

NATIONAL SERVICES --- TE PAERANGI

*Hono ki
Te Papa*

*Working together
with Te Papa*



**Working effectively with
local government**

He Rauemi Resource Guide 33

Relationships with communities

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First published 2005 by National Services Te Paerangi,
Museum of New Zealand Te Papa Tongarewa

Second edition 2011

PO Box 467, Wellington, New Zealand

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ISSN 1175-6462

Front cover: Photograph courtesy of
the University of Canterbury

Working effectively with local government

Local government can have a big impact on the success of museums and galleries, whatever their relationship. It is therefore important to have a good understanding of how councils operate.

This guide outlines local government powers, operations, and decision-making relevant to museums, galleries and other cultural organisations, and suggests ways these organisations can build and strengthen relationships with their local council.

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Introducing local government

Local government is made up of council authorities. They make decisions about local issues and decide what local services will be funded. Councils have elected councillors representing regions, cities, or districts.

Their powers are set by Parliament and laid out in the Local Government Act 2002, and other statutes such as the Resource Management Act 1991.

The Local Government Act enables democratic local decision-making by, and for, communities. It says local government should promote the social, economic, environmental, and cultural well-being of communities, with an eye to the future.

Councils are required to lead and represent their communities, and consider their needs. They must connect with their communities and encourage involvement in decision-making.

There are, in addition to the Auckland Council, over 80 councils, each representing different areas of New Zealand.

There are:

- 11 regional councils
- 73 territorial authorities
 - 16 are called city councils, and are largely urban, with populations greater than 50,000.
 - 57 are called district councils.

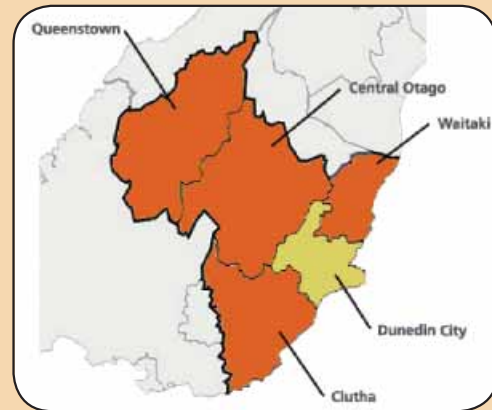
Regional councils focus on the sustainable well-being of a region and manage, among other things, the use of natural resources. District and city councils differ by being more focused on the well-being of their district and its people. The powers and responsibilities of city and district councils are the same; but city councils generally serve urban areas.

Territorial authority responsibilities include:

- Community well-being and development
- Provision of local infrastructure, including water, sewerage, stormwater, roads and rubbish collection
- District emergency management, civil defence planning, and other environmental and health matters
- Recreation and culture

Six territorial authorities also have the powers and responsibilities of a regional council – Auckland Council, Nelson City Council, Gisborne, Marlborough and Tasman district councils, and the Chatham Islands Council. These are sometimes called unitary authorities.

An example of how a region is governed Otago Regional Council Area



This map of Otago Regional Council boundaries also shows the territorial authority areas within the region.

Region-wide responsibilities rest with the Otago Regional Council, while city-wide issues are handled by Dunedin City Council.

Four councils have district-wide responsibilities:

- Central Otago District Council
- Clutha District Council
- Queenstown-Lakes District Council
- Waitaki District Council

Regional council responsibilities include:

- Managing the effects of using fresh water, land, air, and coastal waters
- Regional emergency management and civil defence planning
- Regional land transport planning.

Local government elections

Councillors are elected every three years, on the second Saturday in October. By-elections are usually held when a vacancy occurs.

Council funding

Most funding comes through rates, investments, fees and charges. Central government provides funding or subsidies towards some projects, mainly roading.

Rates are a significant source of council funding. These are taxes on properties and are set locally.

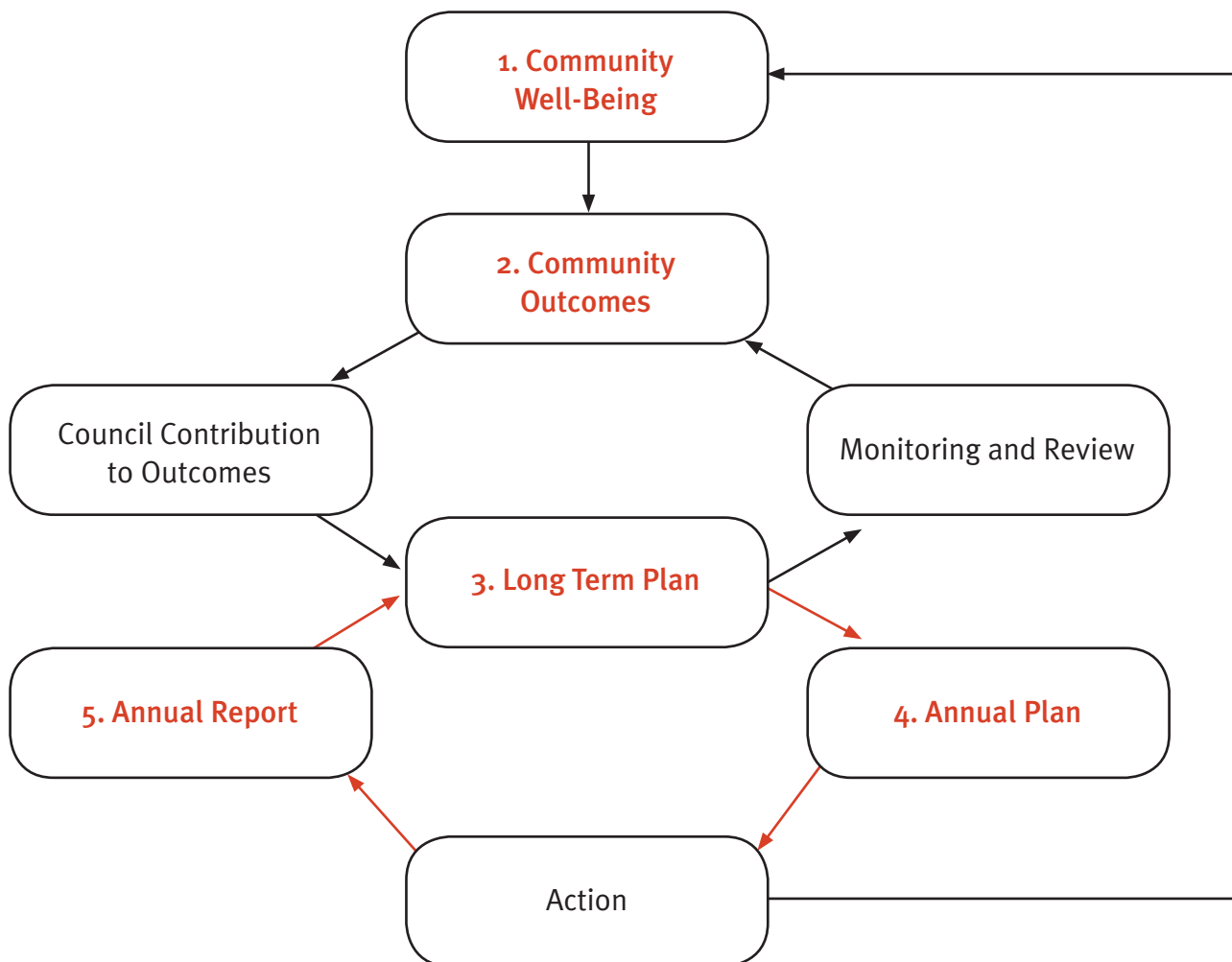
Local government planning cycle

The local government planning cycle guides how councils will use their resources to achieve outcomes which contribute to community well-being.

One key element of a council's planning will be deciding what contribution, if any, it should make to the achievement of community outcomes. A community outcome is defined as a result or state of affairs that a community considers important to its present and future well-being.

The council will record its proposed contribution, along with details of the other things it intends to do, in a long-term plan which forecasts and plans ten years in advance. A council must prepare its long-term plan every three years, and annual plans in the other two years.

During years when a long-term plan is prepared, the annual plan is built into it.



Community well-being

Local government should promote the social, economic, environmental, and cultural well-being of communities. These four dimensions are outlined in the Local Government Act:

Social well-being

This includes factors that allow individuals, families, hapū, and communities to set goals and achieve them. These cover education, health, the strength of community networks and associations, financial and personal security, rights and freedoms, and levels of equity.

Economic well-being

This relates to an economy's ability to provide the jobs and wealth needed to provide many of the essentials for social well-being, such as health services.

Environmental well-being

This covers the things that affect the ability of the natural environment to sustainably support community life.

Cultural well-being

Cultural aspects centre on the shared beliefs, values, customs, behaviours, and identities reflected through language, stories, experiences, visual and performing arts, ceremonies, and heritage.



The four aspects of well-being are all interconnected and have implications for the overall well-being of the community. Image courtesy of the Ministry for Culture and Heritage

Overlaps understandably occur since outcomes in one area may affect another. Museum and gallery activities may well cover more than one of these facets of well-being.

The Local Government Act stresses the need for councils to promote the well-being of future generations. Councils must consider the long-term impact of decisions, rather than focusing solely on the short-term – especially in an election year

Community outcomes

How are community outcomes decided? The community outcomes process provides a chance for the council, central government, the volunteer sector, the private sector and others – including museums and their staff – to decide what is important.

Community outcomes belong to the community, not the council.

Everyone in a community has a role in ensuring they are achieved. A council is only one of several agencies able to promote community outcomes.

In short, the role of a council in the community outcomes process is to:

- Encourage community involvement in the process (at least every six years)
- Monitor progress in achieving the outcomes (monitoring reports are published every three years)
- Consider what it should do to promote community outcomes in preparing its Long-Term Council Community Plan (LTCCP).

How can you participate?

Get involved in the council process to identify community outcomes. Museums and galleries can encourage debate about a community's well-being, and work together to achieve good outcomes.

Cultural institutions can use this chance to be a valuable contributor to its community's cultural, social, economic, and environmental well-being. Remember, these aspects can overlap. An activity that enhances cultural well-being may have a positive (or even negative) effect on other aspects of well-being.

Many councils will have completed their formal community outcomes process in 2006.

Long-term plan (LTCCP)

The long-term plan is at the heart of the planning framework. It is the key mechanism used by councils to consult their communities and set a course that helps the people they represent.

It is a public document setting out what a council intends undertaking over at least the next ten years. The plan should clarify the council's reasons for undertaking its activities, how they will be funded, and what assets might be required to achieve goals.

The plan will also:

- Describe the desired community outcomes and how they were identified
- Outline how the council intends to contribute to the community outcomes
- Explain how the community outcomes relate to other strategic planning documents
- Describe how the council will work with other organisations, including other councils, to achieve results
- State how progress towards achieving the community outcomes will be measured

The document should show a council's accountability to its community and provide a platform for integrated decision-making.

Budgeting

The long-term plan drives annual budgeting decisions because each year a council contracts out work and provides services to meet its aims. The annual cycle exists mainly because planning is long-term, while funding is annual.

Reviewing the LTCCP

Circumstances change. The Local Government Act therefore gives communities a chance to express views on the long-term plan during three-yearly reviews. Long-term plans can also be amended during this three-year period.

Councils may also talk with other parties – including museums – about how they can help promote community outcomes in which they have a shared interest.

Annual plan

The annual plan process focuses on year-to-year budgets. Councils prepare an annual plan in each of the two years between long-term plan reviews. In it, they set out what the council intends to do in the next 12 months to move towards goals established in the long-term plan. Museums and galleries may also make submissions to the annual plan, depending on what their formal relationship with council is. Some institutions may not be able to make submissions as individuals or units. These plans are adopted before the start of the financial year in July, after the submission process.

Annual report

An annual report tells a community whether its council has successfully worked towards the outcomes described in the annual plan and the long-term plan. It will detail spending and progress during the previous 12 months. These must be adopted by October 31. A summary must be publicly available one month after the adoption date (which could be earlier than October 31).

How can museums and galleries participate in long-term plan planning?

The best time for a museum or gallery to be involved is when a long-term plan is being put together – at least throughout the year before it is adopted. For instance, getting involved with a council in 2012 would allow useful contributions to its 2013 long-term plan.

Museums and galleries can also make a submission on a draft long-term plan, which is a more formal process. Submissions provide a council with important feedback. A museum's submission may promote its own projects or programmes, relating them to community outcomes. As active community players, cultural institutions may also address parts of the plan that they think may positively or negatively affect their ability to contribute. However, if a museum or gallery is a council unit, making a submission on a draft long-term plan may not be allowable. Nevertheless, supporters (Trust/Board members, for example) may still generally be encouraged to submit.

Councils provide opportunities for both written and oral submissions. A submission can be made in writing, but oral presentations can also be made to council during the submission period.

After considering submissions, a council will adopt its long-term plan before the start of the financial year, to be effective from July 1.

Decision-making in local government

Decisions affecting services and community life are made at various levels within a council.

Activities that can be decided only by a full council (all elected members of a council), include:

- Setting rates and charges and making bylaws
- Adopting a long-term plan, annual plan or annual report
- Adopting policies in response to the long-term plan
- Borrowing money, or buying or selling land, unless already approved under the long-term plan

Councils can make other decisions by delegating them to a committee of the council, a unit, a community board, a council organisation, or to senior management as applicable.

The Local Government Act sets out how this can be done, but says the council is always responsible for delegated decisions.

The Local Government Act recognises and respects Crown obligations under the Treaty of Waitangi by placing specific obligations on councils.

Many councils already have mechanisms through which their relationships with Māori are managed, one of which is the establishment of Māori standing committees. Others include regular meetings between elected members, officials and Māori, and memoranda of understanding (MoU).

Committees

Councils can set up committees, sub-committees, and other decision-making bodies. These are often appointed for the three-year term of the council to focus on a specific area. Examples include an Economic Development Committee or an Arts and Heritage Committee. They may include representatives from other organisations.

Case Study: Collaborating through a joint committee – Southland District Council

Southland District Council considers museums vital to the preservation, promotion, and sharing of the region's history.

It provides support under a co-operative arrangement with Invercargill City and Gore District councils through the Southland Regional Heritage Committee, a joint committee of the three authorities.

The Roving Museums Officer sits under the Southland Regional Heritage Committee, but is nominally an employee of the Southland District Council.

Financial support for the position is provided through the Southland Regional Heritage Committee and the Community Trust of Southland, with the Southland District Council providing in-kind assistance.

The officer supports museums to get closer to their communities, and actively works with smaller local, volunteer-run museums to provide help and advice on collection management and interpretation.

The three councils see the value of a collaborative, co-ordinated partnership with local museums.

Through Venture Southland, the local economic and tourism development body, they also regard the museums as part of a network of attractions serving locals and visitors alike.

Community and local boards

Auckland Council has local boards covering the city, and many territorial authorities have community boards, responsible for wards covering smaller parts of a council's area. A board, elected at the same time as its council, may have from four to twelve members and may well include one or more councillors.

Each board's role is to:

- Represent and act as an advocate for the interests of the community it serves
- Consider and report on any matters raised by the council, and on any other issues the board feels is of interest

- Make an annual submission to the council on spending within the ward
- Maintain an overview of services provided within its area by the council
- Talk with organisations and special-interest groups within its area to get feedback about issues

Community boards sometimes carry out delegated council service-delivery or regulatory responsibilities. They cannot employ staff but are given administrative facilities and advice by their council. A community board is not a committee of the council.

Regional councils do not have community boards.

Why are community boards important to museums?

Your museum cannot survive long-term without support from your immediate community.

If your museum has community backing and support from your community board, board members can act as your ambassadors at this level, and can lobby the council for community facilities and services.

Community board members are often invited, or volunteer, to serve on the committees of museums operating as incorporated societies.

Council Organisations

A council may establish an organisation to undertake a function or deliver a service. There are three types:

- **Council Organisation (CO)**
Any organisation in which one or more local authorities owns or controls any portion of the voting rights, or has the right to appoint one or more of the directors, trustees or similar appointments to the organisation's governing body.
- **Council-Controlled Organisation (CCO)**
Any organisation in which one or more local authorities owns or controls half or more of the voting rights or has the right to appoint half or more of the directors, trustees or similar appointments to the organisation's governing body.

- **Council-Controlled Trading Organisation**

A council-controlled trading organisation is a CCO trading to make a profit for the council.

In all cases, council representatives (as directors, trustees etc) contribute to the organisation's decision-making.

Becoming a council organisation is one way to establish a formal relationship with your council. Other possible governance structures are explored below.



Michael Ross (Waitaki District Council Chief Executive Officer), Cr Gary Kircher (Waitaki District Council Deputy Mayor), Cr Pam Spite (Chairperson, Community Services Committee), Mayor Alex FAMILTON, Thunes Cloete (Community Services Group Manager), Warwick Smith (Director, Forrester Gallery).

Relationships with councils

Your organisation's relationship with its council can be formal or informal, but in all cases, you need to be clear about the legal status of your museum or gallery.

A relationship based on your museum/gallery being a unit of the council

A council can establish a division, department, section, team or unit within its organisation to provide museum or gallery services. A museum/gallery is likely to be part of a larger division, for example, Community Services, Heritage and Planning, or Arts and Recreation. It will ultimately be accountable to the council's chief executive.

The museum/gallery unit will not have an independent legal identity, as it is part of the council. However, it may have unique branding. For example, the Rotorua Museum of Art and History is a division within Rotorua District Council's Community Services department.

The museum/gallery unit can be set up by a council's chief executive. He or she can determine its management structure within the parameters of the Local Government Act and any specific council policies.

A council running a cultural institution as a unit may appoint a committee or sub-committee to provide policy advice and to monitor performance.

Case Study: Puke Ariki as a multi-dimensional model – New Plymouth District Council

Puke Ariki, a business unit of the New Plymouth District Council, combines museum, library and visitor-information services. The council currently provides about 90% of the operating budget for Puke Ariki, and owns, governs, and manages the institution directly.

The council considers that role clarity, shared aims, strong leadership, professional expertise, and sound financial management are important to the good relationship between the two parties.

The council decided to support Puke Ariki because the museum is strongly relevant to the local community. It is a flagship attraction, enhancing New Plymouth's reputation as a vibrant place to live and work.

The council believes Puke Ariki addresses all four areas of community well-being. Economic well-being is strengthened because Puke Ariki is important to local tourism. Its exhibitions and educational work enhance social and cultural well-being, while the importance of the natural environment to the district is a key message in permanent displays.

It is important, from the council's perspective, to recognise the role of museums within the wider cultural sector. Communities can also benefit from closer collaboration between local museum and library services on matters such as local history.

A relationship based on your museum being a Council-Controlled Organisation or a Council Organisation

A council may run a museum or gallery as a Council-Controlled Organisation or a Council Organisation. These may include companies, partnerships, trusts, co-operatives, joint ventures or similar arrangements.

These must comply with special governing legislation.

A service agreement will normally spell out the obligations of both parties and help in overall management of the relationship, including:

- Reporting requirements for accountability purposes
- The level of funding to be provided

For a museum./gallery, the service agreement may outline targets for visitor numbers, school programmes, research use, exhibitions and collection management, and standards to be met over the funding period.

A relationship based on a funding agreement

Many private museums and galleries, operating as incorporated societies, charitable trusts etc, receive council funding for operating expenses and/or capital costs. This support is often essential to day-to-day operations.

This varies from small annual contributions to local heritage bodies run by volunteers, to major commitments to larger regional and district museums managed by paid professionals.

Councils need to ensure this public money is well-spent. Councils are wary of bad publicity should a institution that receives council funding neglect its collection or mismanage its activities or budget.

Increasingly, councils negotiate a structured accountability relationship with museums/galleries they support with funding. They do so because:

- A service or funding agreement protects both the museum/gallery and the council. Councils seek assurances about museum performance and management through conditions set out in the agreement
- A robust reporting process ensures the council is aware of the museum or gallery's concerns and issues, and possible implications. Without this, a council's own funding may be at risk. This also increases the opportunity for a council to work with an institution on challenges it may face with limited resources

Refer to Appendix 1 for a comparison of governance models between museums and councils.

An informal relationship

A museum or gallery's relationship with a council may be more informal, based on regular communication and mutual help.

An informal relationship can be just as beneficial to an institution as a formal one. In some cases, a closer relationship with a council may bring benefits to both the museum/gallery and the council, through systems support and a sharing of expertise, for example.

Museums and galleries can benefit indirectly from a council relationship. These benefits can be financial and non-financial.

For example, a council may own the building in which an institution is housed, relieving some responsibility for maintenance costs. Other council support can include access to advice on meeting legal requirements, information technology services, and participation in council-run training workshops.

Museums and galleries can reciprocate by hosting council exhibitions, providing access to historic resources for council staff research, contributing to council-led community celebrations and creating pride in the community's heritage and cultural achievements.

Community support

Councils want to see arrangements that provide long-term support to museums and galleries.

Museums and galleries thrive only with community support. They must therefore identify and build partnerships with organisations that have, or could have, an interest in their work and successes. These organisations can include:

1. Arts, culture and heritage organisations in your community

It makes sense for the arts, cultural and heritage sectors of a community to collaborate. By working together, they strengthen their lobbying voice, and can share knowledge and resources. Examples include creating a local arts, culture and heritage strategy, or developing joint marketing brochures.

2. Other community organisations

Museums and galleries can work with other community organisations for mutual benefit. For example, they can work with the local deaf association to develop a tour suitable for deaf visitors; or a local youth group to build interest in history and heritage. In turn, this might lead to an increase in volunteers from specific interest groups.

3. Iwi

Iwi are increasingly aware of the roles that museums and galleries play in the care and exhibition of taonga, and are open to working with them. An example would be inviting iwi to participate in a working party for an exhibition featuring taonga provenanced to them, or seeking advice on the care of taonga.

For more information, refer to *He Rauemi Resource Guide 8*: 'A guide to guardians of iwi treasures he tohu ki ngā kaitiaki o ngā taonga-ā-iwi'.

4. New Zealand Historic Places Trust (NZHPT)

The New Zealand Historic Places Trust's mission is to promote the identification, protection, preservation, and conservation of the historical and cultural heritage of New Zealand. The trust has regional and area offices in Kerikeri, Auckland, Tauranga, Wellington, Christchurch, and Dunedin. Each is staffed by specialist advisors able to provide expert help on heritage conservation issues, including resource management and heritage registration services. These offices have branch committees whose active members may have similar interests in local history and heritage to your museum.

5. Department of Conservation (DoC)

The Department of Conservation is charged with conserving our natural and historic heritage. It has a Wellington head office and 13 conservancy offices throughout New Zealand. Each conservancy has several area offices that address conservation issues for each region. They can support museums by providing expert advice, while museums can host DoC exhibitions and lectures, or distribute the department's heritage publications.

6. Schools

A museum or gallery's role in education will often overlap with local school curricula. With proper planning, museums and galleries can act as a learning resource for schools, encouraging visits by classes, students and their families.

7. Local businesses

The private sector can be a potential funder for museums and galleries. For example, museums and galleries can work with tourism providers to provide a package for tourists to experience places of local interest.

For help on brokering these relationships, contact:

- **National Services Te Paerangi**

National Services Te Paerangi works in partnership with museums, galleries and iwi (tribes) in New Zealand, offering a range of practical and strategic programmes aimed at strengthening the sector. Refer to the outside back cover for contact details or visit www.nationalservices.tepapa.govt.nz.

- **Community Advisory Services (DIA)**

The Department of Internal Affairs' Local Government and Community Branch has trained community development advisors working from 17 regional offices. Services are free to community groups, and include:

- a. Help with planning, including project planning
- b. Provision of funding information
- c. Advice on setting up legal structures
- d. Meeting training needs
- e. Project monitoring and evaluation
- f. Group facilitation

Email lgandc@dia.govt.nz to contact a Community Development Advisor.

Case Study: Working with other councils and community organisations to foster heritage activity regionally – Masterton District Council

Masterton District Council has financial relationships with three heritage organisations: Aratoi Wairarapa Museum of Art and History, Shear Discovery Centre (which highlights national shearing heritage), and Cobblestones, a small local museum.

The council prefers to support museums with the main aim of representing local history and its multiple interpretations, as both a repository of local history and a visitor attraction.

The council believes that clear and shared understanding is crucial to a good relationship.

This includes having formal agreements for larger grants, with agreed performance indicators between the two parties. An annual report and balance sheet are sufficient for smaller grants. Keeping council staff up-to-date with museum happenings helps to nurture the relationship. Invitations to exhibition openings, and providing copies of events programmes and newsletters are all valuable tools.

The council recognises that museums can contribute to a community's cultural, economic and social well-being if well-managed. Museums can bring economic benefits through attracting visitors and external investment. They can improve cultural well-being by interpreting local history in a way that reflects the diverse nature of their communities, and by providing a sense of belonging for local people. Social well-being is also enhanced as museums can be gathering places, family destinations, and places of learning.

Joint initiative between Masterton, Carterton and South Wairarapa District Councils

Masterton, Carterton, and South Wairarapa District Councils worked with the Wairarapa Cultural Trust to produce an Arts, Culture and Heritage Strategy for the Wairarapa in April 2005.

The strategy's aim is to:

- Encourage involvement by Wairarapa residents, either as participants or patrons (e.g. audiences, buyers etc)
 - Provide an environment that fosters high quality arts, culture and heritage activities
 - Support economic development in the Wairarapa
-

Factors affecting council support

Whether you seek money to build a museum or gallery, or long-term support for an existing one, you need to persuade your council that your organisation is a worthy investment, preferably in time for relevant decisions to be included in the Long-Term Council Community Plan (LTCCP).

Your council should be clearly informed why they should support it.

The proposal you put forward should answer these questions:

1. How does your organisation fit within the strategic priorities of the councils?
2. How does it contribute to some or all of the four dimensions of well-being of your community?

Dimensions of community well-being

Social well-being	Does your organisation provide a destination for families or opportunities for volunteering
Economic well-being	Is your organisation commercially viable (through entrance fees, café/retail shops, and the like)? Does your institution, through telling the unique stories of your community or showing interesting art exhibitions, encourage tourists to spend time and money in the area?
Environmental well-being	Does your organisation encourage learning about local ecology and environmental issues?
Cultural well-being	Does your organisation help build a positive community identity by telling stories of past achievements and exhibiting current creative works?

3. Have you named the groups and communities consulted about your proposal?

4. For funding applicants, does your proposal clearly indicate how it fits the criteria under which it is being assessed? Proposals should identify community benefits that might be considered intangible or immeasurable. Museums and galleries don't just benefit communities by contributing to the economy. Through programmes and services, they can bring communities together, help residents build meaningful relationships, develop talent, and give communities an identity.

Proposals should be supported by realistic budgets and, where necessary, relevant supporting financial data.

Case Study: Supporting a new museum initiative – Thames Coromandel District Council

Thames Coromandel District Council gives financial support to Mercury Bay Museum in Whitianga through the LTCCP process. The council funded the museum in response to a business case that highlighted community benefits in terms of education, recreation and local heritage.

The council and museum negotiated a service-level agreement with quarterly reporting to assist a smooth working relationship. The council is working with the museum to establish an ongoing relationship, beyond operational funding, in which the council can help in other ways.

The council views the museum as a valuable resource that encourages education on historical matters and civic issues, and as a form of recreation for some residents.



Len Lye *Trilogy (A Flip and Two Twisters)* 1977. Installation view, Govett-Brewster Art Gallery. Photo courtesy of the Govett Brewster Art Gallery

Councils want assurances that ratepayer money is being spent effectively. Therefore they prefer to support organisations that:

- Have an effective governance structure
- Have a strategic plan to guide its activities
- Can show they have community support
- Have secure facilities, including suitable collection, storage, and work areas
- Adhere to accepted museum standards

Museums and galleries with these qualities have greater credibility in the eyes of councils and other funders.

Participating in the New Zealand Museums Standards Scheme *Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa* is a good way to get your organisation on the right track. The scheme's manual is a practical and user-friendly tool that reviews practices against a set of standards. Contact National Services Te Paerangi to find out more.

The Govett-Brewster Art Gallery's ability to provide a leading programme of contemporary art owes much to the visionary support of the New Plymouth District Council. The Monica Brewster Trust Deed established a close relationship between the Council and the Gallery. That relationship remains intact, and in addition to providing core operational funding for the Gallery the Council has been the Gallery's principal stakeholder and strategic partner since its opening in 1970.

Strengthening council relationships

Museums and galleries must work to maintain and strengthen critical council relationships.

Whether formal or informal, grow the relationship by:

- Knowing your local council contact
- Assigning someone to be the organisation's main contact for the council
- Ensuring the council's contact person receives newsletters and press releases
- Keeping the council's contact person updated through regular briefings. It doesn't have to be formal – a chat over a cup of tea is fine.
- Inviting the contact person, senior staff and elected members of council to openings and events
- Inviting new councillors to visit. A behind-the-scenes tour can be a good way to highlight issues (a shortage of storage space, for example)

Should you need additional support or information, contact National Services Te Paerangi.

Keys to building and maintaining productive council relationships

Keep designated council staff updated through regular meetings and briefings

Send newsletters and invitations to designated council staff

Be clear on shared objectives and roles.

Have a formal service or funding agreement in place, if applicable

Agree on performance indicators, if applicable

Put in place a robust reporting process, if applicable

Appendix 1: Comparison of governance models between museums and councils

COMPARISON OF GOVERNANCE MODELS			
Feature	Council Unit	Council-Controlled Organisation (CCO) or Council Organisation (CO)	Independent organisation (e.g. incorporated society or trust)
Legal status	Part of council	Independent entity with strong governance links	Independent entity
Managerial independence	Subject to council policies	Able to operate independently, but controlled by governing board	Subject to its constitution
Funding implications	Mostly reliant on council funding, but able to source additional revenue	May be reliant on council funding, but able to source alternative revenue	May receive some council funding, and able to source alternative revenue
Governance implications	Governed by council and possibly a committee Accountable within council structure	Governed by own board Council has the authority to appoint the majority of the board (for a CCO), or some members (for a CO) Subject to a statement of intent and/or other specific accountability requirements	Governed by elected committee or trustees Subject to specific accountability requirements as agreed in the service/funding agreement (if it exists)
Relationship with stakeholders (for example, 'Friends' organisations)	Stakeholders have no direct input to governance	Stakeholders may have appointment rights	Stakeholders may have appointment rights
Compliance costs and taxation	Minimal compliance costs taxation	Significant compliance costs (i.e. separate audit) and subject to tax unless classified as a charitable organisation	Modest compliance costs. Subject to tax depending on its legal status

Appendix 2: Legislation placing obligations or responsibilities on councils

Councils enforce some laws on behalf of central government. Below is a selection that might affect museums:

- **Biosecurity Act 1993**

Museums may receive unusual specimens for identification.

- **Burials and Cremations Act 1964**

This may affect land on which museums/galleries stand.

- **Hazardous Substances And New Organisms Act 1996**

Museums/galleries may have old chemicals or medicines in their collection.

- **Historic Places Act 1993**

Museums/galleries may be housed in buildings registered as historic places.

- **Resource Management Act 1991**

It is possible that land-use consent is needed for capital projects, such as when establishing a museum/gallery or adding a new wing.

- **Reserves Act 1977**

Museums/galleries may be built on reserve land.

- **Wildlife Act 1953**

This may affect museums with collections of certain birds and their eggs.

For a complete list, refer to www.localcouncils.govt.nz

Glossary

Annual Plan

A document outlining a council's year-to-year budgets.

Annual Report

A document which tells the community whether the council has delivered on the desired outcomes detailed in the annual plan and the Long-Term Council Community Plan.

Central government

The Wellington-based central government of New Zealand. It is managed by elected members of Parliament and consists of parliamentary support agencies and a public service.

Committee

A council may appoint a committee and give it certain responsibilities. A committee is a working group with fewer members than the full council.

Community

A network of people and organisations linked by common factors. This might be geographically or by a common interest or identity.

Community outcomes

A desired state of affairs that a community has identified through a process. Defining these is intended to help councils in planning to achieve the agreed outcomes.

Community well-being

The active sustainability of a community, now and in the future. The Local Government Act 2002 associates a community's well-being with four dimensions – social, economic, environmental and cultural well-being.

Council Organisation (CO)

Any organisation in which one or more councils owns or controls any portion of the voting rights, or has the right to appoint one or more of the directors, trustees etc.

Council-Controlled Organisation (CCO)

Any organisation in which one or more local authorities owns or controls 50% or more of the voting rights, or has the right to appoint 50% or more of the directors, trustees etc.

Council

A regional or territorial authority as defined in the Local Government Act 2002.

Long-Term Council Community Plan (LTCCP)

A document required under the Local Government Act 2002 to be in place at all times. It describes council priorities in the medium to long term.

Service-Level Agreement

An agreement between two parties which details the level of service required for a particular activity. Service levels usually relate to quality, quantity, reliability, responsiveness, environmental acceptability and cost. For example, a service-level agreement between a council and a museum may specify goals for the museum regarding care of collections, numbers of temporary exhibitions, school visits etc. Some councils may use a different title for agreements of this nature.

Standing Committee

A permanent committee of a council.

Territorial Authority (TA)

A city or district council. There is no difference in the way they operate.

Unitary Authority

A territorial authority with the responsibilities, duties and powers of a regional council.

Further reading

The Local Government Act 2002: An Overview. Wellington: Local Government New Zealand, 2003

The KnowHow Guide to Decision Making. Wellington: Local Government New Zealand, 2003

Realising the Potential of the Community Outcomes Process. Wellington: Local Government New Zealand, 2004

Management of heritage collections in local museums and art galleries – Performance audit report. Wellington: Office of the Auditor-General, 2006

Local Government New Zealand
<http://www.lgnz.co.nz>

General information about Local Government (Department of Internal Affairs)
<http://www.localcouncils.govt.nz>

Local Government and the tourism sector (Ministry of Tourism)
<http://www.tourism.govt.nz/>

Office of the Auditor General
<http://www.oag.govt.nz>

Further training

To get more information on the subjects covered in this guide, you may be able to attend a workshop about working effectively with local communities. Contact National Services Te

Paerangi to find out about training opportunities in your area.

Further resources

Visit the Resources section on the National Services Te Paerangi website www.nationalservices.tepapa.govt.nz for other helpful resources.

Acknowledgements

National Services Te Paerangi thanks those whose experience and expertise contributed to the development of this resource, particularly Victoria Owen of Local Government New Zealand, Bill Gebbie of the Office of the Auditor-General, Kathryn King of the Department of Internal Affairs, Mark Bailey of Southland District Council, Fiona King of Thames Coromandel District Council, Jan Gerritsen of Masterton District Council, Barbara McKerrow of New Plymouth District Council, Tim Walker, Te Papa Board member Sue Piper, and Jenny Harper, of Christchurch Art Gallery.

Some material in this guide is adapted from the publications and websites listed above, used by permission of Local Government New Zealand, the Office of the Auditor-General, the Department of Internal Affairs, and the Ministry of Tourism.

He Rauemi Resource Guides are published by National Services Te Paerangi (Te Papa) in support of its work throughout New Zealand to enhance the museum services offered within communities.

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Notes



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