

POTENTIAL ENTRY CHARGES AT CULTURAL INSTITUTIONS

Department: Arts and Culture

EXECUTIVE SUMMARY

- 1 This report investigates the potential impact of introducing entry charges at Toitū Otago Settlers Museum (Toitū) and Dunedin Public Art Gallery (DPAG).
- 2 The analysis includes museum visitation and visitor charging, entry fee impacts, benchmarking data from museums¹ in New Zealand and internationally, income forecasts, implementation costs, and additional revenue generating opportunities at Toitū and DPAG.
- 3 In the process of completing this report, staff also considered the viability of an entry fee for international visitors only, utilising the same model that Te Papa has recently introduced. This has been included as an option for Council consideration.
- 4 Benchmarking data reveals that most museums in New Zealand are free, though many offer optional paid experiences. Two museums in New Zealand charge entry fees for international visitors, Tamaki Paenga Hira Auckland War Memorial Museum and Te Papa Tongarewa, Museum of New Zealand. Dunedin museums are among the most visited in the country.
- 5 Introducing entry fees for international visitors only at Toitū and DPAG is projected to generate an estimated annual operating surplus of \$75,000 from the second year onwards.
- 6 Introducing entry fees for all out of town visitors at Toitū and DPAG is projected to generate an estimated annual operating surplus of \$135,000 from the second year onwards.
- 7 A proposed new ticketed attraction at Toitū is estimated to generate an additional \$200,000 annually, based on typical visitation levels.

RECOMMENDATIONS

That the Council:

- a) **Decides** to implement an entry charge option at Toitū and DPAG or maintain free entry.

¹ For the purposes of this report, the term “Art Museum” is interchangeable with the term “Art Gallery”. The term “Museum” therefore will refer to both museums, and art galleries.

BACKGROUND

8 At its meeting on 28 May 2024, the Dunedin City Council resolved:

That the Council

- a) **Request** a report for consideration in time for the 9-year long term plan, to consider entry charges at two Dunedin City Council owned venues, being Toitū and Dunedin Public Art Gallery, for non-Dunedin residents aged 12-years and older.
- b) **Request** that the report includes:
 - i) Benchmarking against other cities both in New Zealand and overseas;
 - ii) Forecast of expected income and costs to implement a proposed visitor charge;
 - iii) Identification of additional revenue opportunities at Toitū and Dunedin Public Art Gallery

Division

The Council voted by division

For: Crs Bill Acklin, Sophie Barker, Christine Garey, Kevin Gilbert, Cherry Lucas, Steve Walker, Andrew Whiley and Mayor Jules Radich (8).

Against: Crs David Benson-Pope, Carmen Houlahan, Marie Laufiso, Mandy Mayhem, Jim O'Malley, Lee Vandervis and Brent Weatherall (7).

The division was declared CARRIED by 8 votes to 7

Motion carried (CNL/2024/001)

- 9 The DPAG established in 1884, is New Zealand's oldest art gallery, housing one of the finest art collections in the southern hemisphere. In 1996 the DPAG relocated to the Octagon, initially charging entry fees to non-residents. These fees were removed in 2001. In normal trading conditions, the DPAG typically attracts over 200,000 visitors p.a.
- 10 The Otago Settlers Museum was founded in 1898. Its vision is to collect and display taoka that holds the collective experience of those who have lived in Ōtepoti Dunedin and share their stories. Facing financial difficulties in 1979, the Museum introduced an entry fee which was removed in 2006 to improve visitation. Toitū, as it is now known, has undergone an extensive redevelopment and regularly attracts over 300,000 visitors p.a.

DISCUSSION

- 11 The museums and galleries sector in Aotearoa New Zealand provides widespread contribution towards economic, cultural, social, and environmental wellbeing in New Zealand, through their services and activities.
- 12 The Museums Aotearoa and BERL (2022) report *The Value of Museums and Galleries in Aotearoa*, estimated the New Zealand museums and galleries sector maintains upwards of \$5.6 billion worth of cultural assets, received 17.5 million visits, employed 3,365 full-time equivalent (FTE) jobs and generated \$272 million in GDP. Demonstrating the significance of museums and galleries for the nation and the importance of protecting and maintaining the sector into the future.

- 13 In addition to being valuable economic entities and visitor attractions, museums and galleries provide vital connections to our history as a nation offering a sense of place and identity for all. They also act as cultural and creative hubs, offer Māori and Pacific-focused programmes, curated talks, tours, film evenings, cafes, retail spaces, function areas, archives, conservation, children's programmes, concerts and more. These activities are integral to maintaining social cohesion and wellbeing in our communities.
- 14 In 2014 Council considered, but did not adopt, a similar proposal to this report, to implement entry charges for non-residents at Toitū and DPAG. Independent market research commissioned as part of the consideration in 2014 has been drawn on in this report. The commissioned research, although 10 years old, remains a relevant piece of research for the Dunedin context. *Dunedin Cultural Institutions Visitor charging project: Research Results* (2014). Due to budget constraints and timing, a comparable piece of research was not able to be commissioned for this report.
- 15 In addition, this report draws on several key local and international research documents from the museum sector outlined in the below footnote.²

MUSEUM VISITATION AND VISITOR CHARGING

- 16 Internationally, the UK Association of Independent Museums (AIM) report, *Admissions Pricing Policy in Museums, and its Impact* (2023) is amongst the most recent international studies into charging entry at museums and provides useful insights into the impact of charging admission fees for smaller UK museums to consider.
- 17 Among its findings, the AIM report suggests that entry charges at museums are a complex issue, one size does not fit all, and the success or failure of charging admission is influenced by various factors such as the museum's location as well as the demographics and attitudes of its visitors. It recommends that consideration of local context is a key factor in deciding whether and how much to charge for museum admissions.
- 18 National evidence shows that visitors rarely visit just one museum or gallery, instead they visit multiple institutions per trip. The Museum's Aotearoa 2023 National Visitor Survey (NVS)

² Ben Parsons and Associates (2014) Dunedin Cultural Institutions Visitor charging project: Research Results; Museums Aotearoa (2019) National Visitor survey report. Accessed online from <https://www.museumsaotearoa.org.nz/publications/repository/2019-national-visitor-survey>; Houkamau, C. & Sibley, C. (2019) The role of culture and identity for economic values: a quantitative study of Māori attitudes. *Journal of the Royal Society of New Zealand* 49(sup1), 118-136. Accessed online from <https://doi.org/10.1080/03036758.2019.1650782>; Norton, M.H., Stern, M.J., Meyers, J., DeYoung, E. (2021) Understanding the Social Wellbeing impacts of the nation's libraries and museums. Penn Social Impact of the Arts Project. Accessed online from <https://www.ims.gov/publications/understanding-social-wellbeing-impacts-nations-libraries-and-museums>; Museums Aotearoa and BERL (2022) The Value of Museums and Galleries in Aotearoa. Accessed online from [FA-BER.01874 - Value of Museums and Galleries Report 8.0.pdf](#); Association of Independent Museums (2023) Research into Admissions Pricing Policy and its impact. Accessed online from [AIM-Admissions-Pricing-Policy-Report-FINAL.pdf](#); Museums Aotearoa and BERL (2024) The economic impact of museums and galleries on regional clusters. Accessed online from [The economic impact of museums and galleries on regional clusters May 24 BERL 2.pdf](#)

estimates that on average, each visitor to a city or region visited two museums or galleries, with 23 percent visiting three or more.

- 19 Therefore, it is important to view an institution's impact collectively at the city or regional level. Museums and galleries are connected to each other as well as the arts and heritage communities in their local areas. These clusters are important to maintain because visitors to a city or region are often drawn by a collective offering of activities and attractions. Additionally, when visitors are drawn to an area due to a prominent museum, exhibition or event, they will usually make the most of the other offerings nearby.
- 20 By examining trends in both international and national museum contexts, there are some predictable outcomes for visitation and revenue if Toitū and DPAG introduce entry charges particularly for non-Dunedin residents.
- 21 Entry charges at Toitū and DPAG are likely to negatively affect the visitation and demographic profile of audiences. Admission fees may create barriers for those on lower incomes making museums less accessible to a broader audience.
- 22 When previously free museums introduce admission charges, it is common for visitation to fall dramatically. Most recently, this happened at Auckland Art Gallery following the introduction of an admission fee for international visitors in 2019. Visitor numbers fell to 415,000, down from 534,000 in 2018. It is worth noting only 44,000 of this 119,000 drop were international visitors, suggesting that local visitors were also deterred.
- 23 Based on international and national research, total visitation at Toitū and DPAG is estimated to drop. Mitigations can be put into place, such as clear and ongoing communications about entry fees and a clear and simple museum arrival process that does not deter visitors. In the 2014 survey, several Dunedin residents reported feeling uncomfortable about the prospect of being challenged to prove their residency and felt this would deter them from visiting. The example at Auckland Art Gallery in 2019 supports this concern.
- 24 Entry charges at Toitū and DPAG will increase revenue. This economic gain can be used for capital and operational improvements. Paying visitors are likely to have higher expectations so an increased revenue will be useful for covering the costs of improving the quality of displays, the expense of higher profile touring exhibitions and providing more public programmes.

TE PAPA MODEL – CHARGING INTERNATIONAL VISITORS ONLY

- 25 In August 2024, Te Papa announced a new \$35 admission charge for international visitors only aged 16 years and older and this was launched in September 2024. Entry to the museum remains free for New Zealanders living in New Zealand and those based overseas. The decision to charge an entry fee had been benchmarked against tourism experiences in New Zealand and around the world, with an expectation that most international visitors would be happy to pay. Te Papa's approach was successfully implemented with a simple fee structure, a clear message to the public and a visitor host process that was clearly articulated to the public.
- 26 After discussion with Councillor Whiley about this report, it was agreed that the Te Papa example provides the best approach for the Dunedin context. Staff have therefore completed this report including the option for introducing an entry for international visitors only at DPAG and Toitū.

BENCHMARKING

- 27 Benchmarking shows in New Zealand and Australia that it is less common for publicly funded museums to charge a general entry admission; however, many museums include optional paid experiences within their programmes.

New Zealand Museum Context:

- 28 The following table provides charging and visitation benchmarking data for comparable, publicly funded museum facilities in New Zealand in 2022-2023. This data indicates that museums in New Zealand are more likely to charge entry fees than art galleries, and these charges are more common in Auckland.
- 29 The below comparative data does not include levels of operational funding which is not consistent across these museums.

2022-23	Visitation	Total Civic Population	Visitation as % of population	Entry charges	Adults	Children	Family	Locals Free?
Dunedin								
Tūhura Otago Museum	292,824	134,600	218%	No*	-	-	-	-
Toitū Otago Settlers Museum	210,135	134,600	156%	No	-	-	-	-
Dunedin Public Art Gallery	188,943	134,600	140%	No	-	-	-	-
Auckland								
Tāmaki Paenga Hira Auckland War Memorial Museum	889,808	1,739,300	51%	Yes	\$32.00	\$16.00	\$86.00	Yes
Auckland Maritime Museum	c.120,000	1739,300	7%	Yes	\$24.00	\$12.00	\$58.00	Yes
MOTAT	232,144	1,739,300	13%	Yes	\$19.00	\$10.00	\$45.00	No
Auckland Art Gallery Toi o Tāmaki	480,000	1,739,300	27%	No *	-	-	-	Yes
Hamilton								
Waikato Museum	119,314	185,300	64%	No*	-	-	-	-
New Plymouth								
Govett Brewster Art Gallery & Lye Centre	84,500	88,900	95%	Yes	\$15.00	Free	NA	Yes
Palmerston North								
Te Manawa	121,914	91,800	133%	No*	-	-	-	-
Wellington								
Te Papa Tongarewa	1,107,768	216,200	513%	Yes	\$35.00	Free	-	Yes
Wellington Museum	127,240	216,200	59%	No	-	-	-	-
City Gallery Wellington	113,911	216,200	53%	No*	-	-	-	-

Dowse Art Museum (Hutt City)	142,823	114,000	125%	No	-	-	-	-
Nelson								
Nelson Provincial Museum	62,315	55,600	112%	Yes	\$7.00	\$3.00		Yes
Suter Art Gallery	105,441	55,600	190%	No	-	-	-	-
Christchurch								
Canterbury Museum Pop-up and Ravenscar House (Main site closed for redevelopment).	312,908	396,200	78%	Yes Ravenscar Quake City	\$25.00	\$5.00	-	No
Christchurch Art Gallery Te Puna o Waiwhetū	314,945	396,200	80%	No*	-	-	-	-
*Denotes no general entry charge, but charges may apply for special exhibitions or attractions.								
International visitor entry fee								
Non-resident visitor entry fee								

Australian Museum Context:

- 30 Australia is the international market most comparable to New Zealand, with museums that share similar histories, collecting interests, operational strategies, and visitor experiences. While Australian museums are more likely to offer free admission than charge a general entry fee, most still feature special paid exhibitions or attractions. However, Australia's different funding environment, which includes a mix of local, federal, and national government funding for some museums, may influence their ability to offer free entry without compromising financial stability.

2022-23	Visitation	Total Civic Population	Visitation as % of population	Entry charges	Adults	Children	Family	Locals Free?
Australia								
Art Gallery of New South Wales (Sydney)	1,926,679	5.1m	38%	No*	-	-	-	-
Museum of Contemporary Art (Sydney)	1,830,249	5.1m	36%	No*	-	-	-	-
Australian Museum (Sydney)	950,000	5.1m	19%	No*	-	-	-	-
Queensland Art Gallery Gallery of Modern Art (Brisbane)	1,186,867	2.5m	47%	No *	-	-	-	-
Queensland Museum (Brisbane)	2,300,185	2.5m	92%	No*	-	-	-	-
Art Gallery of South Australia (Adelaide)	604,385	1.5m	40%	No*	-	-	-	-
South Australia Museum (Adelaide)	786,064	1.5m	52%	No*	-	-	-	-

National Gallery of Victoria (Melbourne)	2,461,376	5.2m	47%	No*	-	-	-	-
Melbourne Museum	1,375,395	5.2m	26%	Yes	\$15	-	-	-
Ballarat Art Gallery	113,734	102,000	110%	No	-	-	-	-
Australian Maritime Museum (Sydney)	2,096,031	5.1m	41%	Yes	\$20	\$15	\$70	No
National Gallery of Australia (Canberra)	517,825	480,000	108%	No*	-	-	-	-
National Museum of Australia (Canberra)	602,929	480,000	126%	No*	-	-	-	-
*Denotes no general entry charge, but charges may apply for special exhibitions or attractions.								

ENTRY FEE DUNEDIN IMPACTS FOR CONSIDERATION

- 31 **Local and regional accessibility:** Research indicates that limited access to cultural institutions such as libraries and museums can have a profound negative impact on communities. These institutions are critical for providing educational opportunities, fostering social cohesion, and preserving cultural heritage. Studies have shown that cultural engagement supports cognitive development, improves literacy rates, and enhances overall well-being. When access to these resources is restricted, it exacerbates existing inequalities, depriving communities of the benefits of cultural participation and lifelong learning opportunities. Ensuring equitable access to cultural institutions is essential for fostering inclusive societies and promoting social justice. Specifically, both Toitū and DPAG have important collections of local and regional specific histories and families that could potentially limit access if non-resident entry fees were introduced. If Council were to introduce entry fees for international visitors only, these impacts would not require consideration.
- 32 **Kai Tahu accessibility:** Both Toitū and DPAG have collections of Kāi Tahu taoka (treasures) as well as exhibition and public programming which relate to the significance of Kāi Tahu cultural heritage. Colonisation and the collecting culture of museums, means that much of Kai Tahu's important taoka (treasures) are held within cultural institutions. Entry fees for iwi Māori to visit and connect with their cultural heritage which has spiritual and cultural significance will restrict access to mana whenua audiences who are not Dunedin residents. If Council were to introduce entry fees for international visitors only, these impacts would not require consideration.
- 33 **Otago Museum:** If Otago Museum remains free, this may further draw visitation away from Toitū and DPAG, reducing revenue estimates. This would likely be the case if Council were to introduce entry fees for non-residents or for only international visitors.
- 34 **Stakeholder concerns:** The Otago Settlers Association and Dunedin Art Gallery Society have expressed concerns about introducing non-resident entry fees at Toitū and DPAG. They worry it could harm Dunedin's reputation as a centre for arts and culture, reduce future donations and bequests, and discourage Dunedin residents from bringing out-of-town family and guests to visit. If Council were to introduce entry fees for international visitors only, these impacts would not require consideration.

ENTRY FEE FINANCIAL CONSIDERATIONS

Financial Forecast for Non-Dunedin Resident Entry Fee Model

- 35 Based on 2014 data and current visitation figures, an estimated 63,500 non-resident adults (49,500 at Toitū and 14,000 at DPAG) would have paid an \$11 entry fee in the last financial year. Although the first year of entry fees may result in a \$165,000 loss due to one off capital costs, however from year two onward a \$135,000 operating surplus is forecast, despite reduced grant and retail income.

Estimated Operational Income and Expenses Non-Dunedin Resident Entry Fee Model			
	Toitū	DPAG	Total
Estimated paying visitors	49,500 ³	14,000 ⁴	63,000
Income			
Entry @ \$11 (\$9.57+gst)	\$475,000	\$135,000	\$610,000
Total Income	\$475,000	\$135,000	\$610,000
Expenses			
Additional Labour ⁵	\$150,000	\$75,000	\$225,000
Loss of retail margin ⁶	\$50,000	\$45,000	\$95,000
Loss of grant income ⁷	\$30,000	\$75,000	\$105,000
Additional Marketing	\$25,000	\$25,000	\$50,000
Total Expenses	\$255,000	\$220,000	\$475,000
Surplus / Deficit	\$220,000	(\$85,000)	\$135,000

Financial Forecast for International Visitor Entry Fee Model

- 36 Based on 2014 data and current visitation figures, an estimated 32,000 international adult visitors (25,000 at Toitū and 7,000 at DPAG) would have paid an \$11 entry fee in the last financial year. This would likely net an additional \$75,000 revenue.

Estimated Operational Income and Expenses International Visitor Entry Fee Model			
	Toitū	DPAG	Total
Estimated paying visitors	25,000	7,000	32,000
Income			
Entry @ \$11 (\$9.57+gst)	\$240,000	\$70,000	\$310,000
Total Income	\$240,000	\$70,000	\$310,000
Expenses			
Additional Labour ⁸	\$60,000	\$30,000	\$90,000
Loss of retail margin ⁹	\$50,000	\$45,000	\$95,000
Additional Marketing	\$25,000	\$25,000	\$50,000
Total Expenses	\$135,000	\$100,000	\$235,000

³ Estimates based on a conversion rate of 50% eligible visitors at Toitū.

⁴ Estimates based on a conversion rate of 26% eligible visitors at DPAG.

⁵ Labour cost estimates based on three additional front of house team members year-round. One each on DPAG and Toitū reception counters, and an additional FOH staff member at the Toitū southern entry.

⁶ Retail projections reflect 40% decrease in visitation.

⁷ Grant projections reflect 40% decrease in visitation. CNZ Grant to DPAG is based on provision of equitable access for all NZers.

⁸ Labour cost estimates based on three additional front of house team members for the high international tourist season. One each on DPAG and Toitū reception counters, and an additional FOH staff member at the Toitū southern entry.

⁹ Retail projections reflect 40% decrease in visitation.

Surplus / Deficit	\$105,000	(\$35,000)	\$75,000

- 37 These are simple financial models to help forecast the likely income from charges based on one ticketing type. If entry charges are implemented, a combined ticket providing entry to combinations of the DPAG, Toitū, Lan Yuan and Olveston could be introduced providing an incentive to visit more than one museum.

OTHER REVENUE GENERATING OPPORTUNITIES AT DPAG AND TOITŪ

- 38 Toitū and DPAG currently generate \$1.6m in external revenue through commercial activities including retail and conferencing, as well as external grants and sponsorships. Growing external revenue requires implementing an entry charge or alternatively offering new paid experiences. Benchmarking data indicates that value-added, paid experiences are the most common method for museums in both Australia and New Zealand to increase revenue.

New Revenue Generating Opportunities:

- 39 A sophisticated ticketed experience at Toitū is currently under development and will be launched in 2025. Based on Toitū's retail conversion rate of 8% and an estimated 300,000 visitors, we forecast this new experience will generate approximately \$200,000 in net income.
- 40 The DPAG offers the opportunity to host blockbuster international art exhibitions. These are complex propositions and carry financial risks. A typical, modest blockbuster 3-month art exhibition has a total delivery cost of approximately \$1m. This includes fees, international freight, insurances, merchandise, installation, and security. As a viable commercial proposition, in this scenario, the exhibition would need to generate \$950k in ticket sales and \$250k in merchandise sales and sponsorship income. This is not unrealistic but carries financial risk if the exhibition does not attract the necessary visitation.

OPTIONS

Option One – Implement International Visitor entry charges

Impact assessment

- 41 Implementing entry charges at Toitū and DPAG will reduce the requirement for rates funding for these institutions.

Debt

Rates

Zero carbon

- This option is unlikely to impact city or DCC emissions.

- 42 Implement an entry charge for international visitors at Toitū and DPAG.

Advantages

- Continued high levels of visitation and engagement for Dunedin residents and all New Zealanders.

- Continued accessibility to taoka, history, culture and art for Kāi Tahu who live outside of Dunedin.
- Continued accessibility to collections, for non-residents for whom Dunedin's cultural heritage is considered significant.
- Increased external revenue, with reduced requirement for rates funding.

Disadvantages

- Loss of revenue by not charging a non-residents entry fee.
- Lower visitation, including locals who may be deterred by an entry charge for international visitors.

Option Two – Implement Non-Resident entry charges

Impact assessment

- 43 Implementing entry charges at Toitū and DPAG will reduce the requirement for rates funding for these institutions.

Debt

Rates

Zero carbon

- This option is unlikely to impact city or DCC emissions.

- 44 Implement an entry charge for non-Dunedin residents at Toitū and DPAG.

Advantages

- Increased external revenue, with reduced requirement for rates funding.

Disadvantages

- Lower visitation and engagement including by locals who may be deterred by an entry charge and requiring proof of residency in Dunedin.
- Negative impact on accessibility to taoka, history, culture and art for Kai Tahu who live outside of Dunedin.
- Negative impact on accessibility to collections, for non-residents for whom Dunedin's cultural heritage is considered significant.

Option Two – Status Quo

Impact assessment

- 45 There are no new rates, debt, or environmental impacts maintaining the status quo.

Debt

Rates

- There are no new impacts on rates.

Zero carbon

- This option is unlikely to impact city or DCC emissions.

46 Continue operations of Toitū and DPAG without a general non-resident admission charge.

Advantages

- Continued high levels of visitation.

Disadvantages

- Continuing free entry for all is unlikely to generate the same level of revenue as the proposed entry fees options.

NEXT STEPS

47 If Council adopts entry charges at Toitū and Dunedin Public Art Gallery, staff will prepare a report for Council that outlines the entry fee that will be charged, who is to be charged and how and when this will be implemented. Staff will also commence planning for any operational changes required and prepare a comprehensive external communications plan to inform the public of this change.

Signatories

Author:	Cam McCracken - Director DPAG, Toitū, Lan Yuan and Olveston
Authoriser:	Jeanette Wikaira - General Manager Arts, Culture and Recreation

Attachments

There are no attachments for this report.

SUMMARY OF CONSIDERATIONS

Fit with purpose of Local Government

This decision enables democratic local decision making and action by, and on behalf of communities and promotes the cultural, social and economic well-being of communities in the present and for the future.

Fit with strategic framework

	Contributes	Detracts	Not applicable
Social Wellbeing Strategy	✓	✓	<input type="checkbox"/>
Economic Development Strategy	✓	✓	<input type="checkbox"/>
Environment Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Arts and Culture Strategy	✓	✓	<input type="checkbox"/>
3 Waters Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Future Development Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Integrated Transport Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Parks and Recreation Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Other strategic projects/policies/plans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

There are potentially both positive and negative effects on outcomes identified in the Social, Economic and Arts and Culture Strategies.

Māori Impact Statement

There may be cultural impacts for mana whenua who are not residents of Ōtepoti. Engagement with mana whenua regarding accessibility to cultural taoka would need to occur at both a governance and operational level.

Sustainability

Additional revenue may have positive impact on economic sustainability.

Zero carbon

This report does not have implications for city or DCC emissions.

LTP/Annual Plan / Financial Strategy /Infrastructure Strategy

Implementation of entry fees may affect visitation and other Levels of Service measures.

Financial considerations

A decision to implement entry charges will net additional external income as discussed in the report.

Significance

As there is likely to be public interest involving two facilities considered significant strategic council-owned assets, this decision is considered significant in terms of the Council's Significance and Engagement Policy.

Engagement – external

External engagement to date has involved initial discussions with the Dunedin Public Art Gallery Society and the Otago Settlers Association.

Engagement - internal

There has been internal engagement between DPAG, TOITU and Finance teams.

SUMMARY OF CONSIDERATIONS

Risks: Legal / Health and Safety etc.

There may be social and reputational risk associated with the decision. These are noted in the report.

Conflict of Interest

There are no known conflicts of interest.

Community Boards

All Community Boards will be interested in this topic as museums and cultural institutions are relevant and of significance to people from all areas of the city.