear distinction between these services, in practice it can be a useful compromise. Te Papa provides free access but charges for some of the high quality themed attractions. This reconciles the benefits of free access with overseas tourists', and others', willingness to pay moderately for museum services.

5.1 Conclusion

As museums contribute generally to improving the quality of city life, it is fair that all sectors contribute to their costs. However, the degree to which free access can, and should, occur is likely to be limited. Examples are limitations in alternative sources of funding, and an equity argument that some benefits accrue to the individual and should be self funded.

In practice, decisions about funding and entry fees must balance affordability and willingness to pay against resources and social and economic gains. Policy conclusions are that entry fees should be affordable but that some fee is generally justified – but exceptions may arise, for instance, because of low affordability to certain community sectors.

6 Trends that are Likely to Affect Museums

A number of important trends are likely to impact on museums and Council decisions about them.

6.1 Population Changes

Wellington city's population is expected to grow slowly, at about 0.8% per year over the next ten years. The population is expected to age in that period, with a 20% reduction in the 0-14 age group, and a 40% increase in the 65+ age group. The population is also likely to become more ethnically diverse, with an increasing proportion identifying as Asian or Maori.

Wellingtonians are comparatively well educated and have high literacy rates, but there are also increasing numbers of beneficiaries and new migrants in the city – groups at risk of social exclusion.

Museums will have to be responsive to the needs of these new, emerging local communities.

6.2 Recreation/Leisure Preferences

Indications are that there is a rising popularity of individual self-directed and informal recreational pursuits as opposed to organised activities. This suggests that museums are likely to grow in popularity as forms of recreation.

6.3 Changing Technology

Technology changes impact on the way people access and use information. For information to remain relevant (that is, up to date and accessible) services need to keep pace with information technology changes. This is important for the management of museums, in similar ways to libraries. In the new technology environment museums need to be able to forecast changes and their potential impacts. For instance, the internet creates potential for virtual visitors.

6.4 International Museum Trends

Museums themselves are subject to cultural change. Three trends likely to be relevant to New Zealand are:

- **A rising world-wide interest in museums, reflected in new expenditures in museums and galleries.** Public expectations about the standards of museums are likely to continue rising and ongoing innovations will be needed to 'keep pace'. New museum investments should not be made lightly because they are likely to require repeat investments to refresh and upgrade.
- **An increasing commercial emphasis, which is reducing museums traditional roles as holders of 'high culture'.** At the same time, marketing of museums has become more important to their success. Many European and North American cities have active collaboration amongst museums and with other providers such as recreation, transport and tourism operators. As both the Arts Strategy and work to establish the Wellington Museums Trust identified, the opportunities for collaborative marketing needs to be explored fully.
- **A growing emphasis on experience rather than education in a narrow sense.** This reflects a shift away from viewing objects in display cases to use of a wider range of senses, such as interaction through the use of first person interpreters (people role playing historical figures for instance), or the use of multimedia technology. Related to this is a shift from museums as holders of artefacts from the past, to presenters of cultural phenomenon and ideas about the present and future as well. This may require different scholarship skills than the traditional curatorial focus of museums. A means of accessing these skills may be closer ties with tertiary and other institutions.

7 Policy Implications

Museums are multifunctional, in that they have a number of roles that can both compete with and undermine each other, or alternatively, reinforce each other.

This means the policy framework needs to be loose rather than tight so it can be adapted to different circumstances. But it needs to be sufficiently clear for the Council to discriminate between good and less good initiatives. It also needs to be able to convey honestly and clearly to museum providers what it expects.

Another implication is that the relationships between museum initiatives and outcomes such as social capital may not always be clear or immediate. This means it will need to monitor both processes and outcomes - because outcomes can come too late and processes do not always achieve the results they are purported to.

Guiding principles provide a framework within which the Council can pursue its strategy and work with museum providers. Appendix A sets out criteria for making funding decisions for use by either the Trust in the first instance, or the Council.

8 Guiding Principles

These principles provide a framework within which the Council can make further museum related decisions and consider proposed actions – whether they concern an individual collection, bequest or museum initiative. The expectations are provided as a means of articulating what the guidelines might mean in practice.

8.1 Fitting with the Council's Strategies

Council -funded museum initiatives should support the Council's strategic direction. For the years 2000-2002 the most relevant strategic key priority is "Ensuring Wellington has a strong, internationally competitive economy". Initiatives should also support the key achievement areas of "Culture and Arts" and "City Economy". Initiatives should be assessed against: the eight key themes in the cultural strategy; tourism benefits; and support for other economic development initiatives. Museum initiatives should seek to be part of a vibrant city.

Expectation: Activities would support Wellington's identity as a Smart City and as a Cultural Capital. This would be reflected in displays about local arts and technology achievements, the city's ethnic diversity, and its bicultural heritage.

8.2 Being of Public Interest, Relevance and Value

Museum initiatives should reflect areas of public interest, relevance and value, by, for instance, providing a wider perspective on Wellington or the world. Gauging public interest and value is difficult, but useful criteria for assessing museum initiatives are: how representative the initiative is of important social or historical trends or events, how diverse it is in the issues it raises, and how unique it is. The underlying quality is also important.

Museum initiatives should foster a positive city identity and social capital in the city. They should be representative of a wide diversity of views and demands. They should stimulate creativity and imagination.

Expectation: Initiatives would represent the diversity of local stories and themes and also challenge and provide new ideas to the city. They would reflect the importance of heritage to the city.

8.3 Being Affordable

Where possible entry fees should be low or non-existent. As both the costs and benefits of museums are shared between individuals and the wider community, moderate entry fees are reasonable and provide an important source of revenue. Free entry has advantages in reducing the risk of under-use arising from entry charges, particularly the risk of excluding important social groups. By targeting admission charges to certain groups a realistic contribution to revenue can be achieved while also satisfying Council expectations to serve the community.

Expectation: Museums would seek to minimise costs to users. They would also market, and attract alternative funds, in innovative ways.

8.4 Acting as Agents for Social Inclusion

Museum initiatives should actively seek to include groups and individuals at risk of exclusion. This can be addressed through charging policies, the content of exhibits, volunteer programmes and collaborative partnerships with community groups.

Expectation: Museums would have close ties with community groups, including Maori, Pacific Island and immigrant groups. These groups would be well represented in exhibits and their role in the heritage of the city made clear.

8.5 Working in Partnership

Many other agencies deliver economic, education, information and recreation services – many with a focus on healthy communities and economies. The Council, with the help of, and through, the Museums Trust, will encourage collaboration between museums and with the wider community.

Expectation: Museums would be closely engaged with university and promotional groups for scholarly and marketing purposes. The Museums Trust would play a central role in the development of these relationships because of its special relationship with the Council.

8.6 Being Creative and Innovative

The areas of culture, economic development, education and recreation are constantly changing, particularly as new technologies become more widely available. Ideally, museums will continually look at new and better ways to deliver services. Museum policy will seek to forecast the impacts of demographic shifts and other trends, and adapt to new technologies. It will assess possible uses and instigate timely implementation where appropriate.

Expectation: Museums would have active web and other strategies, and have plans to refresh exhibitions. Where appropriate they would exhibit the region's science and technology.

8.7 Consideration Against Alternatives, Costs, and Risks

Museum initiatives should be evaluated against comparable options, and against the cost and risks. Comparable options provide a means of gauging the relative significance and merit of the venture, by making assumptions and the opportunity costs more clear, and by encouraging a wider perspective of museum activities. Initiatives should also be financially viable. Impacts on the viability of other Council initiatives, such as investments in other museums, may need to be considered.

Cost information is essential to ensuring ratepayers get value for money. Risks can include public reactions, and the quality of governance and management. The Museums Trust was established to provide governance and management support to community based museum initiatives.

Expectation: Initiatives would be compared against costs, risks and alternatives. A mix of qualitative and quantitative information would be used.

9 Strategic Directions

The following table provides a range of objectives and indicators which will:

- assist in achieving Council's strategic outcomes and objectives
- assist in making policy decisions about Wellington City Museums
- provide the basis for monitoring the implementation of the policy and the effectiveness of the Council's relationships with museum organisations.

Museum activities can fulfil several objectives. Thus a technology exhibit could also support social objectives and involve different groups in its involvement. These strategic directions relate to museums generally in the city - not just the Trust. They also require trade-offs with what is feasible and possible in terms of community support.

Information from the key indicators is available from the business plans and annual reports of museum organisations, and the Council's normal performance monitoring. They provide a framework for assessing progress towards outcomes. In practice this will likely be augmented by qualitative information and dialogue with the museum providers.

Outcomes	Objectives	Key Indicator
<i>KAA: Culture and Arts</i>		
<p>1. Arts and Cultural Capital Wellington is New Zealand's arts and cultural capital where the arts infrastructure is strong and supportive of the performance, exhibition and development of the arts.</p>	<ul style="list-style-type: none"> ▪ Wellington as the arts capital. ▪ To ensure Wellington sustains its position of arts capital. ▪ To support arts organisations through the securing of venues. ▪ To assist arts organisations to encourage and reward excellence, innovation and developing talents. ▪ Wellington as the location for national arts organisations. 	<p>Visitor numbers to museum institutions.</p> <p>Percentage of Wellingtonians/New Zealanders who say that Wellington is the arts capital of NZ.</p> <p>Collaborations between museums and with other arts, heritage and economic institutions.</p> <p>Scholarship, research and collection management are rated highly by peer organisations.</p>
<p>2. Maori Art: The arts of mana whenua and nga iwi o nga hau e wha are valued, promoted and enhanced</p>	<ul style="list-style-type: none"> ▪ Maori language, crafts, visual and performing arts are promoted, celebrated, enjoyed and accessible. 	<p>Presentations of traditional and contemporary Maori arts and culture in museums.</p> <p>Percentage of Māori arts organisations and artists that feel that Māori arts are valued, promoted and accessible in Wellington</p> <p>Exhibitions should depict the diversity of Maori arts, crafts, culture and of Wellington. There should be particular emphases on their role in development of the city.</p>

<i>KAA: City Economy</i>		
3. Destination of Choice Wellington is a growing destination of choice for international and domestic visitors.	<ul style="list-style-type: none"> ▪ To increase the numbers of international tourists and visitor-nights spent in the city. 	<p>Increase in non-resident visitor numbers to museums.</p> <p>Accommodation guest nights and occupancy rates.</p> <p>Exhibitions depict Wellington as a Smart City, and the science and technology in the region.</p>
<i>KAA: Built Environment</i>	<ul style="list-style-type: none"> ▪ 	
4. Liveable City Wellington is a great place to live and offers a variety of places to live, work and play within a high quality public environment.	<ul style="list-style-type: none"> ▪ To celebrate the central city as the intense “heart” of Wellington – an attractive destination for working, living, shopping, entertainment and recreation. 	<p>Percentage of residents satisfied Wellington is a great place to live.</p> <p>Percentage of residents satisfied Wellington offers a variety of places to live work and play.</p>
5. Memorable City Wellington is a memorable, beautiful city, celebrating its distinctive landmarks, defining features and heritage.	<ul style="list-style-type: none"> ▪ To provide interpretative material on Wellington’s history. ▪ To ensure and enhance Wellington’s unique and distinctive character. 	<p>Survey information on quality of displays and perceptions of Wellington.</p>
<i>KAA: Community, Health and Safety</i>	<ul style="list-style-type: none"> ▪ 	
6. Developing Potential People are encouraged to develop their full potential as individuals and members of the community.	<ul style="list-style-type: none"> ▪ To ensure a broad range of education and learning opportunities, especially for those whose access is limited. 	<p>Attendance at events and services at museums that encourage people to develop their full potential e.g. school visits and holiday programmes.</p> <p>The diversity of Wellington’s communities, including Maori and immigrant groups, are well represented in relationships with museums, with exhibits, and with depiction of the city’s heritage generally.</p> <p>Exhibitions will depict the diversity of the city’s population and the contribution of different groups to development of the city.</p>
7. Recreation Opportunities Wellington offers a diverse range and an abundance of quality recreation and leisure activities and facilities that are easily accessed and affordable.	<ul style="list-style-type: none"> ▪ To increase the number of quality recreation opportunities that enhances the health and well being of Wellington’s citizens. 	<p>Frequency of changes to exhibitions.</p>

Appendix: Criteria to Assess Proposed Museum and Collection Initiatives

<p>1. Fit with the Council’s strategies</p> <p>Does the initiative support a strategic key priority, for example: “Ensuring Wellington has a strong, internationally competitive economy”?; Smart Wellington, arts and cultural capital; and heritage?</p> <p>Does it support the arts of mana whenua and nga iwi o nga hau e wha by ensuring they are valued, promoted and enhanced?</p>
<p>2. Is it of public interest and value?</p> <p>Is the initiative appropriate for Wellington:</p> <ul style="list-style-type: none"> ▪ Why is it important for the Council to own them? ▪ E.g. Do all the paintings have a Wellington theme, or painted by Wellingtonians?
<p>3. Is it affordable</p> <p>Will entry charges, if any still allow access to Wellington communities?</p>
<p>4. Acting as agents for social inclusion</p> <p>Does the initiative actively seek to include groups and individuals at risk of exclusion?</p>
<p>5. Working in partnership</p> <p>Does it provide opportunities for partnership, or support, with other agencies working for the city?</p>
<p>6. Being creative, innovative and “cutting edge”</p> <p>How innovative is it?</p>
<p>7. Consideration against alternatives, costs, and risks</p> <p>What are the comparable options; Is there a better idea; How does it compare against costs?; What are the risks? Is it financially viable and how will it impact on other museums initiatives?</p> <p>Is it affordable in terms of capital costs, insurance, security, staffing and storage?</p> <p>What conditions are imposed by donors?</p>