

## Activity 3.0: Art Gallery and Museums

Accountable Manager: Jenny Harper

### What services are provided?

- Develop, maintain and provide access to a collection of nationally-significant art
- Develop and host art exhibitions and present a range of public programmes
- Operate the Art Gallery building (including shop, leases and venue hire)
- Operate the Akaroa Museum
- Hold and distribute the Canterbury Museum levy

The Committee noted that community-run museums, such as at Sumner and Lyttelton (presently closed) and Okains Bay, which is privately owned, are not covered in these LoS. Council owns the buildings, but not the collections and support from Council for these is provided through the grants process.

### Why do we provide these services?

The Christchurch Art Gallery develops, maintains and presents a collection of works of art on behalf of current and future generations; it researches its art, generates and hosts a range of exhibitions, providing public programmes and a range of related events which contribute to the learning, enjoyment and sense of identity of residents and visitors to Christchurch. It also champions and commissions public art in the city.

As required by the Canterbury Museum Trust Board Act 1993, Council provides grant funding to the Canterbury Museum to enable it to develop and maintain its heritage collections, conduct research, and offer visitor and educational programmes. It also operates the Akaroa Museum.

What outcomes are we trying to achieve?	How do the services contribute to desired outcomes?
<p>Arts and culture thrive in Christchurch</p> <ul style="list-style-type: none"><li>■ The central city is used by a wide range of people and for an increasing range of activities</li><li>■ Christchurch is a great place to work, live visit, invest and do business</li><li>■ The city's identity is enhanced by its buildings and public spaces</li><li>■ The city's heritage and taonga are conserved for future generations</li></ul> <p>Cultural and ethnic diversity is valued and celebrated</p>	<p><i>Delivering a diverse annual programme of events and exhibitions and providing access to local and nationally-significant art creates interest in and enthusiasm for the visual arts.</i></p> <p><i>Managing and developing the Art Gallery's facilities and collections stimulates a wide range of visitors and users to the Gallery and the Cultural Precinct.</i></p> <p><i>Providing diverse public programmes and a range of events contributes to the learning, enjoyment and sense of identity of residents and visitors to Christchurch, and helps to attract visitors to the city.</i></p> <p><i>Exhibiting varied, changing collections of art and activities at the main gallery and other public spaces, the Christchurch Art Gallery attracts a diversity of visitors and residents, and provides opportunities for complementary hospitality and retail activities</i></p> <p><i>Purchasing and commissioning local and national art fosters a sense of identity and experience.</i></p> <p><i>Maintaining a collection of art on behalf of current and future generations and presenting it in varied ways stimulates interest in and appreciation of local and national history and experience.</i></p> <p><i>Delivering a diverse annual programme of events and exhibitions encourages the enjoyment of and participation in the arts by all.</i></p> <p><i>Preserving, researching and displaying material relating to the history of Akaroa and Banks Peninsula at the Akaroa Museum ensures that the area's heritage is appreciated, retained and shared.</i></p>

### Which group or section of the community will benefit from this activity?:

Committed regular and returning visitors and supporters of the Gallery and Museums (Friends, members, etc); People in Christchurch and Canterbury interested in and receptive to the activities of the art gallery and museums; National and international tourists and visitors to Christchurch and Akaroa; Primary, secondary and tertiary teachers and students; researchers; artists, professional colleagues and the art and museum infrastructure (local, national and international); Key funding stakeholders and donors.

**Key legislation:** Local Government Act 2002 (schedule 10), Christchurch City Plan, Health and Safety Act, Building Act, Facilities Rebuild Project framework/delegations

## Customer

*What business results must we deliver to our customers, to deliver on the outcomes?*

### Non-LTP Performance Standards

Non-LTP Performance Standards	Current performance	Benchmarks	Recommended LOS	Rationale	LTP Committee Direction
<b>Develop, maintain and provide access to a collection of nationally-significant art</b>					
3.0.3 Collection development	Spend CCC allocation provided for collection development in line with policy.	<b>Auckland Art Gallery</b> Collection items: 15,209  <b>Te Papa (art only)</b> Collection items: 15,500  <b>Australasian Benchmarking Group (incl. AGNSW, QAG, NGV, AGSA, NGA, NPG, AGWA, AAG, CAG)</b> average number of items in collection: 42,645; average collection value: NZD\$1.77 billion	<b>Maintain:</b> Works of art purchased to enhance Christchurch Art gallery's collection in line with policy	<b>Key business driver:</b> Collections activity is a BAU core activity for an art gallery such as CAG – essentially this is the city's art museum. This LoS continues despite our current closure and will help us surprise and delight audiences at our re-opening.  There are 6449 collection items in CAG and together with the Trust's collection in the Gallery's care, it is valued at some \$85 million. Over the years 2008/12 an annual average of \$466,751 (inclusive of the Challenge Grant which supports the CAG Trust \$1:1 for external donations) was spent on collection development.  CCC's current allocation of \$260,000 pa for new acquisitions remains modest in relation to the art market and does not yet enable systematic collecting of the work of significant living artists from, or with strong associations with Christchurch & Canterbury.  CAG's remains the smallest and least valuable collection of the four main centres in this country. In terms of our Australasian benchmarking partners, CAG's collection is 4.7% of the average value of art gallery collections maintained by the group (in 2009, it was 5.6%, so this represents a detrimental slide).	

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<b>Develop, maintain and provide access to a collection of nationally-significant art (cont'd)</b>					
3.0.4 Collections documented and maintained, with access provided	<p>All new Collection items are documented and on database within 3 months of acquisition.</p> <p>Collections stored in line with policy standards.</p> <p>Collections conserved within budget</p>	<p>This work is standard throughout the museums and gallery world although where numerically more acquisitions are the norm, not all would manage the 3-month timeframe.</p> <p>Professionally-run art galleries, with generally less numerous collections, are conventionally better at managing timely documentation of their collections and are generally careful about providing good-quality storage and conservation services as this is core business.</p>	<p><b>3.0.4.1 Maintain:</b> All new collection items documented and recorded on database within 3 months of acquisition (if with images as per 3.0.5.1, this remains copyright dependent).</p> <p><b>3.0.4.2 Increase:</b> Accuracy of data improved and cataloguing anomalies rectified by June 2016.</p> <p><b>3.0.4.3 Maintain:</b> Collections stored in line with accepted international museum standards.</p> <p><b>3.0.4.4 Maintain:</b> Collections conserved within budget.</p>	<p>The Gallery's collection of 6,400+ items is currently safely stored within CAG building, with climate control equipment having been operational though not always within the international standards throughout the period 2010-12.</p> <p>The collection will be moved back into systematically following earthquake-related building repairs. This is an ideal time to undertake a full collection inventory and audit of the information currently on the database (in particular, measurements, inscriptions, conservation priorities, labelling etc).</p> <p>We anticipate this project will take 18 months of 1 FTE (or 9 months of 2 x 0.5FTE) and will be funded through current staffing budget when the collection is being returned to storage.</p> <p><b>Dependency: Gallery re-opens within period.</b> A new conservation team (also funded through current budgets) will be brought on once the re-opening date is secure and our collection returned to storage. In the interim, limited necessary conservation work – including earthquake-related repairs – is contracted to conservators in private practice.</p>	

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3.0.5 Collection items available on web	By August 2012, 98% of CAG's collection was searchable online (with 80% of which was with images copyright cleared for this purpose).	37% is the average across 7 Australasian Galleries (source Australasian Benchmarking Group Report 2010/11)	<b>Maintain:</b> 98% of collection online, with 90% online with images by end-2014/15.	<p>The Gallery's collection totals more than 6,400 items with 98% now online and searchable with basic data and 80% online with images. While CAG has been closed a big effort has been made to place more information about the collection online and to enhance the Gallery's web presence.</p> <p>The award-winning My Gallery has resulted in 636 individual selections being created (with 100 of the more interesting uploaded); there were 83,724 unique web visitors in 2011/12 (with 66,000 specifically using Collection online). Judging from stats over the last 3 months, this number is rising.</p> <p>Our intention is to maintain an up-to-date collection database with at least 90% of works available with images. This may be challenging at times when large gifts, such as the 2011 donation of Max Gimblett's work are received, but achievable with an average of 50-80 acquisitions per annum.</p> <p><b>Note:</b> 100% is not realistic as there will always be issues with privately-held copyright and other legal complications.</p> <p><b>Dependency:</b> Access to collections and adequate photographic studios is necessary to guarantee this target. LoS is achievable within this LTP period only if the Gallery re-opens by June 2014 or if alternative facilities for collection handling and photography are secured.</p>	

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<b>Develop and Host Art Exhibitions and present a Range of Public Programmes</b>					
3.0.8 Exhibitions and publications presented	Average number of Exhibitions presented pa 2006/2011: 16 (Gallery open for 226 days only in 200/11)	Australasian Benchmarking Group 2010/11 average pa = 14 exhibitions presented	<p>3.0.8.1 <b>During period of closure:</b> No fewer than 6 Outer Spaces projects presented annually</p> <p><b>Post-re-opening maintain:</b> 15-18 exhibitions presented pa (target dependent on re-opening of Art Gallery building and pro-rated in first yr)</p>	<p>'Outer Spaces' projects are being presented in place of exhibitions during the continuing closure of CAG. These include multiple projects in inner Christchurch such as the Wayne Youle and Kay Rosen wall works, off-site exhibitions and a street exhibition 'Reconstruction'. In 2012-13 a CAG-organised exhibition of Shane Cotton's work will open in 2 Australian venues prior to its return to New Zealand. 'The Hanging Sky' will coincide with the Asia-Pacific Triennial in Brisbane and includes a major associated book publication (see 3.0.8.2 below). The exhibitions target is considered suitable for the Gallery once it has been re-opened. It enables sufficient renewal and diversity of the programme to attract return local visits as well as maintain interest in the programme. We note in this context that 91% of Christchurch residents surveyed in 2010-11 defined themselves as returning visitors (an outstanding result by international standards refer 3.0.2 above).</p> <p>This includes 4 editions of <i>Bulletin</i> pa + at least 1 research-rich CAG-generated publication, book or exhibition-related catalogue.</p> <p>Our assumption is that exhibitions activity will return to pre-earthquake norms within the current LTP period.</p>	
	Average number of publications pa 2006/2011: 7	Australasian Benchmarking Group 2010/11 average pa = 9 publications presented	<p>3.0.8.2 <b>Maintain:</b> 4-6 publications pa, with at least 1 significant book or exhibition-related publication every 2 years.</p>		

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<b>Develop and Host Art Exhibitions and present a Range of Public Programmes (cont'd)</b>					
3.0.9 Public programmes and school-specific programmes delivered	<p>Average attendance at school-specific Programmes 2006/11: 13,095 pa</p> <p>2012/13 No fewer than 7,500 attend School programmes pa. (per draft Annual Plan 2012)</p> <p>Attendance at advertised public programmes 2010/11: 24,466 2009/10: 28,093 2008/09: 33,497 2007/08: 31,473 2006/11 pa average: 28,645</p>	<p>Average attendance at school specific programmes</p> <p><b>Canterbury Museum</b> 2007-11: 23,990</p> <p><b>City Gallery Wellington</b> 2007-11: 4,560</p> <p><b>Dunedin Public Art Gallery</b> 2007-11: 8064</p> <p>Average attendance at advertised public programmes</p> <p><b>Canterbury Museum</b> 2007/11: 21,891</p> <p><b>City Gallery Wellington</b> 2009/11: 7,438 (last 2 yrs only)</p> <p><b>Dunedin Public Art Gallery</b> 2007-11: 6,879</p> <p><b>Auckland Art Gallery</b> (closed for most of period)</p>	<p>3.0.9.2 Years 2013/14 &amp; 2014/15: (pro-rated in 1st year) Average of at least 10,000 attend school specific programmes per annum</p> <p><b>Maintain:</b> Years 2015/16 to 2021/22: Average of at least 13,000 attend school specific programmes per annum</p> <p>3.0.9.1 Years 2013/14 &amp; 2014/15: (pro-rated in 1st year) Average of at least 20,000 attend advertised public programmes per annum:</p> <p><b>Maintain:</b> Years 2015/16 to 2021/22: Average of at least 28,645 attend advertised public programmes per annum attendees per annum</p>	<p>Education services have been delivered directly to schools in the Christchurch region during our closure. We believe it will take some time and considerable encouragement for schools to return to bringing their classes to the Gallery. Hence, a staggered LoS is proposed.</p> <p>The suggested drop in public programme attendance aligns with our anticipated reduction in overall visitors during the first few years after re-opening.</p> <p><b>Dependency:</b> <b>Gallery re-opens within LTP period</b> (both LoS pro-rated in 1st year).</p>	

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3.0.7 Administer the allocation for public art in Christchurch	CCC allocation for public art spent in line with policy	Considerable discrepancies exist in this area from city to city, but Christchurch has not performed well in comparison to either Auckland or, more especially, Wellington (which has made a considerable commitment to public art during the last 30 years).	3.0.7.1 <b>Maintain:</b> CCC allocation for public art spent in line with policy	<p>Post-earthquake and during the city's re-build presents a key opportunity to assess ways to enhance the fabric of the city. Public art has the potential to greatly assist Christchurch to develop a reputation aligned to well-regarded inner city re-developments such as those on Melbourne's Southbank and in Chicago's Millennium Park.</p> <p><b>Note:</b> CAG's 'Outer Spaces' programme has enhanced the local landscape with treats and surprises, showing how significant art can be introduced into city spaces and enjoyed by a wide range of residents and visitors. By this mechanism, the city's public spaces gain a reputation for their quality and variety. Having been funded from CAG exhibition savings during its closure, however, this programme cannot be expected to continue post-reopening within the current budget.</p>	

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<b>Hold and distribute the Canterbury Museum levy</b>					
3.0.17 Administer the Canterbury Museum levy and report on annual plan targets	CCC levy provided as per statutory requirement	This is a legal requirement for Auckland, Christchurch and Dunedin City Councils in line with legislation at the time all 3 metropolitan museums were established; metropolitan museums (& Te Papa) are managed by independent boards.	3.0.17.1 <b>Maintain:</b> Canterbury Museum levy funding paid as required.  3.0.17.2 <b>Maintain:</b> Canterbury Museum annual plan targets reported.	Council receives the Annual Report of the Canterbury Museum Board. 2012-13 annual plan target visitors pa: 500,000 (from 2 Sept 2012/16 April 2013 = 334,000 visitors recorded)  Percentage of visitors who rate their experience as good, very good or excellent: 90% or better (2011/12 = 95%)	

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<b>Develop, maintain and provide access to a collection of nationally-significant art (cont'd)</b>					
3.0.6 Hours of opening	Minimum hours open to the public: 2,749 hours pa includes one late night per week	<p>Canterbury Museum standard opening hours are 9 am-5.30 pm (summer) and 9 am-5pm (winter) CM = 3,002 pa</p> <p>Te Papa = 3,092 pa Most NZ public art galleries open 10am –5pm, with Te Papa opening from 10am–6pm x 365 days a year and a late night on Thursday.</p> <p>Australian Galleries (AGNSW, QAG, NGV, AGSA, NGA, NPG, AGWA) open an average of 2,548 hours pa. (2010/11 median)</p>	<p><b>Maintain:</b> Minimum hours of opening: 2,793 hours pa from re-opening</p>	<p>Standard gallery opening hours are 10.00-5.00 pm daily; Wed 10.00am-9.00 pm (closed 25 December)</p> <p><b>Note 1:</b> Apart from late Wed evenings, these hours are being maintained in our off-site exhibition venue, although this space is closed during change-overs.</p> <p><b>Note 2:</b> Specific school and other groups may arrange to use the Gallery and our services before 10 am, if this suits. We are careful to remain open for more late nights during local arts-related festivals. An increase on standard open late nights diminishes chances of venue hire by third-party fee-paying groups, so the Gallery's income generation is limited if opening hours are extended. We anticipate that, when CAG is able to re-open, it is likely to become a sought-after inner city venue.</p> <p><b>Dependency:</b> <b>Gallery re-opens within LTP period</b> (LoS pro-rated from time of reopening).</p>	

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<b>Develop, maintain and provide access to a collection of nationally-significant art (cont'd)</b>					
3.0.1 Visitors per annum	<p>Average annual visitor count during 2003/07: 4 year average = 373,338 per annum</p> <p>2010/11 = 457,224 to 22 Feb 2011</p> <p>2009/10 = 470,074</p> <p>2008/09= 453,736</p> <p>2007/08 = 389,089</p> <p>Average annual visitor count during 2007/11 4 year average = 442,531 per annum</p>	<p>NZ benchmarks <b>Auckland Art Gallery</b> Since re-opening in Sept 2011 to May 2012 500,000</p> <p>Average last 4 years: <b>City Gallery, Wellington</b> 144,392 pa average <b>DPAG</b> 198,023 pa average</p> <p>International benchmarks (comparisons are made with those offering free admission as per CAG) <b>National Gallery of Canada, Ottawa</b> 346,890 pa (local pop = 883,391) <b>Manchester City Art Gallery</b> 385,000 pa (local pop = 498,800) <b>Art Gallery of South Australia, Adelaide</b> 526,562 pa (local pop = 1,158,259)</p>	<p><b>Maintain:</b> Visitors per annum within a range of 370,000 – 410,000</p>	<p>Visitor numbers pre-closure of CAG in February 2011 were exceptional, given comparison with local population of 376,700 (2010 Statistics NZ estimate). The formula proposed in 2009 (an average of the last 5 years +/- 5%) is sound, but we recommend caution in proposing an overall increase in audience visitation at this stage, since numbers are dependent on the quality of programming (and it will take time to re-establish a programme at the level prior to our closure). Some 65% pa of visitors to CAG were either domestic or international tourists and these markets may take time to rebound.</p> <p>Hence, we are not proposing an increase in line with CAG's performance over the last 5 years. We are aware that Newcastle Art Gallery, the only Australasian art gallery to have been closed following an earthquake, took 10 years to return to its previous visitor count (though we hope to do better).</p> <p><b>Dependency:</b> <b>Gallery re-opens within LTP period.</b> LoS will be pro-rated from time of reopening.</p>	

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3.0.2 Visitor satisfaction with the Gallery experience	2007/11 average of visitors rated their visit as good–excellent = 95%	<p>Canterbury Museum reports 95% of visitors rating their experience as good, very good or excellent.</p> <p>Australasian Benchmarking Group data re quality of visitor experience (from CAG + 8 art galleries, incl. AAG, AGNSW, QAG, AGSA, NGA, AGWA, NPG, NGV) 2010-11 = 94%</p>	<p><b>Maintain:</b> At least 90% of visitors satisfied with the Art Gallery experience</p>	<p>Most galleries and museums reports a good quality of visitor experience. It is not compulsory to visit them and in general those who go want to go. Results are not easily benchmarked in the cultural sector because of considerable variance in approach.</p> <p>However, a new, more finely-nuanced survey was introduced in CAG in 2010-11 with 93% rating their experience as good or excellent.</p> <p>This is administered by a Manchester-based company doing international visitor research for a diverse range of art galleries, including: Tate London and Liverpool; V &amp; A, London; and National Galleries of Scotland.</p> <p>A number of Australasian galleries (including Auckland Art Gallery) are now using the same 360° Visitor survey and better benchmarks and information will become available over time.</p> <p><b>Note:</b> 91% of CHCH residents defined themselves as returning visitors in 2010-11 (an outstanding result in international terms).</p> <p><b>Dependency:</b> Gallery re-opens within LTP period.</p>	

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<b>Operate and maintain the Art Gallery building (including shop, leases and venue hire) (cont'd)</b>					
3.0.10 International Museum standards maintained: climate control	Target not currently achieved (nor was it pre-earthquakes). In the 2009 LTP, CAG reported the climate control target was not achieved in 2006/07, but historical data has not been systematically backed up. An additional humidification system was approved at that time and installed in 2009. Two chillers have been subsequently installed and commissioned to replace 2 x failing in 2012 (with costs covered by insurance).	'Museum Benchmarks 2011', a report endorsed by IAMFA (international Association of Museum Facility Administrators) clearly states the agreed international standard. The standard was in place when the new Gallery building was briefed and built.	3.0.10.1 <b>Maintain:</b> Humidity is maintained at 50% +/- 5% 24/7/365  3.0.10.2 <b>Maintain:</b> Temperature is maintained at 21°C +/- 2°C 24/7/365	<p><b>Key business driver</b></p> <p>It is crucial to the Gallery's continuing operation and ability to attract loans to maintain agreed international standards of climate control 100% of the time. It is also imperative for the well-being of our own collections. Our insurance policy is predicated on good climate control systems being maintained.</p> <p>It also essential to document a stable environment during all seasons so as to be able to provide this to other institutions and collectors as required. If the target is not achieved at any given point, lenders and insurers must be notified in line with the terms of the standard loan agreement.</p> <p>We assume that, at the time of re-opening, the climate control equipment will have the ability and power to assure the LoS required. The Building Management System (BMS) must also be programmed to maintain and upkeep historical data.</p> <p>It is currently planned to keep the gallery collections onsite during the forthcoming re-furbishment of the Gallery, as it is cost-prohibitive, time-consuming and additionally risky to move them. (The National Library in Wellington also chose to do this during its recent upgrade and risk mitigation practices used there will be built into the current project.) However, throughout the repair period, fully operational climate control systems and security are both required. In addition, CCC may need to indemnify contractors against damage to collections during this time – to be discussed further.</p>	

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<b>Operate and maintain the Art Gallery building (including shop, leases and venue hire) (cont'd)</b>					
3.0.11 International Museum standards maintained: security & asset protection	<b>Presently security staff are on site 16/7/365.</b> Video monitoring of back-of-house and public areas, staff and visitor access is electronic at all times with off-site surveillance provided after hours (attendance to an alarm at this time is within 15-20 minutes). Cost of service: 2010-11 (includes 50% of Visitor Services staff time = \$34.68 per m <sup>2</sup> ).	The Protection of Australasian Cultural Assets Group (PACA) recommends 24-hour on site, in-house staff presence able to respond to incidents within 5 minutes. 2010-11 Australasian Corporate Managers' benchmarking survey (excluding NZ) AUD \$117.66 = NZD \$151.85 per m <sup>2</sup> )	<b>Increase:</b> Security on-site presence within CAG to 24/7/365, in addition to video and electronic monitoring of staff and visitor access. <b>Declined.</b>  <b>Continue with current security arrangements:</b> <b><i>Surveillance, video monitoring and electronic monitoring of staff and visitor access on site 24/7/365, with security staff on site 16/7/365.</i></b>	<b>Key business driver:</b> Security and asset protection is necessary for the building, the art collections and borrowed works on display in current exhibitions. Off-site monitoring overnight presents a level of risk to both the building asset and the collection and loans, our primary capital asset; we propose addressing this from re-opening.  Levels of security have implications for negotiating significant loans and major exhibitions from other institutions and collectors with 24-hour coverage being required during some shows.  A reduction in the security presence was negotiated as part of a cost-cutting exercise in mid-2006, but the current LoS is not to international standard, with call outs taking 15-20 minutes to attend. As we have realised during the last two years, considerable damage can and does occur in this time.  Our assumption is that the proposed LoS will be of benefit to CCC as the monitoring of both sites can be shared from 10pm-6am.  Current security costs: \$554,827 pa (incl. 50% VS staff = \$34.68 per m <sup>2</sup> ) <b>Proposed LOS: \$724,428 pa</b> <b>= \$183,995 pa increase in contract security staff only (\$45 per m<sup>2</sup>).</b> <b>Note:</b> A replacement security tracking system for use on high-value collections items in conjunction with new earthquake-proof hanging systems is also proposed as part of the capital programme.	<b>Request for increase to security LOS declined – however CAG and Corporate Services to work together on a combined Gallery/Civic building (and potentially other nearby venues) security proposal.</b>

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<b>Operate the Akaroa Museum</b>					
3.0.14 Visitors per annum to Akaroa Museum	Average no. of visitors 2007/12: 15,343 per annum	South Canterbury Museum, Timaru (free admission): 19,700 visitors  Hokitika Museum (admission charge): 12,000	<b>Maintain:</b> Visitors per annum within a range 14,250 – 15,750	<b>Note:</b> Akaroa Museum was closed to the public on 21 June 2012 as all buildings, except for the collection store are below 34% NBS (the two historic buildings – Court House and the Langlois-Eteneveaux cottage – are excluded from this DEE and at the time of writing remain un-assessed). Hence, in 2010-11 Akaroa Museum was open for 353.5 days  <b>Dependency:</b> <b>Museum re-opens within LTP period</b> LoS pro-rated from time of re-opening.	
3.0.15 Hours of opening at Akaroa Museum	Minimum of 2,093 opening hours pa	South Canterbury Museum, Timaru: 1560 hours pa (min)  Hokitika Museum: 2551 hrs pa	<b>Maintain:</b> Minimum of 2,093 opening hours per annum.	Akaroa Museum is open 6 hours daily in summer, 5.5 hours daily in winter, 364 days pa.  To extend hours would require increased staffing levels. Akaroa Museum's approved staffing level = 3.5 FTE (compared with SCM: 6 & HM: 2.9 FTE).  <b>Dependency:</b> <b>Museum re-opens within LTP period</b> LoS pro-rated from time of reopening.	
3.0.16 Exhibitions presented	Average exhibitions presented 2006/11: 4 pa	South Canterbury Museum, Timaru: 4-7 pa  Hokitika Museum: 1-2 pa	<b>Maintain:</b> No fewer than 3 exhibitions presented pa	Akaroa Museum develops and presents a programme of changing exhibitions based on its collections, telling local stories.  While the Museum is closed, an off-site display and public programmes are being presented to ensure community and visitor access to and engagement with local history and Akaroa's collections.  <b>Dependency:</b> <b>Museum re-opens within LTP period</b> LoS pro-rated from time of reopening.	

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Non-LTP Performance Standards	Current performance	Benchmarks	Recommended LOS	Rationale	LTP Committee Direction
<b>Operate the Akaroa Museum (cont'd)</b>					
3.0.18 Cost of providing Akaroa Museum service	<p>Los = Average Operating cost per visitor of \$15 ongoing</p> <p>2011-12 = \$21.00 2010-11 = \$29.74 2007-10 = \$14.24</p>	<p>South Canterbury Museum, Timaru \$22 (est) Hokitika Museum \$19 (est)</p> <p>Reliable benchmarking data not available,</p>	<p><b>Increase:</b> <b>Average operating cost per visitor to Akaroa Museum of no more than \$21.00</b></p>	<p>Prior to 2010-11, the Akaroa Museum's cost per visitor was under or around the \$15.00 pa target, but this has not been possible to maintain this with the new (and essential) collection manager's position being filled following completion of the collection storage building.</p> <p>This, combined with the downturn of inbound tourism, this has detrimentally affected the average cost per visitor.</p> <p>While the aim will be to improve signage and awareness of Akaroa Museum over the next period, Finance have provided a recommended cost per visit which takes account of new budget parameters.</p> <p><b>Dependency:</b> <b>Museum re-opens within LTP period.</b> Los pro-rated from time of reopening.</p>	
3.0.16 Collections developed and maintained with access provided	<p>Approx 150 collection items are added pa; at least 98% accessioned to standard within 3 months; and approx 1,800 added to database pa. Public enquiries are researched and answered as received (and usually total some 80-100pa).</p>	<p>South Canterbury Museum, Timaru: 175 accessions pa; Hokitika Museum: 125 accessions pa</p> <p>Documentation benchmarking data not available.</p>	<p><b>3.0.16.2 Maintain:</b> Accessions documented and added to database within 3 months of receipt;</p> <p><b>3.0.16.3 Maintain:</b> Backlog of records and documentation addressed at rate of at least 15% pa;</p> <p><b>3.0.16.4 Increase:</b> Collections valued and insured, with key items conserved within budget.</p>	<p>Collection safety and asset maintenance are core museum activities. The collections at Akaroa Museum have been moved to new storage building and this enhances the museum's ability to provide good access to its collection. The collection manages transferring manual records to an electronic database and making good progress with this. However, most of an estimated 12,000 items remain unprocessed and the collection is not yet valued for insurance purposes. Independent valuation of all categories of collection will proceed in 2012-13, so that they can be insured adequately.</p> <p><b>A new budget allocation of \$10,000 pa for insurance and conservation is requested.</b></p>	<i>Approved</i>

## Customer

*What business results must we deliver to our customers, to deliver on the outcomes?*

### Non-LTP Performance Standards

Non-LTP Performance Standards	Current performance	Benchmarks	Recommended LOS	Rationale	LTP Committee Direction
<b>Operate and maintain the Art Gallery building (including shop, leases and venue hire) (cont'd)</b>					
3.0.13 Cost of providing Christchurch Art Gallery services	2010/11 = \$15.75 (note 7 months only)  2009/10 = \$14.82  2008/09 = \$15.93  2007/08 = \$14.12  Average 2007/2011 = \$15.16	4 year average across 9 Australasian Galleries 2007/11 AUD \$31.64 per visitor (NZD \$40.84 per visitor)	<b>Maintain:</b> Operating cost per visitor to CAG of no more than \$21.00 per annum	We note the relative costs of providing services are well below those of the key Australasian galleries with which we benchmark and do not recommend adjusting this target in the forthcoming LTP period, due to likely increases in insurance cover and/or other related costs of borrowing works, and maintaining the overall Gallery levels of activity.  <b>Dependency:</b> <b>Gallery opens within LTP period</b> (Pro-rated in initial re-opening year)	