

7. CHARGING FOR ACCESS FOR NON-RESIDENTS TO THE ART GALLERY AND MUSEUM

General Manager responsible:	General Manager Community Services
Officer responsible:	Art Gallery Director
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PURPOSE OF REPORT

1. The purpose of this report is to review the current charging regime against national and international trends and make recommendations on the user charge option for non-residents and the likely impact of charging access for non-residents to the Christchurch Art Gallery Te Puna o Waiwhetu (gallery) and the Canterbury Museum. This was requested by the Council in 2004.

Background Material

- User Charge Options Canterbury Museum paper 11 March 1998 (tabled)
- Museum of NZ – Te Papa Tongarewa Admission Charges Report 1994 (tabled)
- Various excerpts from Museum News and BBC news articles (attached)
- Copy of PowerPoint presentation to Council seminar 26 April 2005 (attached)

EXECUTIVE SUMMARY

2. The new gallery opened in May 2003 and the Council's intention was to review its revenue after one year of operation (July 2004). At this time the Council asked for a report on the possible introduction of admission charges for non-residents to both the gallery and the Canterbury Museum. As a result the Community Services Group review team was established to report to the Council.

2.1 Canterbury Museum

The Council currently gives the Canterbury Museum Trust Board an annual grant of \$4.2M to help run the museum. The Canterbury Museum is run under the Canterbury Museum Trust Board Act 1993 and not the Local Government Act. The Christchurch City Council does not have the authority to set charges for the museum, they can only look at changing their discretionary funding to the museum. Any decision to charge for access to the museum has to be considered by the Canterbury Museum Trust Board. This paper will concentrate primarily on the gallery, although similar arguments for and against charging would apply also to the Canterbury Museum.

2.2 Christchurch Art Gallery

The Christchurch City Council built the gallery to:

- help make Christchurch a vibrant, attractive and fun city
- foster and promote the cultural diversity of the city
- provide all Cantabrians with access to international and national exhibitions and education programmes
- foster and encourage local artists
- act as custodian of cultural property for the community now and in the future

All but the custodial role are dependent on visitor numbers and participation. As a result we looked at the impact on visitor numbers if we introduced admission charges for non-residents.

2.3 National and International Experience

Visitor perception of public museums and art galleries is that access should be free (eg Te Papa). Where admission charges have been introduced visitor numbers have dropped between 40-70% (eg Dunedin Art Gallery introduced a \$4 door charge for non-residents which was later dropped owing to reduced visitors and poor public relations). In 2001 the UK Government rescinded admission charges for their art galleries and museums and visitor numbers increased by up to 70% and have continued to rise. To introduce a door charge at the Christchurch Art Gallery would go against all national and international trends

2.4 Art Gallery Part of Cultural Precinct

The gallery is a key element of the cultural precinct which includes the Centre of Contemporary Art, Our City, Arts Centre, Canterbury Museum and the Botanic Gardens. These combine to form a major cultural tourism destination, and are all free of charge. If the gallery charged, this would be inconsistent with the rest of the precinct, and given that visitors have discretionary time and money, the proven impact would be a choice not to go to the gallery.

2.5 Art Gallery v other activities in Canterbury

The gallery competes with other Canterbury tourist attractions. Depending on demographics and interest visitors will, of course, make choices about how they use their discretionary time and money eg other attractions, uniquely local experiences, significant sites, etc. These are a mix of activities that are free in some cases, and admission charged in others.

2.6 Current Practice at Art Gallery

Currently the gallery does not charge admission unless it is a value-added experience such as an international exhibition. The gallery relies on visitors enjoying the experience and making a donation towards it. In the last year, greater emphasis has been placed by the gallery staff on attracting donations from visitors. This has included putting a suggested contribution of \$5 on the donation box and approaching all visitors to the gallery, telling them about the gallery and the opportunity to contribute via a donation. As a result there has been an increase in revenue from last year's total of \$13,500 to \$28,000 this current year to date.

2.7 Impact on Visitor Numbers as a Result of Charging

International and national research has shown that there is a dramatic drop in visitor numbers to galleries and museums once they start charging for access. The gallery attracted an estimated 650,000 visitors in its first 15 months of operation. As expected this was going to drop in its second year owing to the novelty factor for locals abating. The target set for year 2 was 400,000 and they are currently behind this target by 30%, ie the gallery is now expecting approximately 300,000 visitors this year. Therefore based on a drop in visitor numbers by at least 50%, it is estimated visitor numbers would drop to 150,000 visitors a year.

Conversely, recent data from the UK has shown spectacular increases in attendance result from removing an admission charge.

Therefore the Christchurch City Council would be going against both national and international trends if it decided to set an admission charge for non-residents. This would be inconsistent with almost all other galleries and museums throughout Australasia and may see visitors choosing to bypass the Christchurch Gallery and go to the free art galleries in other centres.

Non-residents make up 52% of visitors to the gallery. Most of these visitors come in the high season from November through to March. The gallery relies on local residents to make up visitor numbers in the low winter season.

2.8 Method of Charging for Non-Residents if Implemented

There is a cost to implementing charging for access for non-residents to the gallery. This involves adding a counter across the front of the main exhibition halls, cash registers, design and building, which would be one off capital costs, as well as costs of staffing the counters and printing and advertising associated with advising the change in admission status, on an ongoing basis. These costs would offset any increase in revenue.

To introduce admission charges for non-residents, every visitor to the gallery would be questioned whether they were a resident or not. They would be charged for access if they did not have proof available. Therefore, a decision would need to be made on how we would distinguish a visitor to the city from a resident. This could be in the form of a library card but this assumes all residents would have library cards which is not necessarily the case. There needs to be some form of determinant to ensure residents are not charged, and that it is easy to distinguish a non-resident without embarrassment to any party.

2.9 Portfolio Group and Council Seminar

The result of the presentation to the Creating Strong Communities Portfolio Group on 14 April 2005 was in favour of the staff recommendation of not charging admission for non-residents to the gallery and Canterbury Museum.

The Council seminar on this presentation and report was held on 26 April 2005. After lengthy discussion on costs and visitor numbers there appeared to be a lack of support for charging admission for non-residents to the gallery. Further to this, questions were raised for staff to report back to the Council before a decision is made.

2.9.1 Questions directly related to the Gallery

- *Cost of a major international exhibition*
 - Last year the Dunedin Art Gallery had a \$1.06M budget to stage the Pre-Raphaelites exhibition. They charged \$10 per adult with some concessions and attracted 48,000 visitors. Other revenue was gained through sponsorship and in total achieved \$0.9M revenue towards the exhibition.
 - The gallery's most expensive international exhibition to date has been 'The Allure of Light' at \$132,000. This was an opening exhibition not charged for as part of the condition of a Community Trust Grant to cover some costs. The cost did not include a hire fee for the exhibition from the National Gallery of Victoria only because it was the opening of the new gallery.
- *The challenge is to increase revenue opportunities through increasing visitor numbers by:*
 - *Developing partnerships with Council and non-Council groups.* For example:
 - Cultural precinct now launched bringing 11 sites together within the tram route
 - Applaud – Christchurch Arts Festival 2005 – several events being held at the gallery
 - KidsFest – events being held at the gallery including Ape to Zip exhibition
 - Friends of the gallery
 - Major events in the city and New Zealand supported by gallery events wherever possible eg British and Irish Lions Tour photo exhibition currently in the gallery
 - *Proactive, targeted programming*
 - Peter Bush rugby photographic exhibition coinciding with the British and Irish Lions Tour in NZ particularly in Christchurch
 - Ansel Adams – high profile exhibition
 - Cecil Beaton – high profile exhibition
 - Ape to Zip – special children's exhibition
 - Programming based on events through partnerships listed above
 - *Charge admission for high profile and international exhibitions*
 - \$5 entry was charged for Japonism in Fashion or gold coin donations sought within exhibition area
 - Future entry fees would be determined according to cost and profile of the exhibition eg Pre-Raphaelites was \$10 in Dunedin

- *Increase venue hire and shop profit through:*
 - Increased visitor numbers
 - Better stock purchasing and control
 - Developing partnerships for venue hire
 - Proactive marketing of the gallery as a venue for functions, seminars etc
 - Acoustic Guide hire was currently \$3 charge which has been increased to \$5 per hire.
- *Increase donations and sponsorship*
 - Increased visitor numbers
 - Targeted high profile exhibitions
 - Developing partnerships

2.9.2 Wider Council questions raised

- *Room Tax on visitors*
 - Under the Local Government Rating Act 2002 it is not lawful to implement a room tax on visitors. This was debated by central government when drafting the 2002 LGR Act and was rejected. A targeted rate would need to consider what constitutes a room ie in a hotel, motel, bed and breakfast, home-stay. To implement this mechanism considerable research, consultation and debate would be required under the LTCCP.
- *Charging for access to other Council Services*
 - The question of appropriate revenue targets for all Council services will be reviewed as part of the LTCCP 2006/16 process and during the development of the Activity Management Plans. As requested by the Council, this report focuses specifically on whether a door charge into the gallery should be introduced for non-residents. It is considered that this report provides the Council with enough information to make a decision on this issue now.
- *Discussions with Tour Operators on paying for admission*
 - Arrangements will be put in place for this meeting, which will be hosted by the Mayor. The outcome of this is not essential to the decision on this report which focuses on an entry charge. If this was achieved any additional revenue would reduce net costs.
- *Metro Card*
 - This type of card would see a visitor pay a sum which would give access to all Council facilities (eg) pools, gallery, buses, etc. This raises issues on appropriate pricing with different service parameters. A lot more research would need to be done on this regarding practical application, its impact on the city overall and where it fits under the LTCCP.
- *Signage in the gallery (and other Council facilities) stating cost of subsidy from ratepayer.*
 - This type of signage would need to be considered across all Council services requiring subsidy. There may be other options for conveying this message to customers and ratepayers. Further advice should be sought from the Council's Marketing Team before this is implemented.

FINANCIAL AND LEGAL CONSIDERATIONS

Revenue and Financing Policy S101.3 (a) Local Government Act

3. The policy is adopted as part of the LTCCP and can only be amended by an amended LTCCP. Policy states that **for each activity to be funded the Council must consider:**
 - The community outcomes to which the activity primarily contributes
 - The distribution of benefits between the community as a whole, any identifiable part of the community, and individuals
 - The period in or over which those benefits are expected to occur
 - The extent to which the actions or inaction of particular individuals or a group contribute to the need to undertake the activity
 - The costs and benefits, including consequences for transparency and accountability, of funding the activity distinctly from other activities
 - 101.3 (b) the overall impact of an allocation of liability for revenue needs on the current and future social, economic, environmental, and cultural well-being of the community
4. Annually the Art Gallery is expected to meet 17% of its cost via revenue gathering in some form. Currently it is returning 16%. This compares with other similar galleries eg, Auckland, Dunedin.
5. The question of appropriate revenue targets for all Council services will be reviewed as part of the LTCCP 2006/16 process and during the development of the Activity Management Plans. As requested by the Council, this report focuses specifically on whether a door charge into the gallery should be introduced for non-residents. It is considered that this report provides the Council with enough information to make a decision on this issue now.

Financial

6. The Art Gallery is currently financed by the Christchurch City Council, and supplemented by a range of sponsorships and grants. There is free access for all people.
7. Operational **budget** for the current 04/05 Financial Year :

Total revenue	=	(\$1,261,950)
Total expenses	=	\$7,282,812
Total internal	=	<u>\$ 637,989</u>
Net Cost of Service	=	\$6,658,851
Plus 'in kind' sponsorship		<u>317,000</u>

Actual Net cost of service \$6,975,851

Number of visitors = 300,000 (estimate for 04/05)

Cost per visit \$23.06 (peer average for museums is \$25 per visit)

Sponsorship

8. The Friends of the Gallery, with a membership approximately 1,200, is an independent organisation which raises money specifically for the purchase of art, encouraging people to attend the gallery and helping to promote an enjoyment of the visual arts. Friends is a significant community support group which is committed to the concept of free access to the gallery.
9. Other sponsorship is 'in kind' sponsorship which is by way of discounts, use of goods or pro bono (donation of product) to assist the gallery in running its business. There is a clear link between sponsorship levels and visitor numbers. The gallery has received \$317,000 'in kind' sponsorship this year.

STAFF RECOMMENDATIONS

It is recommended that the Council:

- (a) Not proceed with charging admission for non residents (Option 1) to the gallery owing to:
 - Adverse impact on international/national reputation, visitor perception and experience
 - Adverse impact on visitor numbers after introducing entry charges (based on international/national experience)
 - Long term viability of the gallery threatened (inability to attract major exhibitions owing to visitor numbers)
 - Financial disadvantage from introducing entry charges
 - Adverse local and tourist market reaction
- (b) Endorse Option 2 to maintain the status quo of not charging admission for non-residents, noting a stronger management focus on increased visitor numbers, increased revenue opportunities and cost effective service delivery.
- (c) Undertake consultation for the 2006/2016 LTCCP **only** if it decides to proceed with charging admission for non-residents to the gallery.
- (d) Note that it does not have any authority to set admission charges for entry to the Canterbury Museum.

BACKGROUND ON CHARGING FOR ACCESS FOR NON-RESIDENTS TO THE ART GALLERY AND MUSEUM

Process followed in undertaking the review

10. The process used before making recommendations to the Council included:
 - Several meetings were held with the parties concerned, ie, the gallery staff, Canterbury Museum Director, other Community Services Managers.
 - Researched various national and internal documents with an international and national perspective.
 - Consideration of the gallery's place in Christchurch and its global attraction.
 - Financial analysis of costs and revenues
 - Rigorous assessment of the above, with a consequent recommendation made.
 - Portfolio Group consideration and feedback
 - Council seminar discussion and feedback

Purpose of the Gallery

11. Visitors come for leisure and education purposes either individually or as part of groups eg, school groups, bus tours etc. There are a variety of programmes and services available to appeal to different sectors of the community. These range from formal education classes, exhibitions, tours and publications through to the gallery shop, a decorative arts retail outlet, café and wine bar, and car parking. People come to the gallery because it is an impressive place to visit, and already a major tourist attraction for the city. International visitors come to the gallery to learn about NZ art as well as enjoying the building and its services.
12. Another important role of the gallery is that of custodian of cultural property for the community good. The gallery has a permanent collection of historical and contemporary NZ art, in particular works by Canterbury artists, which it is preserving for future generations.

Impact on visitor numbers as a result of charging

13. Traditionally in Australasia and in the United Kingdom, visitor perception of museums and art galleries is that they are free of charge as they are a public good to be enjoyed by all.
14. Both internationally and nationally, various museums and galleries have introduced admission charges in differing forms over the last 25 years. The impacts of these admission charges has seen visitor numbers drop dramatically in each case.
15. The Sergeant Art Gallery in Wanganui introduced a \$2 charge which saw attendance drop by 50%.
16. When the Otago Museum introduced a \$2 door charge in 1987 donations and attendances dropped by 80%. This charge was revoked four months later but it was many years before attendances recovered to pre-charging levels.
17. Te Awamutu District Museum dropped a \$1 door charge and saw attendances rise by 109%.
18. Dunedin Public Art Gallery introduced a \$4 admission charge for non-residents only, which was later dropped owing to decreasing attendances and resulting poor public relations.
19. The introduction of an entry charge for adults at Lake Taupo Museum and Gallery saw patronage drop 49%.
20. Wellington Museum of City and Sea opened with a \$5 admission charge but has since abandoned that owing to low visitor numbers. Since it has been dropped there has been a large increase in visitor numbers.

21. The Auckland Museum which introduced a \$5 admission by donation fee in January 1999 saw a drop in visitor numbers from being the most visited museum in New Zealand with one million visitors, to 447,215 visitors in 2004. Their revenue targets have never since been met.
22. Some international institutions that have introduced admission charges in some form are the Victoria and Albert Museum, Royal Armouries in Leeds, Natural History Museum, London's Science Museum and more. They have all experienced a drop of at least 40% in visitor numbers.
23. In 2001 the United Kingdom Government decided to rescind admission charges in its art galleries and museums. This has resulted in an average visitor number increase of 70% after charges were removed.

Visitors' Discretionary Time and Money

24. The gallery is part of the cultural precinct in Christchurch. This includes the Centre of Contemporary Art, Our City, Arts Centre, and the Botanic Gardens. These combine to form a major cultural tourism destination and are currently all free of charge. If the gallery implemented admission charges for non-residents this would be inconsistent with the rest of the cultural precinct. The likely impact would be visitors choosing not to go to the gallery.
25. All visitors to Christchurch City have a certain amount of discretionary spend and time. They will make decisions on where to spend this time and money based on the cost of various attractions. If we do not charge for admission to the gallery then it is only discretionary time the gallery is competing for, but if we do charge then it is both discretionary time and money for which the gallery is competing.
26. The Canterbury Museum is a slightly different situation to the gallery at present. It is poised to undergo a major (\$34 million) revitalisation project, throughout which it intends to remain open to the public. Despite best endeavours to minimise and mitigate negative effects, it is inevitable that visitors will encounter some disruption, and the publicly available areas will be somewhat reduced. Therefore the museum strongly feels that this is not the time or environment in which we would consider introducing a charge at the museum.
27. Further, the museum's business planning to date has shown that post-revitalisation, more income can be gained from visitors by charging for a range of specific activities and successful retail, food and beverage businesses than could be gained from a door charge.
28. This strategy maintains the existing high foot traffic into the museum ensuring retail and food and beverage outlets contribute increased revenue.
29. This strategy is also employed by the national museum, Te Papa, one of the most aggressively (and successfully) commercially-orientated museums in the world. The original strategy was arrived at after extensive research (published in 1994) and has subsequently been revalidated as the optimal revenue-generation model from Te Papa.
30. The Canterbury Museum plans its commercial planning in the coming financial year to ensure that it continues to target maximum revenue-generation opportunities.

Estimated Cost of implementing charging for non-residents

31. Estimates are based on staffing and physical alterations to the building. To implement charging for non-residents there would need to be a counter built with turnstiles, cash registers etc to enable staff to monitor each visitor to ascertain whether they were a non-resident. This would need to be appropriately designed and built to align with the present architectural environment. Staff would need to be trained and assessed for cash handling duties. Marketing would need to be undertaken to educate people locally, nationally and internationally that charges will apply for non-residents only. Estimated costs are:

	Estimate	Estimate
	One off cost	Annual cost
Building issues		
Design and consultant cost	20,000	
Add additional counter/choke point	88,500	
Wiring etc	35,000	
Escalation and contingency	26,249	
Equipment		
Cash register (existing)		2,400
EFT pos line		
Banking costs (courier)		2,000
Staff		
Extra staff (x3 to cover a 5/7 roster)		159,178
Cash handling allowance all visitor services staff		3,500
Training	1,000	
Marketing		
Advertising , PR campaign	20,000	5,000
Direct mail drop	1,000	
Change to signage	15,000	
	<u>206,749</u>	<u>172,078</u>
Year one	\$378,827	
Year two and annual ongoing cost	\$172,078	

Note: to reassign existing Visitor Services staff would compromise current security coverage and increase risk

Current Revenue Opportunities

32. The gallery gets its revenue from a variety of sources. There are admission charges or gold coin donations for value-added exhibitions and programmes, eg, Japonism, art advice, class room activities. There is revenue from the gallery shop with a wide range of products, as well as sponsorship from the Friends of the Gallery for capital works and 'in kind' sponsorship from businesses and others (eg, free legal advice, discounted products etc.)
33. The gallery earns rental revenue from Alchemy Wine Bar and Café, the Form Gallery and the gallery car park.
34. Voluntary visitor donations have increased significantly this year from \$13,500 per annum to \$28,000 year to date. This has been due to a proactive engagement with visitors by gallery staff.

35. The makeup of the current revenue budget is:

80110 Sale Of Services -SD	
80130 Fees Income	5,000-
* Service Revenues	5,000-
85110 Capital Asset Sales	
81110 Shop Sales	906,000-
* Product Sale Revenue	906,000-
82110 Commercial Rent Revenue	175,000-
82130 Hire Equipment	
82200 Facility Hire	66,700-
82210 Admittances	
82220 Subscriptions	
* Usage Revenues	241,700-
83120 Fees Revenue	
83125 Fines Contra	
83150 General Revenue	25,000-
83155 General Recoveries	4,250-
* General Revenues	29,250-
84110 Sponsorship Revenue	55,000-
84120 Donations Revenue (No GST)	5,000-
84130 Grants Revenue	10,000-
84140 Grants Revenue (No GST)	10,000-
* Grants and Subsidies Revenues	80,000-
** External Revenue	1,261,950-

OPTIONS

Option 1

36. Admission Charges for non-residents only

Non Christchurch residents = 52% of the 300,000 visitors

Financial Summary

Total revenue	\$1,261,950
Plus door charge	\$ 390,000 (0.52*150,000*\$5)
Less other revenue	<u>\$ 479,000</u> (car parking, shop, café, donations)
	\$1,172,950

Expenses	\$7,282,812
Total internal	\$ 637,989
+ extra opex	\$ 172,078 (additional staff costs)
+ sponsor loss	\$ 158,500 (50% of current)
Total cost	\$8,251,479
Actual Net Cost	\$7,078,529 NET EFFECT LOSS (\$102,678)

Cost per visitor = \$47.19 (peer average = \$25)

Effects:

- Adverse effect on international/national reputation, visitor perception and experience.
- 50% reduction in visitor numbers to 150,000 (projected patronage) for 2004/05 based on actual experience elsewhere.
- Reduced visitor numbers jeopardise ability to attract future quality exhibitions and programmes and hence sponsorship.
- All visitors pay for entry (unless proof of residence could be established) through a "choke point".
- Reduced shop and café revenue and reduced sponsorship - increases costs.
- Increased annual operating expenditure costs and one off capital cost.

If a decision is made to proceed with admission charges for non-residents then the following process would need to be followed:

- Local market research is undertaken to define what the gallery's market place is, as well as the perceived value of a visit, the impact of charging, the local and visitor perceptions, and effects on charging for access as well as other opportunities for revenue. This would be funded by the Council.
- The above research would allow the Council to gather the appropriate information together before the 2006/07 LTCCP consultation process.
- The prerequisite consultation with the community on whether to charge for access or not under the proposed LTCCP 2006/07.
- If after the prerequisite consultation was undertaken, and it was still decided to proceed, then detailed design and capital work would need to be done to implement the necessary changes to collect the charges.

Option 2

37. Maintain the status quo – not charging admission for non-residents, but a stronger management focus on increased visitor numbers, increased revenue opportunities and cost effective service delivery

The gallery is expected to meet 17% of its cost by revenue gathering in some form - currently achieving 16% from a range of initiatives

Financial Summary

Total revenue	\$1,261,950
Total expenses	\$7,282,812
Total internal	<u>\$ 637,989</u>
Net cost to CCC	\$6,658,851
Plus sponsorship	<u>\$ 317,000</u>
Actual Net Cost	\$6,975,851

2004/05 Visitor target 400,000, projected actual 300,000 therefore cost per visitor = \$23.25 (peer average = \$25)

Effects:

- All visitors continue to enjoy free access to view and enjoy world class art by local, national and international artists.
- International/national reputation, visitor perception and experience maintained.
- Maintains cultural precinct status quo.
- No increased ongoing operating costs or one off capital costs - cost containment and efficiency.
- With higher visitation, there are increased revenue opportunities
 - shop and café
 - donations
 - car parking
 - sponsorship
 - major exhibitions

ASSESSMENT OF OPTIONS

The Preferred Option

Maintain the status quo – not charging admission for non-residents, but a stronger management focus on increased visitor numbers, increased revenue opportunities and cost effective service delivery

	Benefits (current and future)	Costs (current and future)
Social A cultural and Fun City	People can enjoy art by local, national and international artists; they can view travelling exhibitions of world class standard Local artists have an opportunity to exhibit, and so increase their profile and potential to sell their work;	None identified in addition to current cost of running the gallery
Cultural A Learning City	Our people can enjoy and learn more about art through enhanced programmes at the gallery.	As above
Environmental	None identified	None identified
Economic Strong and inclusive communities	Everyone, regardless of their socio economic position, has access to the collections at the gallery and have the opportunity to enjoy and learn about art through the gallery programmes Gallery Shop, Form Gallery and Alchemy Café make up the gallery experience	None identified
<p>Extent to which community outcomes are achieved: Primary alignment with community outcome a cultural and fun city Also contributes to a learning city, a prosperous city, a city of inclusive and diverse communities, and a liveable city</p> <p>Impact on the Council's capacity and responsibilities:</p> <p>Effects on Maori: N/A</p> <p>Consistency with existing Council policies: Revenue and Financing Policy S101.3 (a) Local Government Act</p> <p>Views and preferences of persons affected or likely to have an interest: Visitor perception is that art galleries and museums should be free eg Te Papa</p> <p>Other relevant matters:</p>		

Other option. Charge admission to the Gallery for non-residents

	Benefits (current and future)	Costs (current and future)
Social A cultural and Fun City	Christchurch people can enjoy art by local, national and international artists; they can view travelling exhibitions of world class standard Local artists have an opportunity to exhibit, and so increase their profile and potential to sell their work	Embarrassment to the Council from identifying who is a resident of the city Capital cost to install 'choke point' Ongoing annual operational costs to administer 'choke point' Jeopardise ability to attract future quality exhibitions and programmes and therefore sponsorship
Cultural A Learning City	Our people can enjoy and learn more about art through enhanced programmes at the gallery.	Programmes may be limited in scope due to less visitation
Environmental	None identified	None identified
Economic Strong and inclusive communities	Everyone, regardless of their socio economic position, has access to the collections at the gallery and have the opportunity to enjoy and learn about art through the gallery programmes Gallery Shop, Form Gallery and Alchemy Café make up the gallery experience	Not everyone can visit the gallery owing to charge imposed Reduced revenue from these areas due to less visitation
<p>Extent to which community outcomes are achieved: Primary alignment with community outcome a cultural and fun city Also contributes to a learning city, a prosperous city, a city of inclusive and diverse communities, and a liveable city</p> <p>Impact on the Council's capacity and responsibilities:</p> <p>Effects on Maori: N/A</p> <p>Consistency with existing Council policies: Revenue and Financing Policy S101.3 (a) Local Government Act</p> <p>Views and preferences of persons affected or likely to have an interest: Visitor perception is that art galleries and museums should be free eg Te Papa</p> <p>Other relevant matters:</p>		