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Workshop - Akaroa Museum Advisory Committee

MINUTES ATTACHMENTS

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Date:

Wednesday 15 May 2024

Time:

1.00 pm

Venue:

Akaroa Boardroom, 78 Rue Lavaud Akaroa

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TABLE OF CONTENTS NGĀ IHIRANGI	PAGE
2. Akaroa Museum Acquisitions and Disposals Policy	
A. Item 2 - Akaroa Museum Acquisitions and Disposals Policy November 2019 - Akaroa Museum Advisory Committee Workshop 15 May 2024 .....	3

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# Akaroa Museum Acquisitions and Disposals Policy

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**Statement of purpose:**

*Akaroa Museum collects, preserves, researches, interprets, displays and otherwise makes available to the public, material and information relating to the natural and cultural heritage of Banks Peninsula.*

November 2019

Akaroa Museum is owned and operated by Christchurch City Council

*Approved by the Akaroa Museum Advisory Committee*

## Table of contents

<b>1. Introduction</b>	3
1.1 Role of this policy	3
1.2 Museum development overview	3
<b>2. Existing collections</b>	6
2.1 Introduction	6
2.2 Description of collection categories	6
<b>3. Future collecting</b>	6
3.1 Process	6
3.2 Methods of collecting	6
3.3 Collection categories	6
<b>4. Limitations on collecting</b>	12
4.1 Geographical boundary	12
4.2 Legal and ethical	12
4.3 Loans	12
4.4 Human remains	12
4.5 Adequate care	12
4.6 Cost / Ongoing cost	13
4.7 Expert advice	13
<b>5. Conflicts of interest</b>	14
5.1 Institutional conflict	14
5.2 Individual conflict	14
5.3 Gratuities	14
<b>6 Due diligence</b>	15
6.1 Title and provenance	15
6.2 Legal and ethical observance	15
6.3 Heritage buildings	15
<b>7. Repatriation</b>	16
7.1 From Te Pātaka o Rākaihoutū Banks Peninsula	16
7.2 To Te Pātaka o Rākaihoutū Banks Peninsula	16
<b>8. De-accessioning and disposal</b>	17
8.1 Presumption against disposal	17
8.2 Reasons for de-accessioning	17
8.3 Case for de-accessioning	17
8.4 Contact with original donor	17
8.5 Consideration by the Museum Advisory Committee and Banks Peninsula Community Board	17
8.6 De-accession decision	18
8.7 Methods of disposal	18
8.8 Documentation	18
<b>9. Policy review</b>	19
<b>10. Appendix</b>	20

## 1. Introduction

This policy is divided into several sections. The introduction explains the role of this policy, and the mandate of the Museum to collect. The second section outlines the sorts of content in the various Museum collections. The third section outlines the sorts of objects that the museum would like to acquire in the future, and by what means. Sections four through seven outline decision-making criteria and exclusions related to the Museum's collecting activities. Sections eight and nine outline processes for dealing with requests for repatriation and the path for de-accessioning and disposal of objects from the collection.

### 1.1 Role of this policy

The role of this policy is twofold:

- To bring focus to the Museum's collecting activities;
- To provide a clear path for de-accessioning and disposal of objects no longer required in the collection.

The policy sets limitations and priorities to collecting so the Museum can fulfil its mission in the most direct and effective way. When the Museum accepts an object into its collections, it takes on the responsibility to care for that object (in effect) in perpetuity, with all the resourcing implications that has for a publically funded institution.

The second role of this policy is to lay out a clear path for transparent de-accessioning and disposal of collection items. Although there is a presumption against disposing of objects, objective and informed review of the collections can bring to light irrelevant or excessively deteriorated items that do not warrant further expense from the public purse.

Collections are the heart and soul of a museum, so the Acquisitions and Disposal Policy is of central importance to the way the Museum operates, and a suite of policies and procedures branch out from it to support the collections-related activities.

### 1.2 Museum development overview

Akaroa Museum meets a public demand for the preservation and interpretation of the unique heritage and history of Banks Peninsula. The Museum was established in the early 1960s by local people to create a museum and collection concerned with this area. Supported by the Akaroa County Council, they formed the Langlois-Eteveneaux House Museum Board. They were aided in their mission with professional advice and mentoring from Canterbury Museum and the New Zealand Historic Places Trust. The Langlois-Eteveneaux House Museum opened in late 1964.

Local authority backing has always been a key part of the Museum's support, and the public demand for a Museum was further recognised on 28 April 1986 when the Museum was wholly vested in Akaroa County Council with the Langlois-Eteveneaux House Trust Board becoming a Council sub-committee, as minuted:

the financial responsibility for the administration and operation of the Museum [shall] become the responsibility of the Akaroa County Council and the ratepayers of the Akaroa County Council.

The title of the Museum was changed to its current form and a paid full-time curator was installed.

In 1989 local government reorganisation resulted in the formation of a new local authority, the Banks Peninsula District Council, and the Board became the Advisory Committee, a sub-committee of the Akaroa/Wairewa Community Board. In 2006 the Banks Peninsula District Council was abolished, and ownership shifted to the Christchurch City Council. Akaroa Museum became part of the Art Gallery unit of the Community Services group, with local input from the Akaroa Museum Advisory Committee remaining through the avenue of the Akaroa/Wairewa Community Board.

Changes in Council organisation now see Akaroa Museum and the Art Gallery Unit in the Citizen and Community Group. The Advisory Committee retains its role but now is a sub-committee of the Akaroa Subdivision of the Banks Peninsula Community Board. The Advisory Committee currently comprises two representatives from the Friends of Akaroa Museum, one representative from the wider community, one from the Ōnuku Rūnanga, and two from the Akaroa Subdivision of the Banks Peninsula Community Board.

As well as collections of moveable cultural and natural heritage, Akaroa Museum manages three heritage buildings, all entered on the Heritage New Zealand List/Rārangi Kōrero, and recorded in the Christchurch District Plan, [Appendix 9.3.7.2 Schedule of Significant Historic Heritage](#). Individual building conservation plans were prepared by Ian Bowman in 2004-5.

Langlois-Eteveneaux House – [Category 1 Historic Place](#), District Plan Heritage Item 762. This building was the original focus of the Museum, and is situated on Historic Reserve land at the corner of rue Balguerie and rue Lavaud. Built in the early 1840s, the building's layout has changed several times in its history, but was returned in 1964 to its original two-room form with a central passageway. Changes to the Building Code following the Canterbury earthquakes led to the chimney being dismantled in 2011, an archaeological investigation of the fireplace, and the removal of 1960s material and linings in 2016.

Customs House – [Category 2 Historic Place](#), District Plan Heritage Item 726. This is an early 1850s building occupying a site by Daly's Wharf on rue Balguerie. It became part of the Museum in 1976, opening to the public in 1977. Changes to the Building Code following the Canterbury earthquakes led to the chimney being partially dismantled with the addition of a steel support to the fireplace. The interior underwent restoration in 2016-17.

Court House – [Category 2 Historic Place](#), District Plan Heritage Item 761. The Court House is immediately adjacent to the Museum building. The Court House was built in 1878 on land that had previously been occupied by the French magazine and today has the status of Historic Reserve. The building became part of the Museum in 1990.

## 2. Existing collections

### 2.1 Introduction

Akaroa Museum has been collecting since 1964 and has a great diversity of collection objects. The number of collection objects is upwards of 50,000 individual items. Although the collections have been developed around a variety of themes (the categories outlined below), a key shared theme shared is an association with Banks Peninsula related individuals and families.

The latter theme is allied to the Museum's genealogical collection which, because it is not made up of original documents, is not covered by this policy. Many visits, enquiries and general interest in the Museum collections are generated through genealogical interests, and the Museum is a hub for genealogical research.

The collections are a public resource. In order to manage this resource the collections are intellectually divided into the categories listed and explained below, however, many objects fit across several categories.

### 2.2 Description of collection categories

Archaeology – Archaeological material is a primary source of social history information and complements other types of objects in the collection. It includes material retrieved during site works associated with building demolition or construction. Sections 44 – 64 of the [Heritage New Zealand Pouhere Taonga Act 2014](#) cover the definition of, and controls over, archaeological sites and their investigation.

Archives and Ephemera – Archives are unpublished material (although perhaps printed) generated by individuals or groups, and include items such as minutes of meetings, registers and rolls, members' rule books, letters, notes and manuscripts. Important collections include the Akaroa Borough and County Council minute and correspondence books, and material related to roads boards etc. Ephemera is printed material such as tickets, posters, timetables and pamphlets. One of the key sources in the Archives and Ephemera collection is a complete run of the *Akaroa Mail* newspaper (1876 – present).

Costume and Textiles – This collection comprises of 19<sup>th</sup> and 20<sup>th</sup> century clothing and accessories, bedding, table linen and other household textiles. The collection contains two items made from the short-lived Akaroa tweed weaving enterprise. Although the clothing collection reflects fashion, it is primarily collected for its association with Banks Peninsula people and contexts. The areas of this collection complement the Social History collecting themes (below):

- Day wear
- Work and occupations
- Leisure and sports
- Evening wear and best clothes
- Holidays
- Weddings and special occasions
- Hats, footwear and accessories



- Bedding and household textiles
- Commercial textiles

Fine Art – Original or limited edition works depicting aspects of Banks Peninsula collected for their artistic and/or documentary qualities such as the landscape paintings by S.C. Farr and Thomas Cane, and more recently (2007) the large photograph, *Rehutai #2* by Neil Pardington.

Library – Published material, both fiction and non-fiction, with a Banks Peninsula subject matter, author or provenance. Books on local history are the most numerous types in this collection.

Natural History – This is a relatively small collection comprising examples of vertebrate zoology, botany and geology.

- Vertebrate Zoology – Mounted birds, a hectors dolphin skeleton, skeletal remains of mammals and birds, birds eggs
- Botany – Dried specimens mounted on sheets mainly of plants identified by Raoul
- Geology – A collection of polished stones, stone collected as examples of raw materials used in Māori stonework

Photographs and Postcards – The photograph collection is a way of recording people, places and events on Banks Peninsula. The collection includes glass and film negatives, a small number of ambrotypes, and prints ranging from *cartes de visite* to digital. Postcards are collected as visual records (for their picture) and also for their text (the written message), which can record revealing impressions of the area and holiday activities. Several commercial photographers, for example, Jessie Buckland from the early 20<sup>th</sup> century are represented. In 2018 the Museum acquired negatives from the photographer Donald J. McKay, about 40,000 individual frames, ranging in date from the late 1940s to the early 1980s.

Social History – Objects made or related to life on Banks Peninsula that do not fit into the other categories. The original owners may have been Māori or Pākehā, but if the owner was Māori and the object is in this category then the object is not designated as *taonga*. Generally, the themes of this collection fall under the following headings:

- Settlers – This collection includes objects related to whaling and the contact period, and then the first Pākehā settlers to the area, which include things brought to New Zealand in settlers' luggage.
- Daily life – Everyday, often domestic things that could be seen as inconsequential and of little value, but nevertheless help people navigate through their daily lives. Many of these objects gain antique value or 'retro' appeal, but their acquisition into the Museum collection is because they provide insight into the ways people have lived here.
- Work and occupations – There is a substantial collection of objects related to work and economy, such as fishing, agriculture, farming, and timber milling, and to local commercial activities such as shop and hotel keeping, and the

- tourist industry. A small selection of objects also relate to the military careers of several Peninsula men and women.
- Leisure – Individual and group leisure activities and pastimes
  - Religion – Religious affiliation
  - Commemorative or civic occasions
  - Political activity at local or national levels
  - Tourism and holidays – Reflecting Akaroa/Banks Peninsula as a holiday destination, including souvenir objects, and also “bach life”
  - Cross-cultural objects/design – Things that utilise Māori design motifs or incorporate Māori objects, made by Māori and Pākehā. A significant local producer in this arena was J. H. Menzies (1839-1919)
  - Colonial furniture – Locally made furniture especially in native timbers, or imported furniture that reveal aspects of migration, trade and influence

Taonga – Here used in a general sense to refer to any objects produced by local Māori before and after contact with Europeans, or objects that have a historical connection to the area through migration, trade or war. The collection reflects mātauranga Māori with particular reference to Māori lifeways and history in Banks Peninsula. This collection includes pieces in wood, stone and bone, and examples of textile work. Also in this collection are images of ancestors.

### 3. Future collecting

#### 3.1 Process

The development of the Museum's collections through collecting is core to Akaroa Museum's mission (statement of purpose) and enables the Museum to fulfil other aspects of its mission, including interpretation. Collecting is a discriminating activity. Adding objects to the collections uses resources – staff time in research and processing new objects into the collection, and a continuing investment in storage and display space and materials.

When a new object is proposed for the collections the decision is made by the curatorial team – the Museum Director and Collections Manager. From time to time opinions from experts or other types of consultation will be undertaken (for example with the Ōnuku Rūnanga liaison) before a decision is made. The proposed acquisition must meet the parameters outlined in this document and be useful to the Museum in fulfilling its mission. It is preferable that an object is richly informative. A rationale for a proposed acquisition should be articulated as part of the decision making process, and this rationale should be reflected in the permanent record related to that object. The rationale links back to this policy and the statement of purpose.

#### 3.2 Methods of collecting

Active collecting:	Instances where Akaroa Museum actively seeks out objects in one of its collection areas for acquisition. This may be by means of purchase if necessary, but as there is no acquisitions budget this could only be achieved through specific fund raising or special funding.
Opportunistic collecting:	When an opportunity to acquire arises, the acquisition will be considered. This may be by means of purchase if necessary, but as there is no acquisitions budget this could only be achieved through specific fund raising or special funding.
Passive collecting:	If appropriate material is offered as a donation or bequest, the acquisition will be considered

Historically, the Museum has predominantly relied on passive acquisition to develop the collections. In the absence of an acquisitions budget, the Friends of Akaroa Museum from time to time perform an important role of support by making purchases for the collection on behalf of Akaroa Museum.

#### 3.3 Collection categories

Archaeology – The Museum does not actively undertake archaeological fieldwork but will continue to accept donations of locally relevant archaeological finds (passive collecting).

Archives and Ephemera – The Museum will continue to actively collect the *Akaroa Mail* newspaper, for which it has a programme for binding copies into annual volumes. Opportunistic collection of the records of local organisations and passive collecting of other material will be adopted to develop this collection.

Costume and Textiles – Current collecting is focusing on local production and design. In general, collecting should aim to explain an aspect of life on Banks Peninsula. The aim is not to develop a fashion collection. Duplication of objects will be considered if associated information is judged to warrant it. Where duplication is of a poorly provenanced piece, this may be reason for consideration of deaccessioning and disposal. The main lines for development of this collection are through passive or opportunistic means.

Fine Art – The intention is to develop this collection by opportunistic and passive means so as to reflect artistic activity in the area.

Library – Library items are collected as social history objects (e.g. a family bible) and also as items that contribute to the collection of reference/research material. All three methods of collecting apply to this collection.

Natural history – No in-house expertise in natural history collections exists, so collecting in this area will only be through acquisition of existing prepared specimens or collections. Wet collections will not be considered because of the lack of expertise and appropriate storage for spirit preparations. The main lines for development of this collection will be through passive or opportunistic means and will be based on social history themes:

- Collecting as a pastime
- Hunting, shooting, fishing as sport or work
- Purposeful depopulation/repopulation of species
- Recording human impact on the natural environment
- Specimens related to economic activity
- Specimens that illustrate colonisation
- Conservation

Photographs and postcards – Collecting photographs and postcards so as to create a visual archive will continue in passive and opportunistic ways. In particular, early photographs and photographic media (e.g.: daguerreotypes, ambrotypes, *cartes de visite*) which are rare, are particularly useful for information they can yield related to people and buildings on the Peninsula. Increasingly there is competition from private collectors which reduces the quantity of new acquisitions.

Social History – The main lines for development of this collection are through passive or opportunistic means, and will be related to the existing themes listed above (2.2). The aim should always be to explain an aspect of life on Banks Peninsula - not to have “one of everything”. Duplication of objects will be considered if associated

information is judged to warrant it. Where duplication is of a poorly provenanced piece, this may be reason for consideration of deaccessioning and disposal.

Items connected to the settlers that arrived on the *Comte de Paris*, the *Monarch* and early ships to Lyttelton Harbour have a special significance for Banks Peninsula, as are items connected to whaling, or French (naval) occupation. However, these are rare, and their acquisition is in competition with private collectors, Okains Bay Māori and Colonial Museum, and overlaps with the larger institutions, Canterbury Museum and the Museum of New Zealand Te Papa Tongarewa.

Taonga – The main lines for development of this collection are through passive or opportunistic means. The Museum recognises the principles of tino rangitiratanga embodied in Article II of the Treaty of Waitangi. As much as is practicable the management and development of this collection will be in consultation with Ngāi Tahu, through the avenue, initially, of liaison with Ōnuku Rūnanga, and where appropriate, Wairewa Rūnanga or Koukourārata Rūnanga (the three rūnanga in the collecting area). One line of development of this collection will be to bring material in hands of private collectors into the public domain. Collecting in this area overlaps with Okains Bay Māori and Colonial Museum and the larger public institutions, Canterbury Museum and the Museum of New Zealand Te Papa Tongarewa. Communication and decision making in relation to taonga is guided by relevant Museum policy. See also 7.2 below.

#### 4. Limitations on collecting

Objects that fit the above collecting criteria may not be deemed fit for acquisition for a variety of additional reasons. The Museum will endeavour to recommend a more appropriate institution for rejected material where possible.

##### 4.1 Geographical Boundary

The Museum will restrict its collecting to objects that are from, or have a relationship to, the Banks Peninsula area (excluding the Lyttelton Harbour basin, refer attached map, Appendix, p.20).

##### 4.2 Legal and Ethical

If the Museum, after going through due diligence (6. below) is not satisfied of the legality of the object, the claim to title of the potential donor/vendor, or finds that obtaining the object would be in some way ethically unsound, then it will not pursue collecting the object. Collecting activity, including dealing with donors or vendors, should not compromise Christchurch City Council's responsibility as a good employer to provide a safe working environment.

##### 4.3 Loans

The Museum will not accept items offered as 'Permanent Loans', and will usually reject an object with limitations to full title. The Museum will however consider 'shared ownership' in certain circumstances. This will require formalisation and may be managed as loans-in, acquired with agreed restrictions, or acquired with agreed short-notice on and off the Museum premises access for cultural reasons. The method of management will be decided on a case by case basis.

##### 4.4 Human Remains

The Museum will not acquire human remains, but will consider objects fashioned from human bone under guidance from Ōnuku Rūnanga and other relevant sources ([Museums Aotearoa Code of Ethics & Professional Practice \(2013\)](#), Appendix B, Human Remains Policy and Practice).

##### 4.5 Adequate Care

The Museum will only collect objects that it deems it is able to give adequate care. Adequate care refers to the physical, intellectual and, particularly for objects such as *taonga*, the spiritual states of the object.

- Reasons for rejecting objects on their physical state include:
  - Size – The object is deemed too large or heavy to store or display either with or without specialist equipment
  - Fragility - An object is too fragile to handle or store or display without specialist equipment or storage facility
  - Condition - An object is unstable or requires a degree of conservation or other intervention that is beyond the resources available (including through grants)
  - Risk - An object is deemed to present an unmanageable danger to staff, visitors or the rest of the collection (e.g. infestation, radioactivity, etc.)

- Reasons for rejecting an object on its intellectual state include:
  - A lack of expertise within the staff to document or interpret an object
  - The extent of a collection presenting an overwhelming burden of work to document adequately and completely
  - A weak provenance or lack of contextual information that research cannot recover
  - Duplication without other claims to uniqueness (e.g. through association)
- Reasons for rejecting an object on its spiritual state include:
  - A spiritual danger or barrier to staff (or potential future staff) or visitors
  - Inability to adequately provide tikanga

#### 4.6 Cost / Ongoing Cost

The Museum may not take up an opportunity to collect an object due to the cost of acquiring the object, or the cost of maintaining, restoring or repairing an object once acquired, with view to 4.5 above.

#### 4.7 Expert Advice

The Museum may not take up an opportunity to collect an object following advice received from colleagues, rūnanga, or other experts in the relevant field during consultation.

## 5. Conflicts of interest

### 5.1 Institutional conflict

The Museum will be guided by the [Museums Aotearoa Code of Ethics & Professional Practice \(2013\)](#) which promotes consideration of other museums in the area, and of consultation and co-operation between museums. Potential collecting conflicts lie with Okains Bay Māori and Colonial Museum, Little River Railway Trust, Lyttelton Museum, Canterbury Museum, Christchurch Art Gallery and potentially the Museum of New Zealand Te Papa Tongarewa.

Akaroa Museum is the only fully public museum on Banks Peninsula with professionally trained and experienced staff. The Museum will act in what it perceives as the public's and the object's (in terms of physical / intellectual / spiritual) best interest when making acquisitions. Consultation is likely in instances of perceived institutional conflicts of interest.

### 5.2 Individual conflict

Staff and associated individuals need to declare their private collecting interests, and must not collect in competition with the institution. Such behaviour is unethical and can put the reputation of the institution and its staff at risk. The expectation is that staff will follow the ethical guidelines as laid out in point 3.2.d of the [Museums Aotearoa Code of Ethics & Professional Practice \(2013\)](#).

### 5.3 Gratuities

Staff will deal with gifts, gratuities, koha, favours or another thing of monetary value by following the appropriate Christchurch City Council policy and in reference to 3.2.b-c. of the [Museums Aotearoa Code of Ethics & Professional Practice \(2013\)](#).



## 6. Due diligence

### 6.1 Title and provenance

Prior to acquisition, it is the Museum's responsibility to:

- Examine the chain of title and ensure that the Museum has access to a valid title over the object in question
- Ensure the object is what it is claimed to be, that its provenance is valid

### 6.2 Legal and ethical observance

The Museum will not acquire by any direct or indirect means any specimen or object that has been collected, sold or otherwise transferred in contravention of any law or treaty of New Zealand or of any other country that New Zealand is signatory to. As employees of Christchurch City Council, Museum staff will act in accordance with Council policies and procedures. The Museum is bound by [Museums Aotearoa Code of Ethics & Professional Practice \(2013\)](#).

### 6.3 Heritage buildings

Decisions related to the management of heritage buildings will be led by each building's conservation plan, and more broadly by the [ICOMOS New Zealand Charter](#).

## 7. Repatriation

### 7.1 From Te Pātaka o Rākaihoutū Banks Peninsula

Requests for repatriation will be dealt with on a case by case basis. The Museum has a responsibility for the physical, intellectual and spiritual well-being of its collections, as well as an ethical responsibility to recognise *tangata whenua* rights of ownership over taonga Māori. The Museum will look for the best solution to balancing these when dealing with requests for repatriation. Repatriation involves de-accessioning steps 8.3 to 8.6 (below), with the case against retention being built via the claim for cultural ownership made by the party requesting repatriation. Consultation and decision making will be guided by relevant Museum policy.

### 7.2 To Te Pātaka o Rākaihoutū Banks Peninsula

The Museum recognises its role in supporting the repatriation of relevant taonga Māori to Te Pātaka o Rākaihoutū Banks Peninsula. Consultation and decision making will be guided by relevant Museum policy.

## 8. De-accessioning and Disposal

### 8.1 Presumption Against Disposal

There is a strong presumption that once acquired objects should remain in the collection in perpetuity. There may be occasions when collection items are deemed to not be relevant to the collection, and may be considered as candidates for disposal. Disposal can only occur in cases where the Museum is the legal owner of the object.

### 8.2 Reasons for De-accessioning

An object may be considered for de-accessioning if it falls into one or more of the following categories:

- It is no longer relevant to the overall context of the collection
- It can no longer be properly cared for by the Museum
- It poses a hazard or threat to the other collection items, the museum, or staff or visitors
- Its physical condition has deteriorated to the point where it is beyond conservation and has no use for display or reference
- It has been proved to be a forgery
- It has been shown to have been acquired illegally
- It is cultural material of a type for which repatriation is an appropriate option
- It is of inferior quality, either in itself, or relative to other items, and has no known associations with other collection items

Before progressing, the Museum will confirm that it is legally free to dispose of an item.

### 8.3 Case for De-accessioning

De-accessioning will only be undertaken as a fully informed process, and for sound curatorial or safety reasons. The process of de-accessioning requires rigorous research, and case building for and against retention. Consultation with colleagues and experts outside of the staff of Akaroa Museum may be undertaken as deemed necessary in building of the cases for and against. The initial decision is to be made by the curatorial team (director and collections manager), and the arguments and rationale are to be documented. The decision to progress towards de-accessioning is only made when the case for retention is decidedly weak.

### 8.4 Contact with Original Donor

The Director shall make every effort to contact and consult with the object's donor prior to progressing the object towards de-accessioning.

### 8.5 Consideration by the Akaroa Museum Advisory Committee and Banks Peninsula Community Board

The Akaroa Museum Advisory Committee is an avenue for community influence over Museum activities. Details of proposed de-accessions, in the form of a report and recommendation from the Museum Director, will be placed before the Akaroa Museum Advisory Committee for comment. The Director's report on de-accessioning

will be minuted and progress to the Banks Peninsula Community Board for confirmation.

#### 8.6 De-accession Decision

Endorsement of the Director's recommendation for de-accessioning by the Akaroa Museum Advisory Committee and the Banks Peninsula Community Board will lead to the proposed de-accession progressing to the final stage of being signed off by the Director of the Art Gallery Unit of the Christchurch City Council.

#### 8.7 Methods of Disposal

Should the decision be made to de-accession an object, it may be disposed of. For an intact object, the preferred methods of disposal are:

- For the object to remain in the public realm by gift, transfer or sale to another museum or similar public institution
- Return to the original owner

Where the preferred options are unsuccessful, sale of the object on the open market is appropriate. Any proceeds of a sale to another institution or into private hands are to be used only for acquiring further collection items for Akaroa Museum. A badly deteriorated item may be destroyed or recycled.

#### 8.8 Documentation

The process and outcome will be documented and kept on file.

#### 9. Policy review

The Acquisitions and Disposals Policy is a public document and will be reviewed from time to time, at least each five years.

**10. Appendix**  
Collecting boundaries (shaded)



*Banks Peninsula, Canterbury, New Zealand* Andrew Douglas-Clifford, 2018. The Map Kiwi:  
<https://www.andrewdc.co.nz/project/banks-peninsula-terrain-map/> . Reproduced by permission.