

## **Auckland Cultural Heritage institutions review: terms of reference**

The collections, buildings and expertise of Auckland's cultural heritage institutions provide a unique contribution to Auckland's diverse cultural life. The focus of this review is to maximise the cultural and community benefit from Auckland's investment in cultural heritage institutions. This means a focus on both strategic investment priorities, and also the funding and governance structures of the cultural heritage sector and its institutions.

Auckland Council invests more than \$60 million annually in several cultural heritage institutions and facilities including Auckland Museum, Auckland Art Gallery, Museum of Transport and Technology (MOTAT), Stardome Observatory and Planetarium<sup>1</sup> and the New Zealand Maritime Museum. These institutions manage facilities and collections worth between \$1-2 billion, and deliver a range of exhibition, education, and collection care, research and public programmes.

This investment protects and enhances the collective memory of Auckland and New Zealand, lays the foundation for new ideas and fresh insights, supports the developing identity of Auckland and its story, offers education and learning, entertainment, leisure and wellbeing benefits, and contributes economic value to the city and New Zealand. As the city and the region grows and changes, it is timely to now consider a cultural heritage strategy and framework for Auckland.

### **Strategic context**

The 2015 Auckland Arts and Culture Strategic Action Plan (Toi Whitiki) was developed by the cultural sector to support the cultural goals of the Auckland Plan. Toi Whitiki set the following key objectives:

*2.1 Grow and deliver strategic investment in arts and culture to enable a thriving and resilient sector.*

This was supported by the priority action 2.1.1: *Ensure governance and funding arrangements of council-funded institutes enable them to operate sustainably and collaboratively.*

*3.1 Support a network of complementary arts and cultural institutions and facilities.*

This was supported by the priority action 3.1.1 to: *Investigate the demand for arts and cultural facilities and infrastructure to meet gaps in future provision including:*

- *conservation and storage facilities and operational needs for collections and the museums sector*

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<sup>1</sup> Stardome is not strictly a cultural heritage institution and does not hold collections. It does have a strong focus on education and public programmes.

- *coordinated repository for Auckland's documentary heritage, and the long-term viability of digital storage*
- *facilities to meet demographic growth, specific sector, community or audience needs.*

A cultural framework report commissioned by Auckland Museum and Regional Facilities Auckland in 2015 challenged Auckland to move beyond single-purpose institutions and outlined some of the key strategic opportunities in further detail:

- a cohesive approach to programming
- a joined-up approach to collections development, care and access
- precinct development, such as at Western Springs
- building a cultural ecosystem.

It is also recognised that the cultural heritage sector institutions and Auckland Council, as their main funder, face some key investment decisions in the medium term. However, there is no agreed plan to maximise the opportunities and put in place a strategic framework for future decision-making and collaboration.

### **Sector structure**

Each of the major institutions in Auckland operates under its own governance arrangements and receives council funding through a different mechanism and structure.

- Auckland Art Gallery is a business unit of Regional Facilities Auckland, a Council-controlled Organisation.
- Auckland Museum is an independent organisation established by its own statute. Council appoints five members of its Board.
- Museum of Transport and Technology is an independent organisation established by its own statute. Council appoints six members of its Board.
- The New Zealand Maritime Museum and Stardome observatory and planetarium are both specified amenities under the Auckland Regional Amenities Funding Act (ARAFa) and receive operational funding through the annual process established by that statute.

While these independent arrangements do not prevent collaboration from occurring, particularly at an operational level, they do not in themselves facilitate a collective view. Accordingly, there remains an opportunity for enhanced strategic collaboration and coordination of priorities across institutions.

### **Scope of the review**

Auckland Council agreed to establish an independent review of the region's investment in the major cultural heritage institutions on 21 March 2017.

The review is focussed on the major cultural heritage organisations and facilities referred to under Sector structure above, which are wholly or in large part funded by Auckland Council.

However, a cultural ecosystem also involves connections across a much wider array of organisations, for which this review may ultimately have implications. These organisations *are not the primary focus of this review however*. They include:

- a range of smaller institutions are direct-funded by Auckland Council, but do not usually operate at a regional scale (eg. Howick Historical Village, Mangere Mountain Education Trust)
- major organisations that are not traditionally thought of as part of the Auckland cultural heritage sector, such as educational and training institutions, Navy Museum based in Devonport, and Te Papa, which may be pursuing a plan for an Auckland-based facility.
- other organisations holding major heritage collections (Auckland Libraries)
- co-governance bodies with responsibility for natural environment features of major cultural significance to Auckland's Maori (eg. Hauraki Gulf Forum; Maunga Authority).

Any implications from this review for these organisations will be considered as part of subsequent work following the review itself.

There may also be implications for the ARAFA regime. However, it is not intended that this review consider in detail this regime, except as it relates to the New Zealand Maritime Museum and Stardome Observatory and Planetarium.

### **The purpose of the review**

The key purposes of the review are as follows.

- Set out whether there is a case for change to achieve greater strategic and structural coherence and value from Council investment in the cultural heritage sector. This should set out current sector arrangements, and the advantages and disadvantages of those - for the institutions, for Council as major funder, and the public who benefit from cultural value generated by the institutions. This should take into account current operational independence from Council, the long-term financial security for institutions balanced against the potential financial exposure of Council, and consider the role of special arrangements in legislation such as the Taumata-a-iwi structure.
- Make recommendations about the key strategic objectives and investment priorities the cultural heritage sector in Auckland should be seeking to meet. In particular, this should include consideration of Toi Whitiki goals 2 (grow and deliver strategic investment), 3 (network of complementary institutions) and 5

(Auckland's unique cultural identity, with Maori and their culture as Auckland's point of difference).

- Be clear about and describe the nature of any sector governance changes which should be made. The recommended changes do not need to be fully developed, but an indication of different options and their relative merits should be given. This should take into account the ability of Council to manage risk and ensure maximum benefit from its investment is realised.

In making recommendations on the key purposes above, the review should take into consideration the following specific aspects or issues.

- The history, evolution, and current strengths of institutions, and how those can translate into clarified roles in a complementary network, to deliver on the strategic priorities.
- The nature and extent of collaborative arrangements between cultural institutions at present, and how cultural institutions could work together to deliver agreed sector priorities and future investment.
- International evidence about the value of investment by cities in cultural heritage and best practice governance models.
- Any national level strategies, priorities or major planned investments (eg. the Te Papa Manukau proposal, national conservation training).
- MOTAT's role, and how its masterplan for capital improvements aligns with the sector strategic priorities.
- New Zealand Maritime Museum's role and location in refreshed waterfront plans. Its lease on the waterfront expires in 2027.
- Stardome's role and location, given its lease on Maungakiekie expires in 2025.
- Conservation and collection storage facilities to preserve Auckland's taonga. This is a long-identified need across the institutions, including for Auckland Libraries and its important heritage collections.
- The legislative levy systems for Auckland Museum and MOTAT.
- The role of Regional Facilities Auckland as it relates to the cultural heritage sector.
- The role (if any) of other Council-controlled organisations such as Panuku and ATEED.
- The initial conclusions and recommendations of Panuku's planning for new public space on Wynyard Point, which could include cultural elements.

### **Exclusions**

The Review should not consider the quantum of Council's investment in the sector.

Performing arts infrastructure and organisations, and built heritage are not included.

**Prior work in this area, and consultation**

Individual institutions have their own strategic plans and budgets, and several reports have been written about both individual institutions and strategic approaches to sectoral change. The Review should specifically aim to bring this material together and assess it, particularly to build on the conclusions of the 2015 commissioned by Auckland Museum and Regional Facilities Auckland (prepared by Tim Walker Associates).

Consultation should primarily focus on Auckland stakeholders, including the cultural heritage institutions in Auckland, Auckland Council, relevant Council-controlled organisations, and mana whenua of Tamaki Makaurau. Perspectives from central government and other organisations in the national sector may provide useful context. Examples may include Ministry for Culture and Heritage, Department of Internal Affairs (in respect of National Library and National Archives), Museums Aotearoa and Te Papa.