



MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA
Te Pūrongo ā Tau | Annual Report
2020/21



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Museum of New Zealand Te Papa Tongarewa

Te Pūrongo ā Tau | Annual Report

2020/21





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Chair's Foreword

Te Papa is a forum for the nation, a place where the people of Aotearoa gather to understand our past, enrich our present and collectively endeavour to meet the challenges of our future.

As a Board, we have a long-term focus. We are governing Te Papa for the benefit of future generations. As the museum navigates the challenges of its present environment, it must do so with those future generations in mind.

Being clear-eyed about our past is critical to our long-term future. Te Papa acknowledges the practices that have repressed and damaged Māori, Pasifika and other communities dating back to our ancestor institution, the Colonial Museum, formed in 1865.

We know that Te Papa today can be a powerful contributor to reconciliation and social equity.

As part of this aspiration, the Board established Te Komiti ki te Ao Marama - focused on fostering bicultural aspirations and practices. The objective is to make Te Tiriti partnership central to our thinking and actions.

We take pride in having strengthened Te Papa's dual leadership model, with authority shared between Tumu Whakarae | Chief Executive Courtney Johnston and Kaihautū Dr Arapata Hakiwai. We commend and thank them as co-leaders for their strength and kotahitanga over a very challenging period for



Aotearoa and for Te Papa. We also acknowledge the commitment of all our staff through this difficult period.

Relationships are fundamental to Te Papa. The taonga we hold, from the tiniest forget-me-not to the largest waka, are precious because of the connections they have to people. Building, maintaining, and honouring those connections is the heart of Mana Taonga.

Te Papa's Board actively pursues this ideal, forging connections with iwi, with our many disparate ethnic communities, with the cultural and heritage sector and with fellow scientific research institutions.

The Board is also committed to the concept of returning taonga to source communities when appropriate - a relatively new concept in international museum practice, but one in which Te Papa could lead the way. We understand the transformative power these taonga can have when they are treasured and maintained by their source communities.

Building connections with the primary sector has also been a focus for us this year, as we recognise the significance of agriculture to New Zealand and the importance of working together to face difficult issues around the use of natural resources.

By its nature, governance of a museum requires us to take a long view. The impact of changes takes time to demonstrate. In the Te Papa of today we see the evolution of the museum, from a colonial house of wonders to a contemporary whare where many voices are heard, many stories are told.

As a Board we are privileged to be entrusted for a time with this place of many voices, honouring our history and trusting in the generations to come.

Dame Fran Wilde
Chair





Tumu Whakarae | Chief Executive Statement

Te Papa tells New Zealand's stories to New Zealand, and also connects Aotearoa with the world.

That connection with the world has looked different this year. Closed borders have seen a radical change to the manuhiri that Te Papa would normally welcome. Usually half of our visitors come from overseas: this year it was only five percent. We have enjoyed strong numbers of New Zealand visitors, slightly more than in an average year, despite the disruptions.

While we have not been able to welcome overseas visitors in person, we have connected with international audiences through our online offerings – an example is the volcano video created for Te Taiao Nature, shared this year on social media. It has been viewed 17,000 times around the world. Perhaps not surprisingly, viewership was particularly high in countries with their own active volcanoes.

As well as sharing New Zealand with the world, Te Papa has always had a role in bringing the world to Aotearoa.

The COVID-19 pandemic has seen many international exhibitions cancelled or put on hold as institutions closed their doors and travel became difficult. But in 2020, Te Papa made the decision to forge ahead with bringing the world-class *Surrealist Art* exhibition to New Zealand. We are grateful for the partnership and kotahitanga of Museum Boijmans Van Beuningen in enabling their world-famous collection to travel to Aotearoa.

Originally planned for summer 2020, the exhibition was moved to winter 2021 and opened on 12 June. Visitors have appreciated the opportunity to experience a world-class collection on their doorstep with visitor comments including: *to be privileged enough to witness a piece of history in person, I feel very lucky! Thank you!* and: *keep bring the art of the world to the outback of NZ.*

Such an effort would have been impossible without our key partners Wellington City Council and WellingtonNZ, the indemnity provided by the New Zealand government, and our many sponsors who saw the value in bringing the best of the world to Wellington.



Despite border closures, we have also been able to bring tūpuna home to Aotearoa from Germany during the pandemic, thanks to careful planning and the support of partner institutions. With our strong international relationships, developed over decades, we can honour our commitment to iwi Māori here in Aotearoa.

Being commercially positive is core to Te Papa, and has been since our founding. We were always intended to be an organisation that earned a significant part of its revenue from commercial activity. It is this commercial revenue that enables and supports the museum to offer all that it does. I want to give particular thanks this year to those customer-serving parts of the museum, which have moved with such speed and creativity to adapt to a radically different market. Ngā mihi maioha for all you have done to support our kaupapa through your work.

During this most unusual year, Te Papa's kaimahi have demonstrated extraordinary care, creativity and kotahitanga. The aroha for our taonga, our buildings, our communities, and each other has been profound. Arapata and I are so proud of our team, and what we have accomplished together.

Courtney Johnston
Tumu Whakarae | Chief Executive

Kaihautū Statement

Tēnā koutou kei ngā mana, kei ngā reo, kei ngā whakamataku. He mihi manahau ki a koutou i runga i ngā kōkiritanga o te wā. Ano rā, he tuku maimai aroha ki te hunga kua wheturangitia. Ahakoa kua mōnehunehu te tai e kore tātou e wareware i a rātou. Po te ao, ao te po. No reira, ko tēnā te pō, Nau mai te ao. Mauriora ki te whai-ao, ki te ao mārama. Tihei Mauriora!

Kia ora and greetings to one and all. This has been a year of challenge and response. After reopening Te Papa on 28 May 2020 after being closed for 68 days we again experienced COVID-19 and its impact on us and our communities. It is during these times that we as a nation remind ourselves of the importance of our health and well-being. During this time our Rongowhakaata pou tikanga Taharākau Stewart and April Nepia-Sua, along with our Mana Whenua Ngāti Toa Rangatira and Te Ātiawa / Taranaki Whānui provided spiritual protection and care of our people, our whare and the taonga that we look after.

In the past year we have taken time to reflect on what a good Treaty based bicultural national museum looks like and could be. We have also regularly met with other cultural agencies to discuss with a collective desire to be something more meaningful for our nation. Over the last year we have strengthened our Māori capability with a Kaiako reo Māori and two senior bicultural advisors who are



increasing the knowledge and understanding of te reo Māori and tikanga at Te Papa in our transformation to be more Treaty based with Te Ao Māori at the centre.

Maintaining and strengthening our iwi relationships is critical for Te Papa's present and future. Since Te Papa was created Mana Whenua have always been with us and this continues to this day. We partnered with Ngāti Toa Rangatira to launch their publication 'He Pukapuka Tātaku i ngā mahi a Te Rauparaha: A Record of the life of the great Te Rauparaha' on our Rongomaraeroa marae on the 20 November 2020 and we have worked together closely during COVID-19 lockdowns. Strengthening our relationship with Mana Whenua is an important dimension of Te Papa as we go forward. Over the last year we have formed many relationships including the Kīngitanga and Tainui-Waikato to further discussions regarding their whare mātauranga at Hopuhopu.

I also want to acknowledge our iwi in residence Rongowhakaata who have undertaken many great kaupapa over the past year. Sharing their histories has been a feature including the stage production 'Turanga: The Land of Milk and Honey' which was an extension of another production 'All Roads lead to Ngatapa'. Other significant kaupapa included two Moko Papa with Sir Derek Lardelli at Te Papa inside the Te Hau ki Turanga wharenui and also at Whakatō marae, Manutūke, Tūranga.

As the Kaihautū it's been my pleasure to be in co-leadership with the Tumu Whakarae leading our National Museum and ensuring that our mahi makes a difference in the lives of our communities. We look forward to taking Te Papa beyond our walls and reconnecting the many taonga to their people and communities.

Dr Arapata Hakiwai
Kaihautū





NGA HAHIA MA TE HOTOKE WINTER FEATHER FINES

Hua
He Kahu Matemata



Feathermania

Fashion to Die For



We must
to create
provision
Ending
the mania



2020/21 tirohanga whānui – te ekenga ki tā mātou pou tarāwaho hua | 2020/21 overview – performance against our outcomes framework



In 2020, we published a new *Statement of Intent* setting out a revised outcomes framework describing the key areas where we want to achieve long term impact. Our foundations are the basis from which our strategic intentions grow, and underpin all of our work.

These foundations interweave with each other and through all of our future aspiration:

Te Tiriti o Waitangi | Treaty Partnership

We will refocus and refresh our bicultural foundation and as a Crown entity seek to become an even more trusted Tiriti/Treaty partner, ensuring that the principles of partnership, participation and protection are reflected in our decision-making. In the short term, we will pay particular attention to our staff members' current level of understanding and the capability needed to support our operations, policies and practices within the context of Te Ao Māori, extending this to a refreshed bicultural approach across our work that reflects the aspirations of Māori into the future.

Mana taonga me rangahau | Knowledge, care and understanding of the taonga and collections

We continue to emphasise mana taonga as the foundation for care of taonga, recognising the spiritual and cultural connections of taonga with their people through whakapapa and the according rights to iwi to care for their taonga, speak for them and determine their use by Te Papa. This concept is extended to communities' involvement in how we create, collect, conserve and share collections, and carry out research – emphasising the importance of relationships to Te Papa in how we carry out our work.

He whare pakari, he whare kaha, he whare toitū | a strong, vibrant sustainable whare

To carry out our work we need to sustain our whare – through people capability, infrastructure maintenance, care of our assets and commercial opportunities to provide the revenue base, in addition to Crown funding, to deliver our foundations and have greater impact through our strategic intentions.

From our foundations, there are four critical areas where we will focus our strategy in the next three years:

Te Papa is a forum for the nation

We provide the opportunity for communities of all kinds to engage with societal issues, complex and contentious ideas about life and identity in Aotearoa New Zealand – through exhibition and experience programming, learning, engagement with research and access to communities across the motu through digital platforms.

Te Papa reaches beyond the walls

We proactively reach out beyond the physical museum space in Wellington to maximise opportunities for people to see and learn about collections, and to understand how we can increasingly reflect the experiences and identities of those who do not currently see themselves in the mainstream New Zealand story. Over time we will increase collaboration to ensure communities' voices are heard, and stories told in their own words. We will also work with our Pacific families and neighbours to understand and support their needs.

Te Papa is committed to museum sector leadership and enablement

Sector support is one of our mandated core functions. While our usual sector support activity continues, we are continuing to prioritise work that will assist recovery from the COVID-19 pandemic over the next few years, and understand the changing needs of museums, galleries and cultural institutions in order to adapt. Key sector initiatives will include progressing the Ngākahu National Repatriation Partnership to facilitate networks and understanding of issues around domestic repatriation of kōiwi and kōimi tangata. We also continue to facilitate Te Pū Tiaki Mana Taonga, providing support, advice and professional learning for educators working in community learning spaces such as museums.

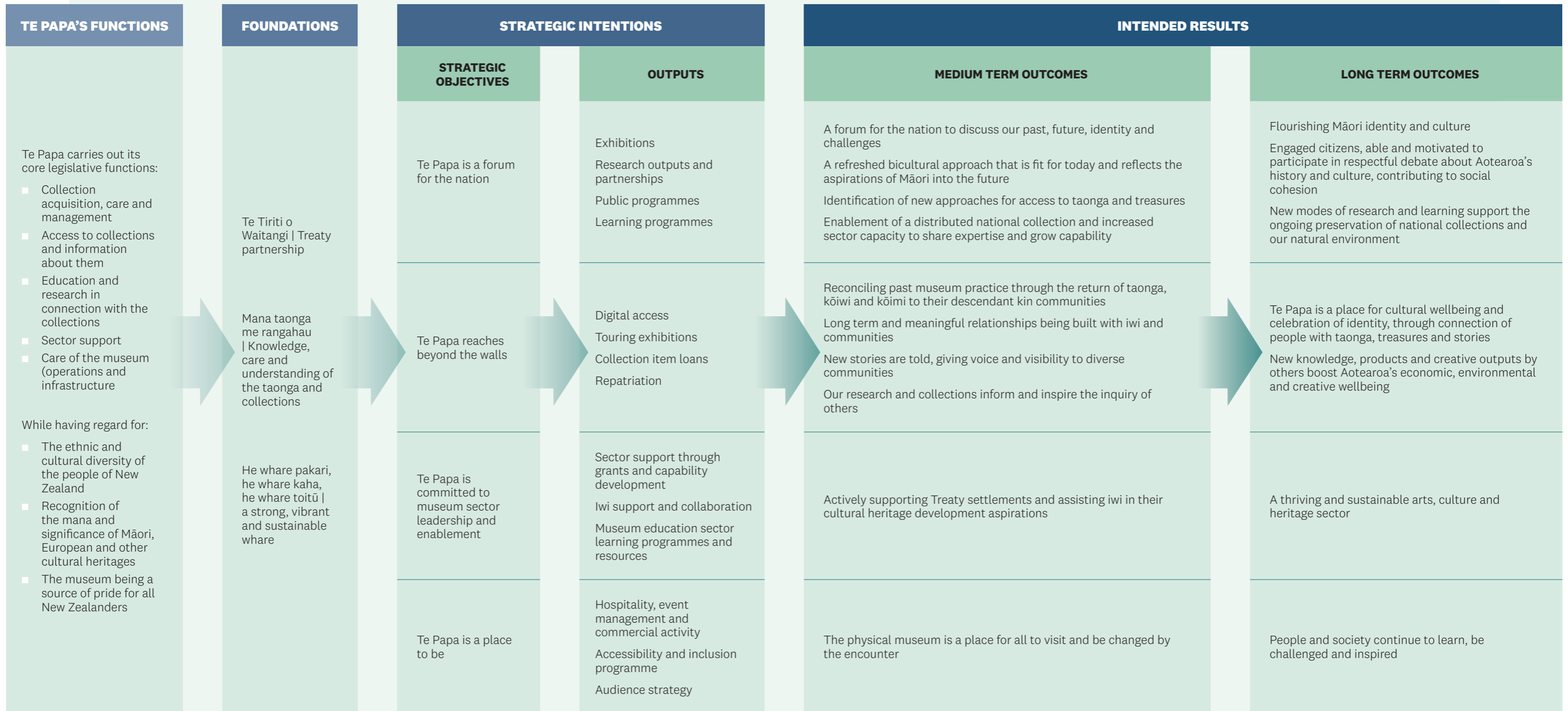
Te Papa is a place to be

While we are committed to reaching out to communities we also maintain Te Papa as an iconic visitor destination in Wellington and as a home for all New Zealanders, originating from the national marae Rongomaraeroa. Strategic shifts in this area include improving visitor accessibility and inclusion to ensure everyone experiences manaakitanga and whanaungatanga at Te Papa. Our commercial enterprise will ensure those who come to Te Papa for events and hospitality have a high quality experience.

Our outcomes framework

DRAWING ON ENGAGEMENT AND SUPPORT FROM

The public, iwi, Pacific, multicultural and community groups
 Central and local Government
 Sector colleagues and partners
 Academic and research communities
 International stakeholders and partners



DELIVERING OUR MISSION TO

Understand the past
 Enrich the present
 Meet the challenges of the future

AND ACHIEVE OUR VISION

Changing hearts
 Changing minds
 Changing lives



Tauākī o te ekenga 2020/21 | Statement of performance 2020/21

Our foundations – Te Tiriti o Waitangi | Treaty Partnership

Even before opening in 1998, Te Papa aspired to be a waharoa to New Zealand for all people; to be bicultural, support and partner with other museums, reach beyond the building and to be embraced by both Tiriti/Treaty partners as the kaitiaki of taonga for both tangata whenua and tangata tiriti. Treaty partnership is a central foundation for Te Papa to support our ongoing commitment to biculturalism in practice, and to maintain the museum, expressed through Rongomaraeroa, as a turangawaewae for all New Zealanders.

A Tiriti/Treaty based national museum

Over the last year we have embarked on a journey to strengthen the bicultural foundations of Te Papa by increasing and growing the knowledge and understanding of Te Ao Māori and bicultural museum practice throughout Te Papa. A Bicultural Leadership Group was set up to share, discuss and grow knowledge in bicultural museum practice in and across Te Papa. Transforming our museum practice to be culturally appropriate connected and of value to Māori and our communities is both necessary and essential.

Growing our unique bicultural museum practice informed and shaped by Te Tiriti o Waitangi and Te Ao Māori has and continues to be an ongoing journey. Affirming Mātauranga Māori throughout Te Papa has always been critical and over the year, we have had important hui and interactions with iwi on taonga, research and Mātauranga Māori. It's time now to reset and reaffirm our foundations and partner more with iwi on kaupapa important to their cultural development futures.

Hosting the Kīngitanga and Tainui-Waikato at Te Papa along with other cultural agencies on 14 October 2020 is one example where we have worked together to assist Tainui-Waikato to be the kaitiaki of their tribal taonga along with the development of their Whare Mātauranga and Whare Taonga at Hopuhopu.

We have worked in partnership with our iwi in residence Rongowhakaata over the last year culminating in the signing of an important relationship accord at Whakatō marae in Manūtūke on 1 October 2020.

We were proud to host two productions presented by Rongowhakaata Iwi Trust over the year. The first was *Oho Mata Ariki*, a verbatim theatre performance exploring diverse perspectives on the restoration of Te Hau ki Tūranga. Scripted word for word from perspectives and oral histories collected through interviews focusing on a single unifying topic - the restoration of “the vitality of Tūranga”, also known as Te Hau ki Tūranga; the performance provided an investigation into the politics of taonga, museum, identity and time.

The second production *Tūranga: The Land of Milk and Honey* shared the history of the East Coast Wars in a contemporary form. The title refers to the promises made to settlers by colonial land developers that Rongowhakaata whenua was up for the taking, and considered the pākeha appetite and how it changed the way in which Rongowhakaata whenua was valued. The production adopted a transformative approach and generated a fundamental and necessary conversation with the audience in respect to racism and the politeness it hides behind.

Resetting the conditions for Biculturalism at Te Papa

We have re-confirmed our bicultural commitment through the establishment of three critical roles. The first of these has been to recruit a permanent full-time Kaiako Reo Māori. This role is critical in supporting our fluent reo speakers as well as those who are at all stages of their learning, and will support us in our journey to contribute to the Maihi Karauna¹ outcomes by boosting our mātauranga and hononga.

Te Papa Reo classes began during the Matariki celebrations this year. There are 23 active classes, plus monthly sessions with Ngā Whetū Ririki (Te Papa Reo Rangatira) and the Board. There is a wide range of teams participating in Te Papa Reo across the museum. Everyone is learning the same fundamentals i.e. karakia, waiata, sentences,

¹ <https://www.tpk.govt.nz/docs/tpk-maihi-karauna-en-2018-v2.pdf>

activities and games, which is building our te reo Māori foundation as a whānau.

As a result we have noticed an increase of informal encounters with colleagues, demonstrating an increased confidence in staff using their reo. This positive kōrero about Te Papa Reo has encouraged other teams to enquire about classes and has strengthened whakawhanaungatanga among staff. Seeing this is good evidence we are on our way to the Maihi Karauna key change area **whakaatu** – te reo Māori is seen, read, heard and spoken by Aotearoa Whānui. We have a resourced akomanga that staff can draw from, with our key strategy to reconfirm Rongomaraeroa as the place for this learning.

During Matariki we also confirmed two internal appointments to focus on reinvigorating our bicultural practice with newly established Senior Advisor Tikanga a Rua roles. The initial priorities for these roles are to:

- Conduct a needs analysis of teams across Te Papa to inform next actions and facilitate the development and understanding of bicultural practice, Te Tiriti in contemporary practice and Mana Taonga, and make recommendations for action;
- Design, coordinate and deliver the Biculturalism Learning Series, and establish regular wānanga;
- Work with Ngā Whetu Ririki to create a forward programme that supports reconnection to Rongomaraeroa;
- Work with the People and Culture team to review the staff induction process and recommend changes that better support new staff coming into our bicultural workspace.

One significant action was the establishment of the Te Papa Board sub-committee Te Kōmiti ki te Ao Marama, which has a strategic focus on biculturalism and diversity. The Kōmiti has focused its thinking on ways that it can influence the conditions and structures in which Te Papa operates so that we can reinvigorate consolidate and advance our bicultural kaupapa.

Repatriation – Karanga Aotearoa

During this period the Karanga Aotearoa Repatriation Programme continued to progress the repatriation of Māori and Moriori from international institutions, with four tūpuna welcomed back to their homeland.

COVID-19 impacted our work to bring the ancestors home, and accordingly we implemented a strategy to ensure the repatriation met health and safety concerns as well as strict international travel requirements set by the New Zealand Government. We also consulted with Sir Pou Temara (Ngāi Tūhoe), chair of Te Papa’s Repatriation Advisory Panel, in regards to appropriate tikanga (Māori customary best practice) during the international repatriation process.

Through our Repatriation Coordinator, we worked in partnership with three German institutions, namely the University of Gottingen, the Berlin Ethnographic Museum, and the Prussian Cultural Heritage Foundation to bring the ancestors home. In addition we received the support of the New Zealand Embassy in Germany through His Excellency Ambassador Rupert Holborow, who attended and spoke at the respective handover ceremonies.

The handover ceremonies in Germany honoured the Toi moko through the inclusion of karanga, karakia, whaikōrero and waiata tangi. On behalf of Aotearoa New Zealand these were led by Ambassador Rupert Holborow, our Repatriation Coordinator and Whaea Hinemoana Baker of Ngāi Tahu, Te Āti Awa, Ngāti Toa Rangatira and Ngāti Raukawa. Throughout the handover ceremonies appropriate measures were put in place to reduce the possibility of COVID-19 passing onto those in attendance. This included wearing facemasks, reducing the number of attendees and maintaining a respectful distance from each other.

The repatriation of the four Toi moko occurred in October 2020, with our Repatriation Coordinator accompanying them home as their dedicated courier support. On arrival in Aotearoa New Zealand the Toi moko were uplifted from Auckland Airport and placed into quarantine facilities at Te Papa while our staff quarantined for 14 days.

On 3 November 2020, the four Toi moko were welcomed home on Te Papa’s Rongomaraeroa marae. This was supported by local mana whenua of Te Ūpoko o Te Ika (the Greater Wellington Region) and Rongowhakaata as iwi-in-residence at Te Papa. Also in attendance was Dame Fran Wilde, chair of Te Papa’s Board and German Ambassador to New Zealand His Excellency Stefan Krawielicki.

We continue to progress repatriation partnerships with institutions in Europe, Australia and North America, and look forward to finalising arrangements with these institutions for the return of Māori and Moriori ancestral remains in the future.



Te Tiriti o Waitangi/Treaty of Waitangi settlements

We have worked collaboratively with other cultural agencies on Tiriti/Treaty settlements to actively assist in the cultural heritage development aspirations of iwi, hapū and whānau. This remains an important kaupapa for us as many settlements place language, culture and identity at the centre.

Over the last year we have worked with Heretaunga Tamatea Settlements Trust, Parihaka, Waikato-Tainui, Whanganui Lands Settlement Trust, Whakatōhea, Ngāti Rangi, Ngāti Maru (Taranaki), Ngāti Ruapani, Moriori, Ngāruahine, Ngāti Maniapoto and Te Korowai o Wainuiarua among others. Work in this area has included finalising whakaaetanga alongside Te Ara Taonga (Culture and Heritage agencies), negotiating whakaaetanga, attending negotiation hui, post-settlement hui to support culture and heritage aspirations, provision of taonga inventories, and access to iwi taonga.

We also supported mana taonga loan requests from various iwi, hapū and whānau for significant taonga to be physically present at Tiriti/Treaty claim hearings and hui. We understand and appreciate the importance of having these taonga present at such occasions.



Our foundations - Mana taonga me rangahau | Knowledge, care and understanding of the taonga and collections

The mana taonga principle was endorsed by the museum's Board in 1992. It was developed based on consultation with iwi and other key stakeholders between 1989 and 1990. Mana Taonga is very specific, identifying that the people or groups who have the rights of Mana Taonga conferred upon them through whakapapa, in connection to:

- The creator of specific taonga;
- The ancestors after whom the taonga is named; and
- The whānau, hapū or iwi to whom the taonga is an heirloom.

The rights ascribed through Mana Taonga include:

- Ownership rights conferred by whakapapa;
- Respect of taonga, their tapu and what they stand for;
- Respect by Tangata Whenua for taonga held in their region; and
- Care and protection of taonga.

Since the introduction of Mana Taonga, as a concept quite firmly based in Te Ao Māori and the Taonga Māori collection, it has over the corresponding years expanded across all collection disciplines including Art, History, Pacific Cultures, and Natural History. The mana taonga principle is central to our work and is included in *Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework*, which guides how we care for our collections.

Caring for collections

In 2018 we developed *Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework*, and in 2019/20 we rolled out our collection care standards and practices which were based around the whakataukī: *Tuia te tangata, tuia ngā kōrero, tuia ngā taonga - Connecting people, stories and taonga*. This year we have continued to ensure we safely manage the information we hold and apply the most suitable practices to caring for and making use of our collections. One of our performance measures aims to track the connection of people with taonga in accordance with our commitment to Mana Taonga. During periods when COVID-19 alert level restrictions were relaxed we had higher numbers than expected requesting access to collections. We are learning from

demand, particularly during an uncertain COVID-19 environment.

Whanau roopū (our people)

Our Collection Services team remains committed to the realisation of *Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework*, and to developing a stable and highly proficient work environment. This year we welcomed a new Kaitiaki Taonga Collection Manager and Exhibition Preparator. We also experienced some recruitment challenges due to COVID-19 border restrictions, with our new Objects Conservator remaining overseas. We made some positive strategic changes with the establishment of three permanent part-time Exhibition Technician roles, which support higher-needs maintenance exhibitions and various collection care projects.

Standards in practice

Our standards supported a number of key initiatives to be progressed this year. Te Papa's Board approved a roadmap to address medium-term collection storage capacity and systems, consistent with our standard to **'store collection items/taonga in a manner that ensures their physical, digital and cultural wellbeing'**. The first investments in capital improvements in this area will take place in the 2022/23 year.

We created new collaborations for approaching pest management and environmental monitoring, bringing together Te Papa's collection care and facilities staff, as well as our cleaning contractors ISS and our building automation experts SetPoint, in relation to our standard to **'measure risk and apply mitigation measures to reduce damage and loss of collections and collection items/taonga'**. Aligned with this standard we have undertaken emergency response scenario training and purchased new collections emergency response and recovery equipment. We have also completed a piece of technical work for determining priority collections to be rescued in a catastrophic event, with paintings being used as the test case, and enhanced our ability to operate under COVID-19 conditions with a new procedural documents *Working with Collections under COVID-19 Alert Level 2 and Level 3*.

We have travelled across Aotearoa New Zealand to support several Māori kaupapa, and to **'establish and foster connections between taonga and iwi/hapū/whanau to consult on the care and use of their taonga'**, such as travelling to Whakatāne Museum to take a special kahu huruhuru to the Hui Ahurewa o Rua Kenana, with the symposium coinciding with the 105th anniversary of the invasion of Maungapōhatu by the Crown in April 1916.

Working with community groups from Kiribati and Vanuatu on culturally appropriate naming and classifying conventions in relation to collection items held by Te Papa from those localities, we continue to **'establish and foster connections between collection items, and descendant kin communities or interest communities, to consult on their care and use'**.

A new supplier panel will help us sustain conservation capability and capacity in works of art on paper and archival materials, photographic materials, time-based media art, and objects, boosting our ability to **'perform conservation assessments and treatments on individual collection items/taonga to enhance their longevity, use or cultural integrity'**.

In order to **'display collection items/taonga or loan items in a safe and accessible manner, while ensuring their physical and cultural wellbeing'** we develop exhibition installation documentation, and design and fabricate mounting systems. These enable us to display large complex artworks such as artist Ralph Hotere's work, *Black Phoenix*, which was shown at the Dunedin Public Art Gallery and Christchurch Art Gallery.

Collections data improvements through location updates, digitisation activities and the creation of new collection registration records support our standard to **'register collection items/taonga, recording core information so they can be identified, located and managed'**.



Te Papa's Collections Research Strategy

This year, we had a boost in our ability to carry out research as COVID-19 restrictions meant our kaimahi were able to complete research papers while travel was restricted, particularly in our Natural History team. Humanities research projects require more collaboration, for example in relation to creating exhibitions, and we expected this to be negatively impacted by COVID-19 restrictions; however, relatively short lock down periods during this financial year meant that we exceeded our expectations in this area.

Over the past year our curatorial teams have developed a shared research strategy for our collections. We have begun to share our strategy with other museums, Crown Research Institute partners and university collaborators. Our vision for research at Te Papa is to foster and support a vibrant, inclusive, collaborative and bicultural research culture that interprets our collections to better understand and treasure the past, enrich the present and meet the challenges of the future in Aotearoa New Zealand and the Pacific.

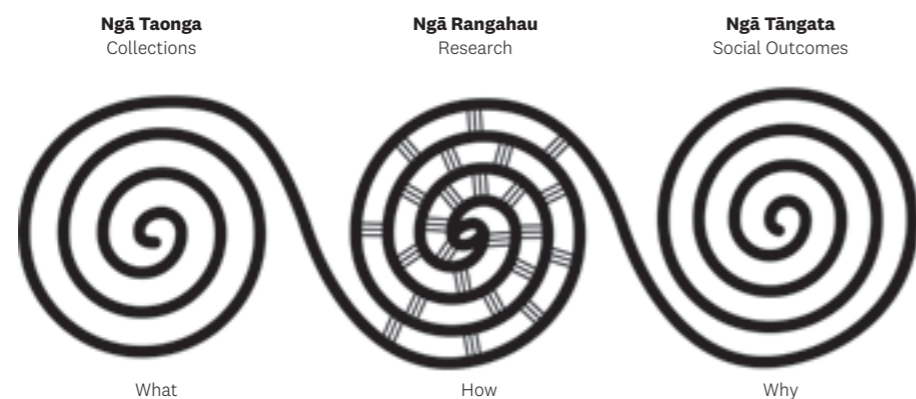
Research at Te Papa is defined as a creative and reflexive process that involves three phases:

- questioning;
- a process of creative and structured inquiry; and
- the creation of new, original knowledge.

This broad and inclusive definition can be applied across various activities and disciplines, and enables research to encompass diverse methodologies, including kaupapa Māori and practice-based and practice-led research.

The desired outcomes from our research are:

- Our research demonstrates the significance of collections to understanding the peoples, art, cultures, histories and natural environment of Aotearoa New Zealand and the Pacific;
- Our research creates value for our communities and stakeholders, contributing to better outcomes for society and the environment;
- Te Papa is nationally and internationally recognised as a centre for collection-focused research that explores and interprets Aotearoa New Zealand and the Pacific in new and innovative ways.



This diagram adopts the Takarangi spiral as a symbol for our research, and to represent the dynamic relationship which exists at Te Papa between collections, research and social outcomes. The Takarangi spiral - a double spiral with gaps through which light shines - appears in Māori art as a representation of the dawn of creation, the time when light and knowledge entered into the world with the separation of the primal parents Ranginui and Papatūānuku. It symbolises enlightenment gained through sustained and targeted research inquiry.

Through our research we aim to:

- Develop and maintain a **thriving research culture** that underpins everything the museum does as a **bicultural museum**, including collection development and interpretation;
- Uphold **mana taonga** within our research practice, creating new knowledge through close and collaborative work with communities of interest that is mana-enhancing and contributes to positive social change and wellbeing;
- Bring together different disciplines in research projects of national significance that **address complex social and environmental issues**;
- Support greater diversity and inclusiveness in our research processes and interpretative approaches by **challenging the cultural biases** of dominant narratives;
- Push our research so that it contributes to a **culture of debate**, equipping us to lead national and international conversations;
- Open our research further, ensuring it is **relevant and accessible** to our communities and stakeholders and serves to grow our diverse audiences.

Research highlights this year

Throughout the year our curatorial teams have been collecting objects and artworks that help to tell the story of the COVID-19 pandemic. The initial round of collecting focussed largely on the first few months of the outbreak and the national lockdown. During

this time people sought to process the magnitude of what was happening through creative expression and entrepreneurial adaptations. Collecting themes included life in lockdown, communication of key messages and ideas, racialisation of the virus, and experiences of essential workers.

Two longer-term projects relating to COVID-19 and its impact have been initiated by our Curator Asian New Zealand Histories: *Making Histories*, a wide-ranging programme of activity which aims to support visitors and communities around Aotearoa New Zealand to reflect on and share their experiences of the COVID-19 pandemic, and *Making Sense of Pandemic*, a research project which explores the experiences of ethnic Chinese in Aotearoa during the COVID-19 pandemic.

Curators are also contributing to an international project initiated by ICOM Costume and the Royal Ontario Museum in Canada entitled *Clothing the Pandemic*. A digital research project, it aims to document and contextualize the use of facemasks during the coronavirus pandemic of 2020-21. The project will connect international museums and curators working on this topic, and connect their collections virtually to a global public.

May 2021 saw the publication of *Dressed: Fashionable Dress in Aotearoa New Zealand 1840 to 1910* by Claire Regnault, Senior Curator of New Zealand Cultures and History. This richly illustrated and lively social history explores the creation, consumption and spectacle of fashionable dress in Aotearoa New Zealand from 1840 to the early 1900s, and teems with the fascinating, busy lives of early businesswomen, society women and civic figures. Featuring dresses and fashionable accessories from museums throughout Aotearoa New Zealand, and including over 300 images, this major book makes a significant contribution to histories of colonial dress. The book is the culmination of several years of primary research, and has also resulted in the conservation of a number of garments, improved documentation and greater digitisation of Te Papa's 19th century dress collection.





Our foundations – he whare pakari, he whare kaha, he whare toitū | a strong, vibrant and sustainable whare

Physical and digital infrastructure maintenance and project updates

We continue to upgrade and refresh our building infrastructure to provide a safe, secure, compliant and sustainable facility, optimised for efficient and effective operations. This year building projects included the upgrade of the lifts that service our back-of house freight needs, and that transport visitors to our marae Rongomaraeroa, new public bathrooms on level one of the Cable Street building, completion of our lighting controls upgrade, upgrade of our mixing boxes, exterior joint seal replacement and completion of the transfer of all of the exhibition lights to LED. We have also upgraded the software and hardware that provides our Building Management System, CCTV management and access control.

We have an ongoing commitment to reduce our carbon footprint, with targets set to decrease emissions each year. This year we were not able to achieve our target reduction of 5%; however we have created efficiencies due to new fan coil units (84%

more efficient than the old units) and completion of the exhibition lighting LED conversions (generating a saving of more than 50% in power usage). In 2019/20, we were closed for 68 days due to COVID-19 lockdown requirements, compared to a fully operational building in 2020/21. The closure meant we had much greater savings in 2019/20 comparative to this year.

We have progressed the implementation of a Strategic Asset Management Model to the point that this tool is now operational. This tool will be instrumental in moving Te Papa from an intuitive and reactive infrastructure investment programme to one that is proactive.

This year, our Technology group successfully delivered a segmented Front of House (FOH) infrastructure network. The management model and associated tooling has been delivered with three FOH experiences operating on the network. This includes a new audio network, FOH meeting room network and failover network; improving the resiliency and supportability of the FOH environment from an exhibition and conferencing perspective.

Five years ago the Technology group initiated a programme of work to create a modern technology infrastructure that would be an enabler for Te Papa's digital ambitions. The majority of the technology capital investment involves ongoing replacements and modernisation of equipment (both computing and audio visual) and is allowing Te Papa to stay modern and up to date with technology.



Strategic objective – Te Papa is a forum for the nation

Our programming – reflecting life and identity in Aotearoa NZ

Our *LGBTQI+ histories of Aotearoa New Zealand* website hub continued to be a place for people to share their stories, with articles encompassing the art world, Pasifika communities and superheroes, through the format of poetry, comics, and written word. This hub has become the blueprint for other projects - for example, the Activism and Antiracism web hub pulls together content from Te Papa's collections research, publications and storytelling related to subjects from the Springbok tour to Parihaka, decolonisation of museums and the Black Lives Matter movement.

Priority audience research

In 2019, we commissioned an explorative piece of research from kaupapa Māori researcher Nan Wehipeihana to collect more data about the needs and expectations of our Māori audiences. Results from that research highlighted the need

to 'deconstruct' the traditional museum visit by focusing on the experience of inter-generational groups, and by experimenting with content based on performances, live, and multi-sensorial experiences.

Numerous activities have been informed by these insights across the year. The Wana Ake Festival was shaped by this research. In particular, *Mihi ki ngā Ringa Kaihanga – Celebrating Makers* was designed to showcase the art and cultures of the Pacific in a more active and participative way through workshops, performances, and exhibitions.

Our focus on Māori and Pacific audiences will continue in the future, with new research projects planned to understand new ways to authentically reach and be relevant to our visitors.

Language Weeks

In our first year of Language Week programming, we celebrated the languages and cultures of Rotuma, Samoa, Kiribati, the Cook Islands, Tonga, Tuvalu, Fiji, Niue, and Tokelau.

The programme sees us collaborate with local Pacific and tauwi communities to develop the content for each week – resulting in a year-round programme that celebrates the diverse cultures of Aotearoa and Te Moana-nui-a-Kiwa through song, storytelling,

and dance. Language Weeks have been a valuable catalyst for facilitating a high level of Pacific visibility within Te Papa, particularly through the active presence and participation of local communities. The programme also plays an important role in connecting Te Papa and the taonga it cares for with taonga held by communities (e.g. language, dance, song, art, and stories).

We have committed to another year of Language Weeks programming, with an ongoing vision of at least five years.

Exhibitions and experiences at Te Papa

Modern Living: Design in 1950s New Zealand | Te Noho Hou: Te Hoahoa ki Aotearoa i ngā tau 1950 Presented from August 2020 to April 2021, *Modern Living* showcased design from 1940s and 50s New Zealand, a time when affordable, good quality design was seen as key to society's transformation and a growing sense of national identity. We wanted visitors to feel a sense of connection/nostalgia to the objects in the exhibition, and more deeply to notice that the human needs of design identified in those post war times are also prevalent today - for example, the need for affordable, quality homes.

The festival featured intensive public programming. Toi Tuku Iho (also presented during Matariki) invited visitors to meet and learn from practitioners of raranga, tā moko, and other Māori and Pacific arts. During the festival the Toi Art galleries were transformed into a pop-up studio featuring clay and uku makers, while Akomai Heritage, an intergenerational collective of ngatu (Tongan tapa cloth) makers from the Hutt Valley, took over the galleries with displays, demonstrations, and performances. These programmes were developed with the museum's priority audiences (Māori and Pacific visitors) in mind. In this respect, the response to these programmes was exceptional. For these communities it was an opportunity to see their stories told in their own voice at Te Papa, while other visitors appreciated the opportunity to celebrate these art forms, learn directly from artists, and forge deeper cultural connections.

In addition to welcoming Pacific communities during the festival, our New Zealand History and Pacific Cultures team developed mutually supportive relationships among the Pacific communities in Aotearoa New Zealand and the Pacific region through the year by supporting the Ministry of Business, Innovation and Employment's public service internship training, assisting with radio content for the Pacific Media Network, Pacific history and cultures education for the Otago Medical School, and curatorial recruitment processes at the Bishop Museum in Hawai'i.

Matariki 2021

*Mānawa maiea te putanga o Matariki
Mānawa maiea te ariki o te rangi
Mānawa maiea te mātahi o te tau*

Before dawn on 2 July we gathered together to conduct a hautapu ceremony to acknowledge Matariki and this special time of our maramataka Māori.

The hautapu was led by Mana Whenua iwi, our iwi in residence Rongowhakaata, and Dr Rangi Matamua with the Matariki Advisory Group to the Government.

A hautapu ceremony includes conducting special karakia to acknowledge and remember those that have passed away, our connection to te taiao – our natural world, and the cooking of kai reflected in the star cluster of Matariki – kai from the ground, from above, from salt water and fresh water.

We concluded the ceremony alongside Mana Whenua and Rongowhakaata sharing our aspirations and wishes for the coming year and with Minister Michael Wood announcing the Matariki public holiday dates for the next fifty years, commencing on 24 June 2022.



Wana Ake Festival

The Wana Ake Festival was a festival of events, activities, and exhibitions hosted at Te Papa over summer 2020/2021. Through artist and community residences in Toi Art and Rongomaraeroa, as well as the *National Treasures* exhibition, artists, communities and lenders were invited to tell their own stories using Te Papa as a platform. Artists and communities felt empowered in their art, having the opportunity to connect to other artists and taonga, and through increasing recognition of their art form and art in their community and beyond.



Learning with Te Papa

Despite an initial slow return to bookings from schools off the back of the first COVID-19 lockdown, the Te Papa Learning team has delivered over 65,000 hours of direct learning opportunities for students and teachers in 2020/2021. This year, we set a cautious target for delivery of learning hours as schools are heavily affected by COVID-19 restrictions; however demand increased beyond our expectations as alert levels lifted, particularly toward the end of the school year.

Programmes designed to support learning about Identity, place and Aotearoa New Zealand Histories have remained in demand, and newer programmes exploring the impacts of colonisation, sustainability and the integration of digital tools are seeing increased uptake.

Our Virtual Explorer programmes, where schools connect directly with an educator over a zoom link, have steadily increased in popularity, particularly with schools outside of Wellington, but also for schools that are less willing to travel in the early days after the first COVID-19 lockdown.

2020/2021 has been a year of review and evaluation. We have reviewed all of our standard programmes and refreshed our content to ensure it is best suited for teachers' needs. As a result, some programmes have been updated, gaps identified and other programmes retired. This review is part of our regular evaluation and reflection to ensure our programmes and services are always meeting learners' needs.

We also began our first trial services delivering teacher professional learning and development (PLD) as part of the Ministry of Education's panel of preferred PLD providers. So far these programmes are proving very successful and the design of a new offer for 2022 in support of Aotearoa New Zealand Histories Curriculum Change is underway.

Raranga Matihiko | Weaving Digital Futures

Entering its fourth year of delivery, the Raranga Matihiko | Weaving Digital Futures programme continued in Wellington at Te Papa and in Northland at the Waitangi Treaty Grounds. We welcomed Auckland Art Gallery as our new partner and introduced a national teacher mentor programme with a focus on Aotearoa New Zealand histories. This year, unlike the previous three years, funding was a mixed model with Te Papa funding two sites and the Ministry of Education funding the Auckland site and the mentor programme.

The programme draws on the rich content that museum learning offers and weaves through existing classroom learning and a cross-curricular approach to support kaiako understanding of curriculum integration. In-depth and co-facilitated, the Raranga Matihiko programme works with schools from low-socio economic communities. Many students and whānau visit the museum or gallery for the first time during this programme and teachers learn more about how to draw on the taonga in our spaces to inform their curriculum.

Digital technology, capability and equity are at the heart of this programme. The team are delighted that not only has Raranga Matihiko met its contractual intentions, but that social impact and equity has extended the learning experience for ākonga, kaiako and whānau, enabling them insights into future vocational pathways, ways to access knowledge through the museum, and new life experiences.



Key performance indicators from our Statement of Performance Expectations

Performance measures	Target 2020/21	Actual 2020/21	Actual 2019/20
Collections are developed in accordance with policy and strategy	100%	100% ✓	100%
Collections preserved by minimal cases of irreparable damage occurring as a result of public access and handling by staff	< 4	0 ✓	0
The number of physical collection access requests supported by mana taonga	100	188 ✓	New measure
The number of peer reviewed research outputs and conference presentations	75	109 ✓	118
The number of Natural History research collaborations	15	50 ✓	23
The number of Humanities research collaborations	4	7 ✓	New measure
Total learning hours delivered	35,000	65,351 ✓	87,539

Strategic objective – Te Papa reaches beyond the walls

We have always been mindful of the need to proactively reach out to communities, many of whom face barriers in coming to visit the physical museum in Wellington. Digital platforms have been a key factor in reaching out to increasingly diverse communities in Aotearoa New Zealand, and 2020/21 saw our highest ever website visitation since we began recording these numbers – over 3.5 million. The vast majority of visitors (77%) are interacting with the digital museum sections of the website (sections where collections, research, activities and resources are available) compared to 10% checking out visit information for the physical museum – indicating that our investment in online resources, digitisation and publishing collections information is being well received.

Matariki and Maramataka online

On our websites, the Matariki and maramataka content is some of the most accessed by our digital visitors, as New Zealanders' interest grows. This content has been developed over a number of years and was viewed over 400,000 times this year. Matariki resources (such as activity books, learning resources, and a maramataka calendar) have been downloaded over 20,000 times in 2020/2021. School groups, intergenerational family groups, work places, people new to Aotearoa New Zealand, and many others are using the content to learn about and begin to integrate Matariki and the maramataka into their lives. Visitors have left comments indicating why they are accessing and using our content, including:

“As a student of te reo for nearly 60 years a past teacher of 5 to 8 year olds and now trying to maintain my te reo and share it with others of my age group, I am seeking simple resources that will help me with this. Many people of my age are finding that their grandchildren are learning Te Reo and wish to understand te reo and nga tikanga Maori better.”

“To find the names and positions of Matariki stars”

“To learn about Matariki to help my daughter who is Maori grow up learning about her culture”

“learning waiata for music therapy students”

“Research for science”

“As a Kiwi born and bred 1953, I love learning about our beautiful country of NZ. Sadly because we weren't allow to learn about this at school in our day”

“I am a NZer who lives in Australia and I want to assist young Maori and pakeha people who live in Aust to learn their culture and traditions”

Language Weeks beyond the walls

Online resources for Language Weeks have also proved extremely popular, with Pasifika and Māori activity books downloaded over 12,000 times in 2020/2021. A series of blogs were also created and form the beginnings of a new programme for Language Weeks from 2021 on, which will provide a platform for source communities.

Te Papa Press

Te Papa Press had a strong year of output despite lockdowns in Auckland and Wellington, especially with children's and natural history books that engage with the collections. All the books were well received by the book trade and reviewers.

Whiti: Colossal Squid of the Deep beautifully illustrated one of the museum's most iconic treasures, and the writer/illustrator team will build on this in 2022 with *Lost in the Museum. Going to Te Papa | Asiasiga 'i le Falemata'aga i Te Papa* was the first of several board books for language weeks and beyond for Pacific communities.

The Nature Activity Book was the best performing title of the year and helped occupy tamariki during lockdowns, and *My Little Book of Bugs* was a great example of how new books could be thought up and produced within the team. Other books of note were *Dressed: Fashionable Dress in Aotearoa New Zealand 1840 to 1910*, which continues to attract acclaim, and *Nature—Stilled*, shortlisted for the 2021 Ockham New Zealand Book Awards and a finalist in both the Design Institute of New Zealand BEST Awards and the New Zealand Book Design Awards. *Surrealist Art* has set a valuable precedent for the success of future exhibition catalogues.

Engaging with collections

Te Papa cares for approximately 2.2 million taonga, and we continue to make as many of these accessible as possible, both through physical access and online via digitisation and publishing to Collections Online.

Digitising the collection to broaden community access

Digitisation of the collection continues to progress with over 20,000 collection items being imaged this year.

This included the most popular item in Collections

Online: *O le Tusi FAALUPEGA o Samoa*, by T Faletose, T Tuvalu, F Kirisome, K Le Mamea.² Previously only the cover of this book was imaged – we digitised it in full due to its popularity and to support community members to learn about family, village and district Fa'alupega (naming of chiefly titles). This is a fundamental part of Sāmoan culture and custom as it connects individuals and families to land and origins of their past. The book includes key titles from Upolu, Savai'i, Apolima and Manono. This knowledge is usually acquired over time by matai (chief) and are recalled and acknowledged in speeches during special ceremonies and events.

We applied to the Lottery Grants Board Te Puna Tahua and were successful in an application to digitise the Spencer Digby – Ronald D. Woolf photographic collection. The project set up has begun and we anticipate significant cataloguing, imaging and collection care outcomes over the next two years for this collection of over 250,000 film negatives. The aim is to ensure that this entire collection is available to view in Collections Online. In addition, a sizeable proportion of this collection will be out of copyright, enabling us to release those images to the public for free high resolution download and open reuse via Collections Online.

Collections Online

We have nearly 900,000 collection objects and specimens (40% of the total collection) available online along with related information and research. Visitors viewed over one million pages on Collections Online in 2020/2021. People use Collections Online for many different reasons – to learn about their heritage, Aotearoa and the wider Pacific, subjects of interest and for general enjoyment. This year, over 31,000 high resolution collection images were downloaded for creative reuse, study, research or

personal enjoyment. COVID-19 alert level restrictions, with more people staying at home, is likely to have helped drive our online visitation and engagement with collection images. Examples of reuse included:

“I am creating a board game which encourages children to draw.”

“I am recommending your open source images to my students on a game engine course. I am encouraging them to use game engines to create interactive image visualisation projects”

“To compare with the skulls of those Pilot whales in dorsal view”

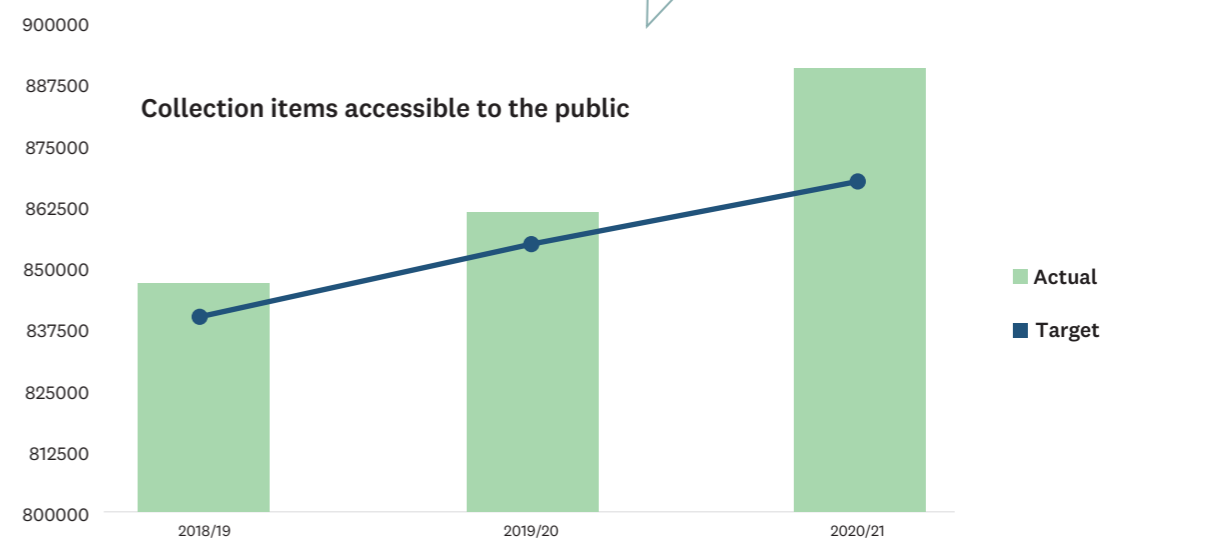
“I am an individual who is on a journey of learning about my Tongan culture and history and so I search different things online to present in a digestible form on instagram for others like myself to are seeking to learn more and also for others who are knowledgeable to contribute to the learning process.”

“For use in a conservation ecology class at Lincoln University to highlight humane methods of possum control.”

“Many Pacific kaiako use the metaphor of a vaka to explain their leadership models and we would like this image to use alongside a quote about navigation”.

“Lovely to see this photo of my Great Uncle John Smith who was dearly loved and missed by my late grandmother. I don't know if she ever had a photo of him.”

“Looking for inspiration for a library display for Samoan Language Week - this year's theme is about strengthening the posts of your fale.”



² Published by Malua Printing Press, 1981. Gift of Safua Akeli, 2010. Te Papa (FE012543) <https://collections.tepapa.govt.nz/object/1094507>



Taking taonga to the regions

While our international exhibition *Bug Lab*, developed with Weta Workshop, was not displayed this year due to museum closures in North America³, we continued to show a vibrant range of programmes around Aotearoa under our mandate to share the national collection:

Buller's Birds: The art of Keulemans and Buchanan – on show at Papakura museum (December 2020 – February 2021), and South Canterbury Museum (May 2021 - June 2021). The exhibition features reproductions of art by Keulemans and Buchanan, and specimens from the natural history collection.

Te Whakamahara ki a Rodin- Remembering Rodin - Waikato museum (September 2020 – December 2020). This exhibition draws on Te Papa's iconic sculpture collection, including Rodin's *Eve* (1882).

Tony Fomison: Lost in the Dark at Whangarei Art Museum (March 2020 – August 2020) Tauranga Art Gallery (November 2020 - February 2021) and Eastern Southland Gallery (March 2021 - May 2021) - an art retrospective drawing on paintings from the collection.

Kupe Sites; Landmarks of a Great Voyager at Papakura Museum (June 2020 – August 2020). An exhibition of photographic documentary of the sites connected to the voyager Kupe.

Public and Private: Photographs of People on show at Waikato Museum (June 2020 – August 2020); a photographic exhibition of New Zealanders social lives across 100 years, from 1870-1970.

Blue Whale heart at Coastlands Mall/Whale Song Charitable Trust (January 2021 – February 2021) – a life size whale heart from the exhibition *Whales: Tohorā*.

Faka Tokelau: living with change at the Millennium Gallery (March 2021 – May 2021) and Ashburton Art Gallery (May 2021 – June 2021). The theme of the exhibition is climate change and the effect on the people of the isolated and low-lying Tokelau Islands, featuring photographs by Andrew Matautia and Glenn Jowitt.

Loans highlights

In addition to creating exhibitions to tour Aotearoa, we support exhibitions produced by other galleries, museums and cultural organisations by lending works from the collection. This year, despite COVID-19 regional lockdowns, we reached 11 of Aotearoa's 16 regions across our touring and loans activity.

10 works were loaned for the exhibition *Toi Tū Toi Ora: Contemporary Māori Art* (Auckland Art Gallery, 5 December 2020 to 6 June 2021) - a major survey of contemporary Māori art from the 1950s to the present day featuring over 300 artworks by 110 Māori artists.

Seven works were loaned for *Ralph Hotere: Ātete (to resist)*, a survey exhibition of Hotere's work at Dunedin Public Art Gallery (14 November 2020 – 28 February 2021) and Christchurch Art Gallery (26 March 2021 – 25 July 2021) celebrating the artistic vision of one of Aotearoa's most significant artists.

Four works were loaned for *A colourful Nation - Kleur Bekennen* (Te Awahou Nieuwe Stroom, 24 Apr 2021 - 05 Sep 2021). Leon van den Eijkel burst on to the Aotearoa New Zealand art scene in the mid-1990s, with several major exhibitions. *A Colourful Nation* tells the story of a journey of transformation – beginning in 1986 when Leon first arrived in Aotearoa New Zealand. Works that have not been seen by the public since then are on loan from Te Papa - to cover his artistic journey from his formative years to today.

18 works were loaned to the Govett-Brewster Art Gallery | Len Lye Centre for *Dale Harding: There is no before* (22 May 2021 – 15 August 2021). Combining contemporary art, cultural practices and working with materials redolent of the land itself, Dale Harding, who is of Bidjara, Gungalu and Garingbal, Indigenous Australian descent, presents an exhibition that is evocative of place – the landscape within Queensland's central highlands that he belongs to.

Working alongside Asian communities

In the last year, the emerging area of Asian New Zealand Histories has been largely animated by work responding to diverse Asian communities and recording their experiences during COVID-19. These activities include the *Making Sense of Pandemic* research project exploring ethnic Chinese experiences of the pandemic in Aotearoa and advisory contributions to the Human Rights Commission's report 'Racism and Xenophobia Experiences in Aotearoa during Covid-19: A Focus on Chinese and Asian Communities' (2021).

The interdisciplinary *Making Histories* project also created opportunities to identify under-represented histories of COVID-19 such as grassroots responses to the pandemic by a Korean COVID-19 coalition, and to incorporate perspectives from international students and recent migrants. *Making Histories* is community-driven. Interviews and workshops with communities are the starting point for digital and public programming outcomes that will be developed over the next year.

Other significant developments were the approval of *Voices of Asian Aotearoa*, a new language-focused programme highlighting complex issues of cultural identity within diverse Asian diasporic communities, and the expansion of Te Papa's collections on the histories of Asian activism in Aotearoa.

Community engagement through public programmes

Public programmes deepen engagement with Te Papa's exhibitions, offer avenues for the public to access our collections and research, and enliven the museum. Over the last year we've produced a wide range of talks, workshops, whānau activities, performances, and after-hours offerings that respond to exhibitions, national milestones, and the museum's audience priorities.



³ The museums have deferred their seasons and the first showing is scheduled for October 2021 at the Ontario Science Centre in Toronto.

Developing and sustaining meaningful relationships with local communities is increasingly important in driving our public programming, and many of the year's programmes reflect our commitment to supporting whakawhanaungatanga, mana taonga, and mana tangata through our work.

Despite shifting COVID-19 alert levels throughout the year, we have continued to see a strong desire among local audiences and communities to gather together at Te Papa. Public programmes attendance during the first quarter of 2021 was higher than in 2020 – reflecting our efforts to create relevant and engaging programmes for local audiences.



Key performance indicators from our Statement of Performance Expectations

Performance measures	Target 2020/21	Actual 2020/21	Actual 2019/20
The number of visits to Te Papa's websites	2,800,000	3,570,189 ✓	3,418,156
The number of images downloaded from Collections Online	25,000	31,443 ✓	New measure
The number of New Zealand regions where Te Papa's collections are shared through touring and loans	10	11 ✓	11
The number of collection items that are accessible to the public	867,000	890,314 ✓	861,143
The number of international institutions from which repatriations are completed	2	2 ✓	0

Strategic objective – Te Papa is committed to museum sector leadership and enablement

Pivoting sector support

This year the sector as a whole shifted to new ways of engaging. In response, our National Services Te Paerangi team (NSTP) swiftly changed focus to offer virtual support, created resources and contributed to working with other sector support organisations to ensure that collections were not put at risk during the lockdown weeks.

COVID-19 had a very profound impact on most cultural organisations, and particularly the numerous small vulnerable organisations who are dependent on the entry charges from a steady flow of visitors and hundreds of volunteer hours from often older members of communities, who during this time were particularly at risk. Even with the extra opportunity of resource and access to expertise, it will take the sector a long time to recover.

To understand the quality of our service delivery, each year we survey sector colleagues that we have worked with to find out if they would engagement with Te Papa to others. This year we achieved a satisfaction rating of 85.2% against a target of 90%. This year's survey shows a very high percentage of "extremely satisfied" respondents, an increase of 3% compared to last year. NSTP has engaged predominately through online mechanisms such as Zoom hui due to COVID-19 restrictions. While having a high registration rate, many respondents will have had low engagement with NSTP and as a result may have responded with a neutral assessment. In addition, a number of respondents spent less than a minute on the survey and as a result may have selected an incorrect option with three of the four respondents "strongly disagreeing" with the survey statement, yet leaving positive comments.

Some comments were left regarding a delay in response from NSTP. The introduction of a significant new funding stream, and the timing of lockdowns have had some impact on timeframes, communications and response times.

Despite these challenges, below are some of the ways we were able to continue to provide support to the sector. In coming years we will continue to assist cultural organisations to access support funds and to innovate in ways to offer sector support.

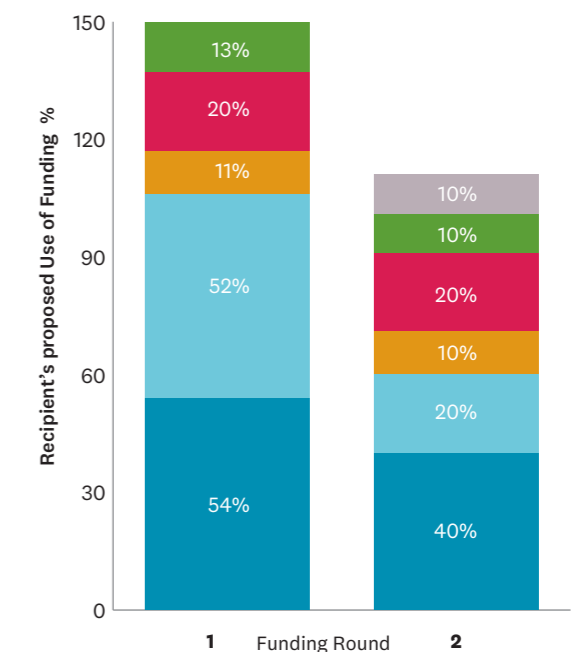
Museum Hardship Fund

The Museum Hardship Fund was established by Manatū Taonga | Ministry for Culture and Heritage to help the sector recover from the initial impact of COVID-19 and to keep operating within an evolving COVID-19 environment. Administered by NSTP, this fund provides a contestable grant that will support the protection of collections, enable ongoing access to those collections, contribute to the protection of jobs and to the continued viability of museums, galleries, iwi, hapū and whānau groups caring for taonga.

The fund provides \$2 million to be delivered through multiple funding rounds over two years. Applicants can apply for up to \$25,000 to support their organisation with ongoing operational costs and/or to pursue initiatives related to achieving more sustainable practice. Two rounds of funding have commenced, resulting in a total of 66 successful applications and over \$1 million being awarded to date.

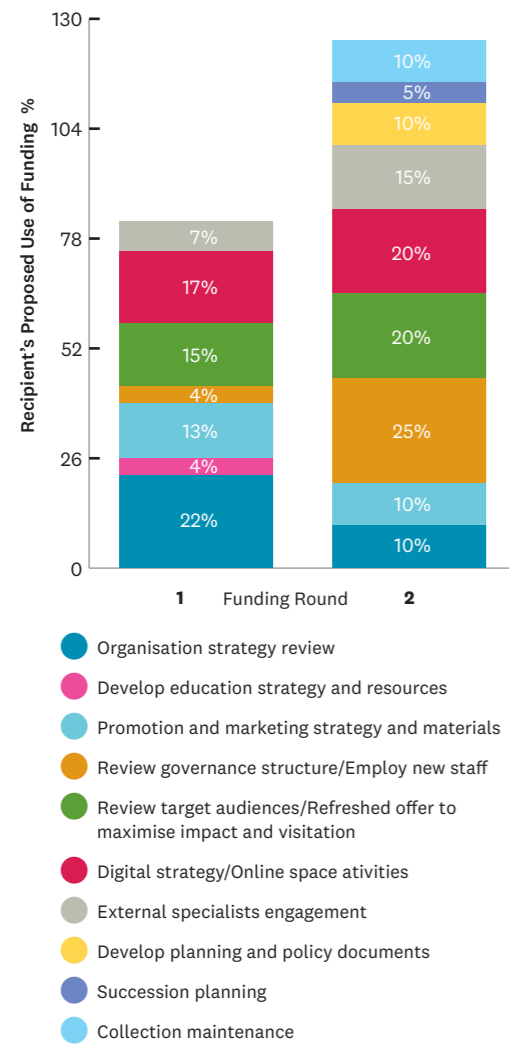
The graphs below provide a snapshot of the proposed use of this fund by our recipients:

Ongoing Operational Costs



- Fixed overheads
- Employment
- Critical maintenance of infrastructure
- Purchase conservation materials
- External specialists engagement
- Exhibition related costs

Sustainable Practice



Stepping up online: sector zui

NSTP workshops have always been a successful part of our mahi, and provide an opportunity for the sector to share their experiences kanohi ki te kanohi. A change to hour-long zoom hui, dubbed as 'zui', has enabled the sector to share expertise on both time-critical topics and engage on more business as usual topics, in a highly accessible environment. The benefit of pivoting to online engagement, in addition to more intensive engagement with the sector through COVID-19 recovery, can be seen in the particularly high number of museums, galleries and cultural organisations we supported this, year with an actual result of 634 against our target of 250.

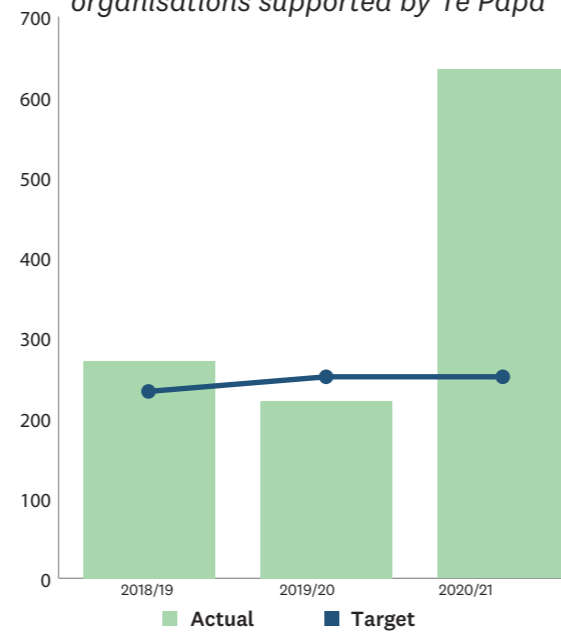
NSTP supported 23 sector zui in the financial year, with topics ranging from 'Funding for COVID recovery' to 'Knowing your Māori audience' and 'Repatriation'. Zui have been able to accommodate larger numbers and have a larger reach across the sector than our workshops, with over 80 participants attending on some topics.

Sharing expertise through sector workshops

An Audience Interpretation and Engagement workshop in April 2021 in Greymouth shared the expertise of Te Papa's Head of Experience Design and Content, and Head of Audience Insight with those on the West Coast. Following this workshop, there have been a number of requests to deliver on this topic across the motu into 2021/22.

We also partnered with the Victoria University of Wellington to deliver the annual Michael Volkerling lecture, a series recognising the legacy of the late Dr Michael Volkerling - one of the principal architects of New Zealand's cultural and creative sector. This year the topic 'What is the future of museums post COVID? Rethinking models, mission and value' was discussed by Ken Gorbey and Elaine Gurian, both well respected international consultants and museum advocates.

Museums, galleries and cultural organisations supported by Te Papa



Mātauranga Māori Te Awe Kōtuku Initiative - supporting iwi and Māori communities from the impact and ongoing threat of COVID-19

During this period we received funding from the Crown to deliver proposals as part of the Mātauranga Māori Te Awe Kōtuku initiative. In January 2021, Te Papa and Manatū Taonga | Ministry for Culture and Heritage signed an agreement to support iwi, hapū, whānau and Māori communities to protect at risk arts, culture and heritage mātauranga Māori from the impact and ongoing threat of COVID-19.

Our staff have been working across the motu with iwi and Māori communities to develop, deliver and complete the following Te Papa Te Awe Kōtuku proposals across 2020/2021 and continuing into 2021/2022:

- Taonga conservation wānanga
- Wānanga series on endangered mātauranga Māori practices
- Virtual capture, access and tour of taonga
- Taikura Kapa Haka regional performances

The Taikura Kapa Haka regional performances and Ngā Kākahu o Kurahaupō are key highlights for the period.

Taikura Kapa Haka regional performances

Due to the impacts of COVID-19 and in order to protect our Taikura, we partnered with He Kura Te Tangata Trustees to film performances from 11 Taikura kapa haka roopu in their own rohe. These videos were broadcast via both Te Papa and Māori Television Service for 2021, in lieu of a live performance at Te Papa as part of Matariki.

The health, safety, wellbeing and protection of our Taikura was of paramount importance, however it was also so important to take the opportunity to celebrate our Taikura and the immense value and wisdom that they impart. Taikura are a taonga and the mātauranga they possess in the performing arts will be cherished for generations to come with this initiative being a digital resource going forward.

This also provided an opportunity for our Taikura to be celebrated within their rohe, at their marae and then across the world digitally during Matariki 2021. The performances provided an opportunity for Taikura to come together, whakawhanaungatanga, celebrate their reo Māori, stories and histories of their iwi and promote hauora and wellbeing. We are looking forward to repeating this opportunity in the 2021/2022 year.

Alongside recording the kapa haka performance, each video features kōrero of the Taikura and at times in conversation with their mokopuna the importance of this kaupapa. The kōrero is enlightening, valuable and a taonga for the future.

Ngā Kākahu o Kurahaupō

Hamuera Robb facilitated a series of wānanga focusing on the weaving practices and traditions of Kurahaupō iwi. The second part of this is a series of short videos that provide another means of learning for their iwi.

Volcanic rocks, heated in fire pits, are put into the oko to bring it to the boil with our harvested tānekaha bark to make a traditional dye. The fibres are soaked in the oko overnight. The harakeke fibres were then mixed in with an ash/water combo (mainly Kānuka ash) before being taken down to the awa for a final rinse.

Conservation Wananga

We were able to support intensive taonga conservation workshops at two marae: Motukaraka - Ngai Tupoto ki Motukaraka and Mitimiti - Mātihetihe Marae, enabling some of Aotearoa's most experienced collection conservators and photographers to support the hapū in their endeavour to care for their own taonga. Ngai Tupoto ki Motukaraka's focus was on old photographs and digital imagery with over 270 framed photographs to be hung in Nga Huia, the whare tupuna, while Mātihetihe Marae has substantial collections including taonga Māori, artworks, photographs and archives.

Outreach into these remote communities is an opportunity to support strong relationships between iwi, hapū and whānau and our cultural organisations.

Western Bays Museum Partnership

Human remains found in the Samuel Middlebrook Collection at Western Bays Museum called for expert advice. Support from our NSTP Museum Development Adviser, Iwi Development Adviser and Ngākahu Project lead eventuated in a tailored iwi engagement, provenance research and repatriation workshop. The workshop enabled staff and governance at the museum to come together and determine where the kōiwi might be connected to and how to engage with source communities about what was discovered. Benefiting from expert provenance research and clear guidance on how to proceed with an eventual repatriation has given Western Bays Museum the road map that was needed.

Ngākahu - Te Korowai o te Aroha mo ngā Kōiwi Tūpuna | National Repatriation Project

Advocacy and professional association Museums Aotearoa Te Tari o Ngā Whare Taonga o Te Motu adopted a national policy to inform repatriation of Kōiwi Tangata in June 2021, in a significant milestone for the sector. This policy was developed as part of the Ngākahu project, in partnership with the New Zealand Repatriation Network.



The *National Repatriation Policy for Kōiwi Tangata and Associated Burial Taonga within Aotearoa*⁴ will support all museums that hold human remains in their collections. It provides guidance for museums in taking an ethical approach to the respectful management of kōiwi tangata within their care, and presumes that repatriation to the source community should be the outcome wherever possible.

Ngākahu provided assistance across museums, iwi and hapū in preparation for return of many tūpuna held in museum collections, including supporting the development of a purpose built wāhi tapu, identifying human remains in archaeological and natural history collections, and provenance research.

Workshops as part of this project included international perspectives on laws, policies and ethics related to human remains, providing space for important discussions on research and the way we do repatriation here in Aotearoa.

Manatū Taonga | Ministry for Culture and Heritage has allocated a further year of funding to achieve this work.

Te Pū Tiaki Mana Taonga

This year we agreed to support the Te Pū Tiaki Mana Taonga | Association for Educators Beyond the Classroom bid for funding from Manatū Taonga | Ministry for Culture and Heritage. The Te Pū Tiaki Mana Taonga team are a volunteer organisation working to provide a network and professional learning programme for educators in the culture and heritage sector. They are currently working to gain legal status, hence Te Papa's support of the fund. As a result of the pandemic, the committee realised the need for a professional learning programme as they responded to requests from its membership, helping to support them find alternative ways of delivering education programmes when schools, kura and early childhood centres were unable to visit the museum. This included facilitating 13 webinars as well as individual support.

In 2021/22 the funding from Manatū Taonga will enable a full-time project team to deliver a range of learning programmes for not only educators but any interested party working in the culture and heritage sector for an 18 month period. The aim will be to support educators to be responsive in their delivery while building up connections and knowledge within the sector. It is intended that after this time, the network will be well established and self-sustaining and the project team, along with Te Papa's support, will develop systems to support this.

Key performance indicators from our Statement of Performance Expectations

Performance measures	Target 2020/21	Actual 2020/21	Actual 2019/20
The number of museums, galleries and cultural organisations supported by Te Papa	250	634 ✓	221
The percentage of museums, galleries and iwi that recommend engagement with Te Papa to others	90%	85.2% ✗	91.4%
The number of iwi organisations supported by Te Papa	30	49 ✓	46

⁴ <https://www.museumsaotearoa.org.nz/publications/repository/national-repatriation-policy-koiwi-tangata-and-associated-burial-taonga>



Strategic objective – Te Papa is a place to be

While we work hard to reach out to audiences where they are, and take collections out by digital means and through touring and loans, we also know that Te Papa is a much loved destination that continues to draw visitors to Wellington. We want to keep working to ensure everyone feels welcome at Te Papa, with ongoing accessibility initiatives and audience research supporting improvements in this area. We also have a part to play in supporting the local and national economy as a tourism destination, and were particularly thrilled to be able to bring masterpieces of Surrealist art to Aotearoa New Zealand this year.

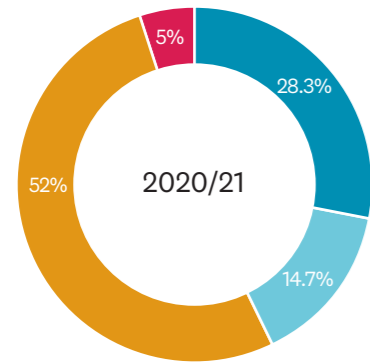
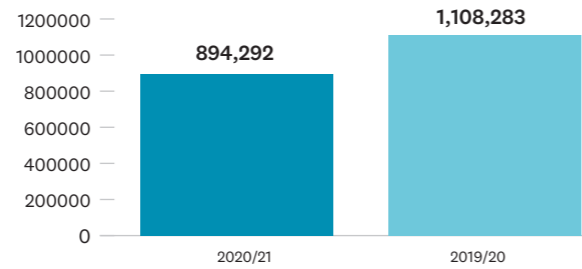
Last year was a particularly challenging one for us. The closure of Aotearoa New Zealand borders to international tourists due to the COVID-19 pandemic had a significant impact on Te Papa, particularly in terms of visitation. For this reason, we set a cautious visitation target of 780,000, but were pleased to welcome 894,292 visits to the museum, exceeding our target by 15% (780,000 visits).

Visitation was particularly high during summer, school, and public holidays and the Easter/ANZAC period. In January and April, we had more than 100,000 visits per month.

About our visitors

Base: All visits to the museum at Cable Street, Wellington.
Source: Te Papa's front door people-counting camera.
For logistic reason, under Alert Level 2 visitors are clicker-counted by Front of House staff.

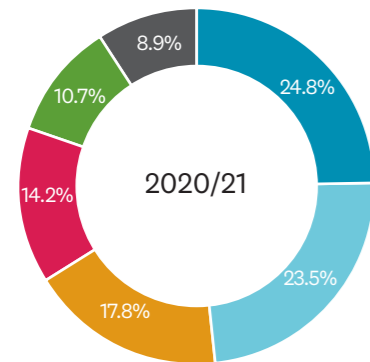
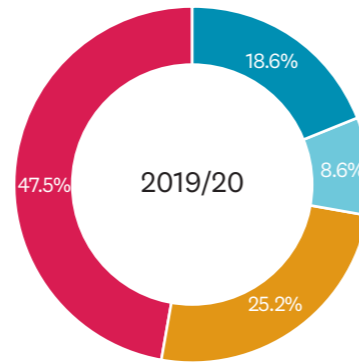
Actual Visits



Origin (all visitors)

- Wellington City
- Wellington Region
- Rest of New Zealand
- Overseas

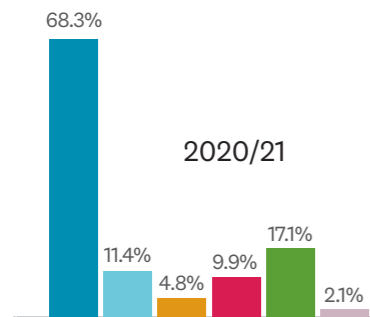
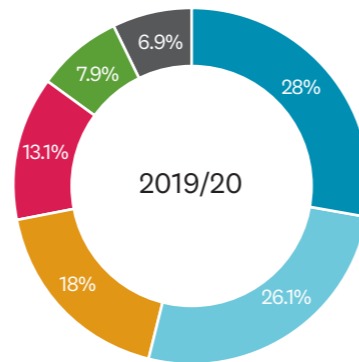
Source: Te Papa VPI exit survey



Age (domestic visitors)

- 15-24 years
- 25-34 years
- 35-44 years
- 45-54 years
- 55-64 years
- 65+

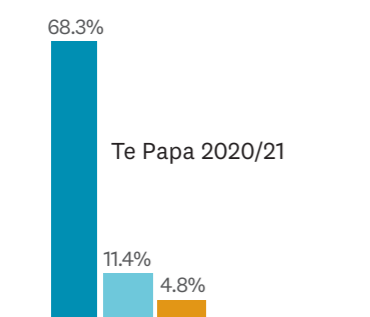
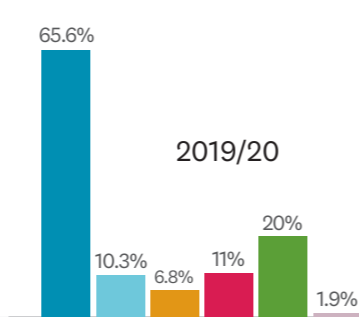
Source: Te Papa VPI exit survey



Ethnicity

Domestic Visitors

- NZ European
- Māori
- Pacific Islander
- Asian
- Other
- Prefer Not To Say



Ethnicity

Te Papa vs NZ Population 15+

- NZ European
- Māori
- Pacific Islander

Source: Te Papa VPI exit survey, StatsNZ: age by ethnic group, Census 2018

The domestic market proved to be particularly lively and resilient. The number of local visitors (Wellington city and region) in 2020/21 was very similar to pre-COVID-19 years, while the number of domestic visitors from outside the Wellington region increased. These figures are particularly positive considering that the museum was closed for a total of eight days during the year, and periodic shifts in lockdown alert levels had a negative impact on visitation.

The percentage of international visitors dropped sharply. In previous years, between 45% and 50% of our total visitation was, on average, made of international visitors. This audience was dramatically reduced during 2020/21, with only 5% of total visitation from overseas.

Despite the 'new normal' forcing us to face significant challenges, it also turned out to be an opportunity to reconsider our relationship with domestic audiences. As a result of COVID-19, we developed an ambitious and innovative programme for the summer season, primarily targeting New Zealanders with events, activities, and content aimed at engaging visitors of all ages and making the museum an even more central place for discovery, learning, and interaction. This programme eventually contributed to attract visitors to the museums and sustain attendance.

The Wana Ake Festival⁵ was the flagship of our summer programme and offered people a new way to engage with the museum through short-term, experimental and dynamic exhibitions and performances. The festival was designed in response to our changed visitor profile with diverse and quick-changing experiences to encourage local audiences to visit multiple times.

Toi Art continues to be a space for playful, challenging, and experimental experiences, informed by the vision that "art is for everyone". The threshold gallery of Toi Art enticed visitors with two major exhibits this year. *MAU: House of Night and Day*, a large scale immersive digital installation was produced by Te Papa and was drawn from artist Lemi Ponifasio's 30 year archive of performance works. This was followed by a major commission for the collection by the acclaimed Japanese artist Chiharu Shiota in December 2020. After several delays due to COVID-19 and border closures, the artist and her team of three travelled to Aotearoa New Zealand in November to create the work *The Web of Time* with Te Papa's installation team. The installation is comprised of 355km of wool hand-woven into an intricate black web that fills the full height and volume of the threshold gallery, bringing visitors on a personal journey through time and space. *The Web of Time* has been extremely successful with over 160,000 people visiting the exhibition by 30 June.

Our art gallery also provided our audiences with an exciting and diverse melting-pot of art encounters and with a plethora of content for art lovers and new audiences keen to explore the varied spectrum of contemporary New Zealand, Pacific, and international art. Temporary exhibitions ranged from an exploration of the art and the cultural role of Sāmoan tattoos in *Tatau: Sāmoan Tattooing and Photography to Modern Living: Design in 1950s New Zealand*, which showcased the ambitious and inspiring work of New Zealand modernist designers and their vision for a more equal, happier way of life as a response to the devastation of World War II.



5 For more information, see page 27.

In line with our ambition to bring the best international art to Aotearoa New Zealand, the most recent project opening in the Toi Art space in 2020/21 was the long-awaited blockbuster *Surrealist Art - Masterpieces from Museum Boijmans Van Beuningen*, a unique opportunity for our audiences to explore extraordinary artworks by Salvador Dalí, René Magritte, Marcel Duchamp, Leonora Carrington, Man Ray, and many other Surrealist artists. The exhibition has received extraordinary critical reviews and enthusiastic audience feedback in its opening weeks. Te Papa is the first venue for the exhibition, and it will travel to other venues in Korea and beyond.

The exhibition was a partnership with the Museum Boijmans van Beuningen in Rotterdam, whose staff travelled to Aotearoa New Zealand to oversee the installation. It was made possible with support from the New Zealand Government to indemnify this high value exhibition. Manatū Taonga | Ministry for Culture and Heritage supported Te Papa to secure indemnification and also provided general support to the exhibition team. In addition, we worked with our long-standing trusted destination partners Wellington City Council, WellingtonNZ and Singapore Airlines to realise the exhibition and maximise the tourism impact of the exhibition in Wellington.

Surrealist Art has been enhanced by a collaboration of creative companies, working closely with our exhibition team to push the boundaries of experience design. Architects Warren & Mahoney's co-design with Te Papa was executed using New Zealand pure wool carpet from Bremworth and paint from colour partners Resene to create a world class exhibition experience. Marketing and communications collaborations were developed to maximise national reach, led by WellingtonNZ with Wellington Airport

and GO Media. This approach was hugely impactful and beneficial in driving awareness in a way that was game-changing for the exhibition. Accor Hotels, Te Papa's long standing Hotel Partner, drove promotion of destination travel packages to Wellington.

In partnership with WellingtonNZ and World of WearableArt we hosted the summer exhibition *WoW: up close!* from 12 December 2020 to 14 February 2021 - an invite to deep dive into the garments that made the history of the most iconic New Zealand fashion show. This brand new exhibition was developed by World of WearableArt for Te Papa as a direct result of WOW cancelling their annual show due to the impacts of COVID-19. Attracting almost 40,000 visitors, the exhibition featured 38 garments from the iconic WOW art and fashion competition and ensured that the brand and experience was still available to visitors despite COVID-19 disruption. Three quarters of visitors rated their experience 9/10 or 10/10.

"I loved being able to see the incredible craftsmanship in the garments up close."

We had more than 300,000 visits to *Gallipoli: The Scale of Our War*, which continues to be a major drawcard and the favourite exhibition space of our visitors. After six years at Te Papa, this exhibition is still one of the highlights of their Te Papa experience for 45% of visitors.

Te Taiao | Nature has had more than 1 million visits since its opening in May 2019, and it was for the second year the most visited exhibition space in the museum. This year Te Taiao | Nature had over 500,000 visits and continues to engage



New Zealanders with topics including science, natural environment, and climate change. The audience response to Te Taiao | Nature has been extremely positive, and the exhibition is particularly appreciated for its interactive features and displays, which make the experience entertaining as well as informative for children and adults alike.

Understanding our audiences

Monitoring feedback is extremely important for us, and listening to our audiences is part of our ongoing effort to put them and their needs at the centre of our thinking. Visitors' comments suggest that Te Papa is perceived as a welcoming and familiar place, where world-class exhibitions, engaging programmes, and friendly staff help audiences discovering art and understanding culture, science, and social history.

Satisfaction data is used to tell us about how Te Papa's holistic experience is perceived by our visitors, and if programmes and exhibitions meet the needs and the expectations of diverse groups.

Satisfaction scores were consistently high during 2020/21. The percentage of visitors satisfied with their experience at Te Papa averaged 96.5% across the period, and it was stable above the target set for the year (95%). It is particularly encouraging that almost half of our visitors (49%) scored their experience 10 out of 10.

Last year, we tested and evaluated our Audience Impact Model (AIM).⁶ For the first time this year, we initiated a journey to measure the impact that all of our exhibitions have on visitors and communities. The idea behind this approach is that our success as a museum is not limited to quantitative dimensions such as visitor numbers. In line with our vision of changing hearts, minds, and lives we aspire to offer relevant content for people, making them reflect, participate, and, possibly, take action. AIM is a tool specifically designed to help us set goals and understand audience response and is teaching us to place audiences at the centre of our thinking and to design experiences meant to have an impact on visitors.

This year, 10 major exhibitions were evaluated using AIM: we identified success, learned where we can improve our content, opened an ongoing dialogue with our visitors, assessed and compared results over time. We used quantitative and qualitative research methodologies based on surveys, interviews, field observations, and direct feedback to collect insights about our visitors' reactions, connections, learning and actions. Although we are only at the beginning of our journey, AIM is helping us to create a new relationship based on meaning and impact with



visitors and stakeholders. While we exceeded our target of 70% of exhibitions meeting or exceeding their impact objectives with the Wana Ake Festival performing particularly strongly, this is a new measure which we will continue to monitor across our diverse range of exhibitions.

Manaakitanga for all visitors

Coinciding with the opening of Chiharu Shiota's spectacular *The Web of Time* was the upgrade of the level five bridge with new glass balustrades, made possible through the generous support of Andrew Barnes and Charlotte Lockhart. The glass balustrades have transformed the viewing experience in the threshold gallery, especially for children and our visitors using wheelchairs.

Public Programmes continue to engage more visitors through our sensory tours developed to offer richer experiences for blind and low-vision manuhiri. These free tours feature touchable objects and audio description. A Te Papa audio describer has been training sector colleagues in developing these experiences for their communities, resulting in audio described tours and recordings being developed further across the motu.

Te Papa won the Tourism and Hospitality section of the People's Choice Accessibility Awards, June 2021, for our tours for blind and low-vision manuhiri. We were nominated by a member of the public - so we know these tours really are valued by those they are intended for.

We continue to develop our mutually beneficial relationship with Arts Access Aotearoa, for example, developing resources about accessible museums. We were proud to see Te Papa visitor host and accessibility advocate Judith Jones awarded the 2020 Arts Access Aotearoa Accolade. The recipient of the Arts Access Accolade is chosen by Arts Access Aotearoa's staff and board and presented to a person who has worked closely with the organisation to help achieve its vision of a society where everyone in Aotearoa can access and participate in the arts.

⁶ <https://tepapa.atlassian.net/wiki/spaces/NR/pages/454131717/Audience+Impact+Model>

In 2020 Te Papa undertook the upgrading of the suite of public toilets at the entrance to the museum. These are considered the most frequently used public facilities in Wellington and our aspiration was to provide facilities that were accessible to all people. Diversity, wellbeing and wayfinding were key considerations for this project and we adopted recommendations from Blind Low Vision NZ, Deaf Aotearoa and Ability Dis Consulting into the design. The public feedback regarding the facilities has been extremely positive.

This year we also launched a new NZSL Mobile Guide for Deaf visitors and online audiences, sponsored by the NZSL Fund.⁷ The guide was planned, developed, and produced by Te Papa working closely with the Deaf community including through creative co-design and user experience design testing, and with:

- support from Deaf Aotearoa and Arts Access Aotearoa;
- creative NZSL video production and Deaf presenter talent casting from Deafradio;
- guidance and Deaf consultancy services from Museums and Heritage professional Theresa Cooper.

Our NZSL Mobile Guide project marks the beginning of a new phase of development and community engagement towards increasing accessibility at Te Papa and has raised Deaf culture and language awareness with our staff. Through this project we've developed tools such as best practice guidelines for developing content for translation into NZSL.

Deaf community members have reported:

- an increase in their confidence as a visitor
- an increased sense of belonging at Te Papa
- that the Te Papa NZSL Mobile Guide increases accessibility and increases the visibility of NZSL at Te Papa
- that the Guide has the potential to increase the positive experience of Deaf visitors to Te Papa.



“ Love it that I can access the museum info in my language NZSL. Thank you!”
Visitor feedback form comment

In addition to the Guide, project outputs include welcome and orientation videos playing on screens in our foyers, the addition of NZSL to Te Papa website pages⁸ and host training on Deaf culture, NZSL and the Guide.

Sustainability

Te Papa has maintained its Toitu Envirocare Carbon Reduction Certification and continues to measure and reduce carbon emissions. Te Papa's carbon emission reductions are compared with the same period in the previous year. Te Papa will achieve a carbon emission reduction this year compared to last year, despite being closed for 68 days last year during the Covid-19 lockdown. This has been achieved through the continued focus on, and selection of, highly energy efficient plant to replace our older and obsolete plant through Te Papa's Capital Asset Management Programme. Good examples of this are the replacement of Te Papa's Fan Coil Units with new technology that offers 84% savings in energy consumption and the replacement of hydraulic lifts with MRL electric lifts that are 75% more efficient.

In 2021/2022, the projects contributing directly to Te Papa's sustainability include the replacement of the last 90 old Fan Coil Units, completion of the conversion of house lights to LED and the replacement of old technology security cameras.

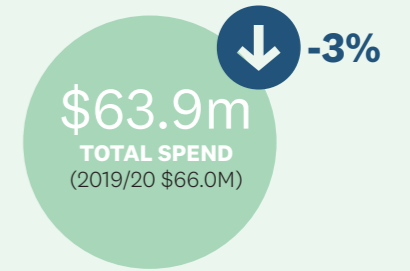
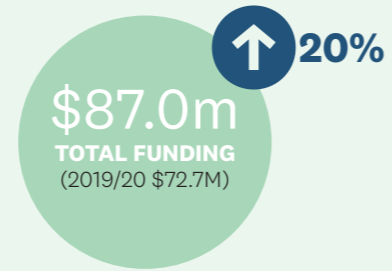
Key performance indicators from our Statement of Performance Expectations

Performance measures	Target 2020/21	Actual 2020/21	Actual 2019/20
The number of visits to Te Papa	780,000	894,292 ✓	1,108,283
The percentage of adult visitors surveyed reporting a satisfaction rating of “satisfied” to “extremely satisfied” for overall museum experience during their visit	95%	96.5% ✓	97%
The percentage of exhibitions that meet or exceed their impact objectives based on Te Papa's Audience Impact Model	70%	80% ✓	New measure
Total carbon emissions by sources: electricity, gas, waste and water	5% reduction	0.25% reduction ✗	13.57% reduction (average)

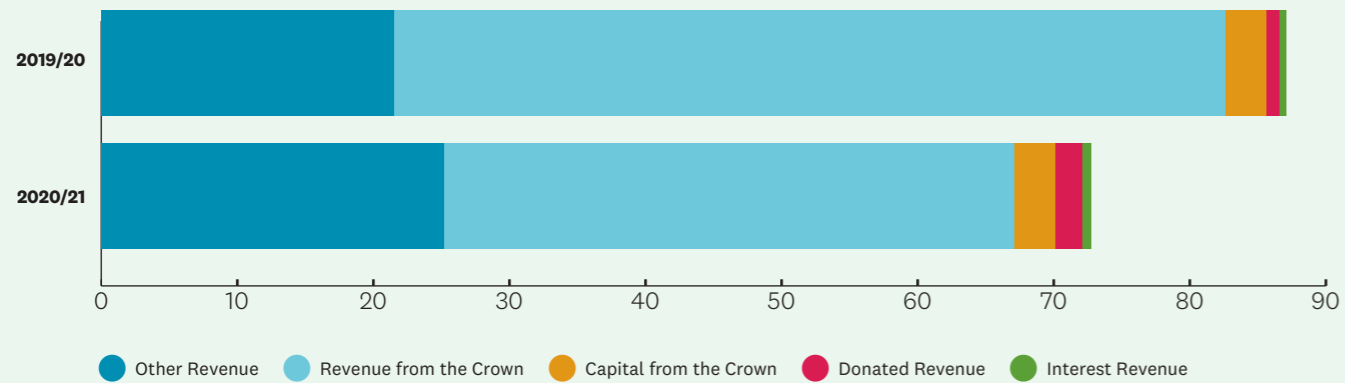


7 <https://guide.tepapa.govt.nz/nzsl/>
8 <https://tepapa.nz/nzsl-plan-your-visit>

He paku tirohanga ki te taha pūtea | A snapshot of our financials



Where did our funds come from? \$(m)

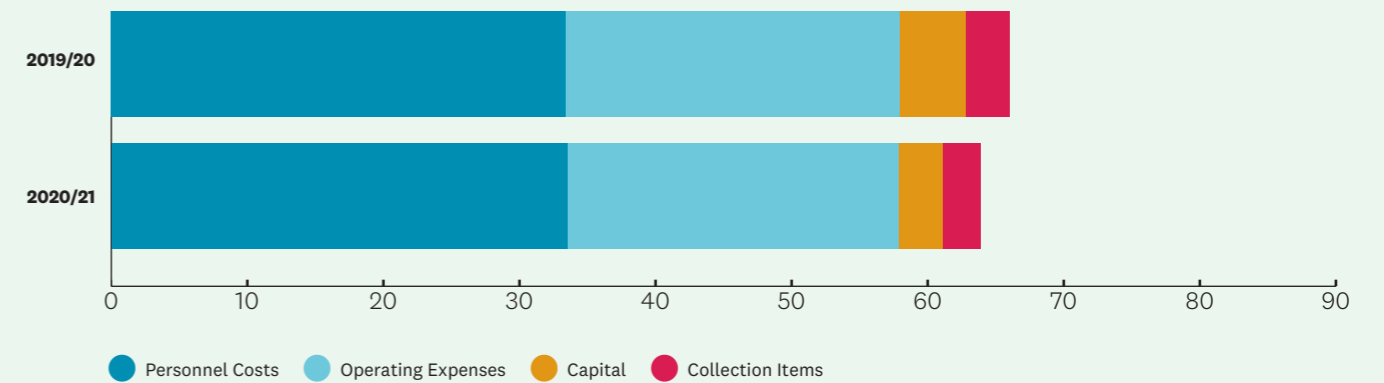


Additional Crown funding for the COVID-19 impact was the main driver of funding change in 2020/21

Te Papa received an additional \$18m in Crown funding in 2020/21 to offset the anticipated impact of COVID-19, which had reduced revenue across both 2019/20 and 2020/21. While commercial revenue streams in 2020/21 were better than anticipated, they were still reduced by nearly \$4m on 2019/20 revenue streams.

	2020/21 \$(m)		2019/20 \$(m)	
Other Revenue	\$21.4	25%	\$25.2	35%
Revenue from the Crown	\$61.1	70%	\$41.9	57%
Capital from the Crown	\$3.0	4%	\$3.0	4%
Donated Revenue	\$1.0	1%	\$2.0	3%
Interest Revenue	\$0.5	0.6%	\$0.6	1%
Total	\$87.0		\$72.7	

Where did we spend our funds? \$(m)



COVID-19 and related impacts were the main drivers on spend in 2020/21

Te Papa spend in 2020/21 was impacted by the uncertainty of conferences, events and audience programmes going ahead through periodic changes in alert levels, which often led to delays in delivery and rescheduling into future months. Supply chain delays also impacted on the ability to commence some planned capital works.

	2020/21 \$(m)		2019/20 \$(m)	
Personnel Costs	\$33.5	52%	\$33.4	51%
Operating Expenses	\$24.4	38%	\$24.5	37%
Capital	\$3.2	5%	\$4.9	7%
Collection Items	\$2.8	4%	\$3.2	5%
Total	\$63.9		\$66.0	

What assets are we managing?



- Intangibles**
2020/21 \$1.6m 0.1% 2019/20 \$2.7m 0.2%
- Facilities**
2020/21 \$447.8m 30.4% 2019/20 \$461.0m 32.5%
- Collections**
2020/21 \$1,023.5m 69.5% 2019/20 \$952.5m 67.3%

Cost of Service Statement

Mō te tau i eke i te 30 o Pipiri 2021 | for the year ended 30 June 2021

Output Summary

Museum services are defined as controlling and maintaining a museum, developing collections, making those collections accessible, caring for those collections, creating exhibitions, conducting research into matters relating to the collections, providing education and information services and providing national services in partnership with other museums.

Output class summary	Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000
Museum services			
Operating			
Revenue - Crown	61,140	61,074	41,929
Revenue - commercial and other	22,732	15,855	27,652
Costs	(75,165)	(75,545)	(75,596)
Operating surplus (deficit)	8,707	1,384	(6,015)
Non-departmental output expenses			
Museum services - operating	61,140	61,074	41,929

Non-departmental capital expenditure - collections

This appropriation is limited to capital expenditure for the acquisition of collection items.

	Actual 2021 \$000	Budget 2021 \$000
Capital contribution from the Crown*	3,000	3,000
Expenditure on collections	2,706	3,000

* The appropriation capital contribution received by Te Papa equals the government's actual expenses incurred in relation to the appropriation, which is a required disclosure from the Public Finance Act 1989. Actual expenditure of \$294k lower than 2020/21 appropriation represents a timing difference given the specific nature of some acquisitions. Collection acquisition expenditure matches appropriations over a longer time horizon.

Assessment of performance	Actual standard of performance	Budget standard of performance
Collections are developed in accordance with policy and acquisition strategy	100%	100%

AUDIT NEW ZEALAND

Mana Arotake Aotearoa

Independent auditor's report

To the readers of the Museum of New Zealand Te Papa Tongarewa and group's financial statements and performance information for the year ended 30 June 2021

The Auditor-General is the auditor of the Museum of New Zealand Te Papa Tongarewa (Te Papa) and group. The Auditor-General has appointed me, Rehan Badar, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and the performance information, including the performance information for appropriations, of Te Papa and group on his behalf.

Opinion

We have audited:

- the financial statements of Te Papa and group on pages 53 to 89, that comprise the statement of financial position as at 30 June 2021, the statement of comprehensive revenue and expenses, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and
- the performance information of Te Papa and group on pages 17 to 45, 48.

In our opinion:

- the financial statements of Te Papa and group on pages 53 to 89:
 - present fairly, in all material respects:
 - the financial position as at 30 June 2021; and
 - the financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards; and
- the performance information on pages 17 to 45, 48:
 - presents fairly, in all material respects, Te Papa and group's performance for the year ended 30 June 2021, including:
 - for each class of reportable outputs:
 - standards of delivery performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and
 - actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year; and

- what has been achieved with the appropriations; and
- the actual expenses or capital expenditure incurred compared with the appropriated or forecast expenses or capital expenditure.
- complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 5 November 2021. This is the date at which our opinion is expressed.

The basis for our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities relating to the financial statements and the performance information, we comment on other information, and we explain our independence.

Basis for our opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

We have fulfilled our responsibilities in accordance with the Auditor-General's Auditing Standards.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of the Board for the financial statements and the performance information

The Board is responsible on behalf of Te Papa and group for preparing financial statements and performance information that are fairly presented and comply with generally accepted accounting practice in New Zealand. The Board is responsible for such internal control as it determines is necessary to enable it to prepare financial statements and performance information that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements and the performance information, the Board is responsible on behalf of Te Papa and group for assessing Te Papa and group's ability to continue as a going concern.

The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless there is an intention to merge or to terminate the activities of Te Papa and group, or there is no realistic alternative but to do so.

The Board's responsibilities arise from the Crown Entities Act 2004 and the Public Finance Act 1989.

Responsibilities of the auditor for the audit of the financial statements and the performance information

Our objectives are to obtain reasonable assurance about whether the financial statements and the performance information, as a whole, are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers, taken on the basis of these financial statements and the performance information.

For the budget information reported in the financial statements and the performance information, our procedures were limited to checking that the information agreed to Te Papa and group's statement of performance expectations and relevant Estimates and Supplementary Estimates of Appropriations 2020/21.

We did not evaluate the security and controls over the electronic publication of the financial statements and the performance information.

As part of an audit in accordance with the Auditor-General's Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. Also:

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Te Papa and group's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the reported performance information within Te Papa and group's framework for reporting their performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on Te Papa and group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause Te Papa and group to cease to continue as a going concern.

- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and the performance information represent the underlying transactions and events in a manner that achieves fair presentation.
- We obtain sufficient appropriate audit evidence regarding the financial statements and the performance information of the entities or business activities within the group to express an opinion on the consolidated financial statements and the consolidated performance information. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 85, but does not include the financial statements and the performance information, and our auditor's report thereon.

Our opinion on the financial statements and the performance information does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the financial statements and the performance information, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the financial statements and the performance information or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on our work, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Independence

We are independent of Te Papa and group in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1: Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board.

Other than the audit, we have no relationship with or interests in Te Papa or any of its subsidiaries.

Rehan Badar
Audit New Zealand
On behalf of the AuditorGeneral
Wellington, New Zealand

Tauākī ahumoni 2020/21 | Financial statements 2020/21

Statement of responsibility

The Board and management are responsible for the preparation of the annual financial statements, and the statement of performance and the judgements used therein.

The Board and management are responsible for any end-of-year performance information provided by the Museum of New Zealand Te Papa Tongarewa under section 19A of the Public Finance Act 1989.

The Board and management are responsible for establishing and maintaining a system of internal controls designed to provide reasonable assurance of the integrity and reliability of the financial statements and statement of performance.

In the opinion of the Board and management, the annual financial statements and statement of performance fairly reflect the financial position and operations of the Museum of New Zealand Te Papa Tongarewa for the year ended 30 June 2021.

In accordance with the Crown Entities Act 2004, we approve this Annual Report on behalf of the Board.

Dame Fran Wilde
Chair

Caren Rangī
Chair of Tikanga Haumarū

Te tauākī whiwhinga, whakapaunga whānui | Statement of Comprehensive Revenue and Expenses

Mō te tau i eke i te 30 o Pipiri 2021 | for the year ended 30 June 2021

	Note	Consolidated		Museum		
		Actual 2021 \$000	Actual 2020 \$000	Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000
Revenue						
Revenue from the Crown		61,140	41,929	61,140	61,074	41,929
Interest revenue		533	561	466	150	481
Other revenue	3	21,362	25,238	21,590	15,455	25,321
Donated revenue		1,032	2,027	676	250	1,850
Total revenue	3	84,067	69,755	83,872	76,929	69,581
Expenses						
Personnel costs	4	33,547	33,390	33,547	33,365	33,390
Other expenses	5	24,426	24,544	24,413	24,219	24,541
Total expenses		57,973	57,934	57,960	57,584	57,931
Earnings before depreciation and amortisation		26,094	11,821	25,912	19,345	11,650
Depreciation and amortisation expenses	7,8	17,205	17,665	17,205	17,961	17,665
Surplus/(deficit)		8,889	(5,844)	8,707	1,384	(6,015)
Other comprehensive revenue and expense						
Gain on collection revaluation	13	68,041	2,578	68,030	-	2,578
Gain on property, plant and equipment revaluation	13	-	36,340	-	-	36,340
Financial assets at fair value	13	(398)	120	(324)	-	100
Total other comprehensive revenue and expense		67,643	39,038	67,706	-	39,018
Total comprehensive revenue and expense		76,532	33,194	76,413	1,384	33,003

Explanations of significant variances against budget are detailed in note 18.

The accompanying notes form part of these financial statements.

Te tauākī nekeneke tūtanga | Statement of Changes in Equity

Mō te tau i eke i te 30 o Pipiri 2021 | for the year ended 30 June 2021

	Note	Consolidated		Museum		
		Actual 2021 \$000	Actual 2020 \$000	Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000
Balance at 1 July		1,430,414	1,394,222	1,427,769	1,442,261	1,391,767
Total comprehensive revenue and expenses for the year		76,532	33,194	76,413	1,384	33,003
Reserve movements on impairment/disposals		(318)	-	(318)	-	-
Other reserve movements		1,153	(2)	1,152	-	(1)
Capital contribution from the Crown		3,000	3,000	3,000	3,000	3,000
Balance at 30 June	13	1,510,781	1,430,414	1,508,016	1,446,645	1,427,769

Explanations of significant variances against budget are detailed in note 18.

The accompanying notes form part of these financial statements.

Te tauākī tūnga pūtea | Statement of Financial Position

I te 30 o Pipiri 2021 | as at 30 June 2021

	Note	Consolidated		Museum		
		Actual 2021 \$000	Actual 2020 \$000	Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000
Assets						
Current assets						
Cash and cash equivalents		7,171	8,315	6,948	12,495	8,141
Receivables	6	2,134	1,215	2,122	1,574	1,202
Investments	7	24,000	-	24,000	-	-
Prepayments		2,274	1,119	2,274	990	1,119
Inventories		1,585	1,530	1,585	1,742	1,530
Publications work in progress		11	27	11	26	27
Total current assets		37,175	12,206	36,940	16,827	12,019
Non-current assets						
Investments	7	11,825	11,878	9,642	10,281	9,680
Property, plant and equipment	8	447,772	460,974	447,772	470,219	460,974
Collections	10	1,023,855	952,466	1,023,522	955,066	952,224
Intangible assets	9	1,564	2,689	1,564	2,678	2,689
Total non-current assets		1,485,016	1,428,007	1,482,500	1,438,244	1,425,567
Total assets		1,522,191	1,440,213	1,519,440	1,455,071	1,437,586
Liabilities						
Current liabilities						
Payables	11	3,227	2,635	3,227	1,727	2,635
Provisions	12	-	416	-	-	416
Revenue in advance		4,384	3,265	4,398	3,374	3,283
Employee entitlements	13	3,551	3,245	3,551	3,190	3,245
Total current liabilities		11,162	9,561	11,176	8,291	9,579
Non-current liabilities						
Employee entitlements	13	248	238	248	135	238
Total non-current liabilities		248	238	248	135	238
Total liabilities		11,410	9,799	11,424	8,426	9,817
Net assets		1,510,781	1,430,414	1,508,016	1,446,645	1,427,769
Equity						
Contributed capital	14	525,898	522,898	525,898	525,898	522,898
Restricted reserves	14	3,516	2,364	1,853	701	701
Property, plant and equipment revaluation reserve	14	265,710	266,628	265,710	266,628	266,628
Collection revaluation reserve	14	929,002	860,960	928,990	860,960	860,960
Financial assets at fair value reserve	14	(251)	147	(184)	-	140
Accumulated surplus/(deficit)	14	(213,094)	(222,583)	(214,251)	(207,542)	(223,558)
Total equity		1,510,781	1,430,414	1,508,016	1,446,645	1,427,769

Explanations of significant variances against budget are detailed in note 18.

The accompanying notes form part of these financial statements.

Te tauākī kapewhiti | Statement of Cash Flows

Mō te tau i eke i te 30 o Pipiri 2021 | for the year ended 30 June 2021

	Consolidated		Museum		
	Actual 2021 \$000	Actual 2020 \$000	Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000
Cash flows from operating activities					
Receipts from the Crown	62,284	42,074	62,284	61,074	42,074
Interest revenue	138	149	138	150	145
Receipts from other revenue	21,411	25,483	21,282	15,705	25,405
Payments to suppliers	(24,942)	(24,280)	(24,942)	(25,586)	(24,280)
Payments to employees	(33,164)	(32,900)	(33,164)	(33,640)	(32,900)
Goods and services tax (net)	147	29	147	-	29
Net cash from operating activities	25,874	10,555	25,745	17,703	10,473
Cash flows from investing activities					
Receipts from sale of property, plant and equipment	-	3	-	-	3
Purchase of property, plant and equipment	(3,197)	(4,751)	(3,197)	(11,040)	(4,751)
Purchase of collections	(2,785)	(3,174)	(2,705)	(3,000)	(3,174)
Purchase of intangible assets	(36)	(261)	(36)	(150)	(261)
Movement in investments	(24,000)	40	(24,000)	-	-
Net cash from investing activities	(30,018)	(8,143)	(29,938)	(14,190)	(8,183)
Cash flows from financing activities					
Capital contribution from the Crown	3,000	3,000	3,000	3,000	3,000
Net cash from financing activities	3,000	3,000	3,000	3,000	3,000
Net increase in cash and cash equivalents	(1,144)	5,412	(1,193)	6,513	5,290
Cash and cash equivalents at the beginning of the year	8,315	2,903	8,141	5,982	2,851
Cash and cash equivalents at the end of the year	7,171	8,315	6,948	12,495	8,141

Explanations of significant variances against budget are detailed in note 18.

The accompanying notes form part of these financial statements.

Te tauākī kapewhiti | Statement of Cash Flows (continued)

Mō te tau i eke i te 30 o Pipiri 2021 | for the year ended 30 June 2021
Reconciliation of net deficit to net cash from operating activities

	Consolidated		Museum	
	Actual 2021 \$000	Actual 2020 \$000	Actual 2021 \$000	Actual 2020 \$000
Net Deficit	8,889	(5,844)	8,707	(6,015)
Add/(less) non cash items:				
Depreciation and amortisation expense (refer Notes 8,9)	17,205	17,665	17,205	17,665
Donated assets income	(562)	(1,690)	(562)	(1,690)
Other revenue	653	(586)	653	(586)
Interest reinvested	(378)	(404)	(310)	(331)
Other expenses	532	789	521	778
Total non-cash items	17,450	15,774	17,507	15,836
Add/(less) items classified as investing or financing activities:				
(Gains)/Losses on disposal of property, plant and equipment	37	(3)	37	(3)
Loss on disposal of share investments	-	636	-	636
Total items classified as investing or financing activities	37	633	37	633
Add/(less) movements in statement of financial position items:				
(Increase)/Decrease in receivables	(919)	1,011	(919)	1,013
(Increase) in inventories	(39)	(85)	(39)	(85)
(Increase) in prepayments	(1,155)	(179)	(1,155)	(179)
Increase/(Decrease) in payables	592	(1,219)	592	(1,212)
Increase/(Decrease) in revenue in advance	1,119	(348)	1,115	(330)
Increase in employee entitlements	316	508	316	508
(Decrease)/Increase in provisions	(416)	304	(416)	304
Net movements in working capital items	(502)	(8)	(506)	19
Net cash from operating activities	25,874	10,555	25,745	10,473

Explanations of significant variances against budget are detailed in note 18.

The accompanying notes form part of these financial statements.

1 Te tauākī kaupapa-herekaute | Statement of accounting policies

HE HINONGA PŪRONGORONGO | REPORTING ENTITY

The Group consists of The Museum of New Zealand Te Papa Tongarewa (Te Papa), The Te Papa Foundation (the Foundation), Mahuki Tahi Limited and Mahuki Limited. Te Papa's ultimate parent is the New Zealand Crown. Mahuki Tahi Ltd and Mahuki Ltd are Crown subsidiary companies wholly owned by Te Papa. Te Papa and its subsidiary companies comprise the "Museum" entity in this report. The Foundation is a Charitable Trust, which is required to be consolidated with the Museum entity for financial reporting purposes only. The Foundation and the Museum are operated independently.

Te Papa is a Crown entity as defined by the Crown Entities Act 2004 and is domiciled and operates in New Zealand. The relevant legislation governing Te Papa's operations includes the Crown Entities Act 2004 and the Museum of New Zealand Te Papa Tongarewa Act 1992.

The Museum of New Zealand Te Papa Tongarewa Act 1992 sets out the principal functions of Te Papa's Board. These functions include controlling and maintaining a museum, developing collections and making those collections accessible, caring for the collections, creating exhibitions, conducting research into matters relating to the collections, providing education and information services and providing national services in partnership with other museums.

In performing these functions, Te Papa must have regard to the ethnic and cultural diversity of the people of New Zealand, and the contributions they have made and continue to make to New Zealand's cultural life and the fabric of New Zealand society. Te Papa must also endeavour to ensure that the Museum is a source of pride for all New Zealanders.

Te Papa's mission states that "the Museum of New Zealand Te Papa Tongarewa is a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order to better understand and treasure the past, enrich the present, and meet the challenges of the future."

Te Papa seeks to achieve successful financial outcomes and does this by offering experiences and products that contribute to the sustainability of the Museum, but Te Papa does not operate to make a financial return.

Accordingly, Te Papa has designated itself as a public benefit entity (PBE) for financial reporting purposes.

The financial statements for Te Papa are for the year ended 30 June 2021, and were approved by the Board on the 5th of November 2021.

TE TŪĀPAPA O NGĀ WHAKATAKATAKA | BASIS OF PREPARATION

The financial statements have been prepared on a going concern basis and the accounting policies have been applied consistently throughout the year.

Statement of Compliance

The financial statements of Te Papa have been prepared in accordance with the requirements of the Crown Entities Act 2004, which includes the requirement to comply with New Zealand generally accepted accounting practice ("NZ GAAP").

The financial statements have been prepared in accordance with and comply with Tier 1 PBE accounting standards.

Presentation currency and rounding

The financial statements are presented in New Zealand dollars and all values are rounded to the nearest thousand dollars (\$000).

Standard early adopted

No standards have been early adopted.

Standards issued and not yet effective and not early adopted

Standards and amendments, issued but not yet effective, that have not been early adopted are:

Amendment to PBE IPSAS 2 Statement of Cash Flows

An amendment to PBE IPSAS 2 Statement of Cash Flows requires entities to provide disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. This amendment is effective for the year ending 30 June 2022, with early application permitted. Te Papa does not intend to early adopt the amendment.

1 Te tauākī kaupapa-here kaute | Statement of accounting policies (continued)

PBE IPSAS 41 Financial Instruments

PBE IPSAS 41 replaces PBE IFRS 9 Financial Instruments and is effective for the year ending 30 June 2023, with earlier adoption permitted. Te Papa has assessed that there will be little change as a result of adopting the new standard, as the requirements are similar to those contained in PBE IFRS 9. Te Papa does not intend to early adopt the standard.

PBE FRS 48 Service Performance Reporting

PBE FRS 48 replaces the service performance reporting requirements of PBE IPSAS 1 Presentation of Financial Statements and is effective for the year ending 30 June 2023, with earlier adoption permitted. Te Papa has not yet determined how application of PBE FRS 48 will affect its statement of performance. It does not plan to early adopt the standard.

TE WHAKARĀPOPOTO I NGĀ KAUPAPAHERE TĀPUA | SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Significant accounting policies are included in the notes to which they relate. Significant accounting policies that do not relate to a particular note are outlined below.

Foreign currency transactions

Foreign currency transactions (including those subject to forward exchange contracts) are translated into NZ dollars (the functional currency) using the spot exchange rates at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year-end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the surplus or deficit.

Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits held at call with domestic banks and other short-term highly liquid investments with original maturities of three months or less and which are subject to an insignificant risk in changes in value.

Derivative financial instruments

In accordance with its funds management policy, Te Papa does not hold or issue derivative financial instruments for trading purposes. Te Papa has not adopted hedge accounting.

Revenue in advance

Te Papa receives grants from organisations for specific research projects and specific exhibitions. Under PBE IPSAS funds are recognised as revenue when the conditions of the contracts have been met. A liability reflects funds that are subject to conditions that, if unfulfilled, are repayable until the condition is fulfilled.

Te Papa also receives operational revenue in advance. This is included as a liability in the statement of financial position.

Goods and services tax (GST)

Items in the financial statements are presented exclusive of GST, except for receivables and payables, which are presented on a GST-inclusive basis. Where GST is not recoverable as input tax, it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to, the IRD is included as part of receivables or payables in the statement of financial position.

The net GST paid to, or received from, the IRD, including the GST relating to investing and financing activities, is classified as a net operating cash flow in the statement of cash flows.

Commitments and contingencies are disclosed exclusive of GST.

1 Te tauākī kaupapa-here kaute | Statement of accounting policies (continued)

Income tax

Te Papa is exempt from the payment of income tax in terms of section 20 of the Museum of New Zealand Te Papa Tongarewa Act 1992. The wholly owned subsidiary Mahuki Tahī Ltd is subject to income tax, but for the 2021 financial year does not have any income tax obligations. Accordingly, no charge for income tax has been provided for.

Critical accounting estimates and assumptions

In preparing these financial statements, Te Papa has made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The estimates and assumptions that have a significant risk of causing material adjustment to the carrying amounts of assets and liabilities within the next financial year are:

- Useful lives and residual values of property, plant and equipment - refer to Note 8
- Useful lives of intangible assets - refer to Note 9
- Fair value of land and buildings - refer to Note 8
- Fair value of the collections - refer to Note 10
- Retirement and long service leave - refer to Note 13

Critical judgements in applying accounting policies

Te Papa has exercised the following critical judgements in applying accounting policies:

- Other grants received - refer to note 3

The judgements are prefaced by the wording “Te Papa must exercise judgement when”.

Consolidation of the Foundation

The Group financial statements include the Te Papa Foundation as a controlled entity. The Foundation is a controlled entity under PBE IPSAS 35 for financial reporting purposes but is an independent charitable trust, with 4 of 6 trustees independent of Te Papa. The effect and considerations are disclosed in note 7.

Basis of consolidation

The consolidated financial statements are prepared by combining the financial statements of all the entities that comprise the Group, being Te Papa and its controlled entities. Consistent accounting policies are employed in the preparation and presentation of the consolidated financial statements.

In preparing the consolidated financial statements all material intercompany balances and transactions, and unrealised profits arising within the group are eliminated in full.

The subsidiary companies have the same reporting period as Te Papa.

2 Subsidiary companies consolidation balances

Mahuki Tahi Limited (wholly owned) subsidiary invested in selected participants in the Mahuki programme. The subsidiary's only significant balance related to those investments which at the conclusion of the 2019 programme were valued at \$635,967. In 2020, Mahuki Tahi Limited implemented a divestment programme to relinquish the shareholdings in the Mahuki programme participants. As a consequence, Mahuki Tahi Limited no longer has significant assets. The decision to implement the divestment programme created a constructive obligation to divest the shareholdings and a provision for the value of the investments was created. At 30 June 2021 \$251,567 (2020: \$231,567) has been divested and \$384,400 (2020: \$404,400) remains in the provision. Work to divest the remaining investments is ongoing. Refer to Note 7.

Controlled entities consolidation balances

The Te Papa Foundation balances have been disclosed below rather than including them in the remaining notes for simplicity of presentation.

Te Papa receives grants from the Te Papa Foundation, which is an independent charitable trust, but deemed to be a controlled entity for financial reporting purposes. In 2021, Te Papa received \$224k (2020: \$100k) in grants from the Te Papa Foundation. \$204k (2020: \$100k) of these grants were effectively received at arm's length, as they related to independent donations to the Foundation with specific outcomes required. The remaining \$20k in grants were received to support the Chiharu Shiota and Surrealist Art exhibitions.

	Note	Actual 2021 \$000	Actual 2020 \$000
Revenue			
Interest revenue		67	80
Donated revenue		356	177
Goods and services received in kind	2.1	161	213
Expenditure			
Other expenses		237	104
Goods and services provided by Te Papa	2.1	161	213
Net surplus for the year		186	153
Other comprehensive revenue and expenses			
Gain on collection revaluation		11	
Financial assets at fair value		(75)	20
Total comprehensive revenue and expenses		122	173
Represented by:			
Current assets			
Cash and cash equivalents		223	174
Art Pieces held for distribution		80	-
Accrued Revenue		11	16
Non-current assets			
Investments		2,183	2,198
Art Pieces		253	242
Total assets		2,750	2,630
Current liabilities			
Creditors and accrued expenses		-	2
Total liabilities		-	2
Equity			
Reserves		1,606	1,670
Accumulated funds		1,144	958
Total equity		2,750	2,628

2.1 Goods and services provided by Te Papa

Te Papa provides goods and services to Te Papa Foundation in order to promote the Foundation and to attract funds and gifts to the Foundation. These services include and are not limited to:

- Day to day administration of the Foundation
- Donor/patron acquisition and stewardship
- Development and delivery of campaigns, appeals and Foundation stakeholder engagement opportunities and events

The costs of providing these goods and services are recognised in Te Papa's Financial Statements under Personnel Costs (Note 4) and Other Expenses (Note 5). Therefore, the related Foundation expenditure and revenue items disclosed above have been eliminated on consolidation.

	Actual 2021 \$000	Actual 2020 \$000
Personnel related services provided to Te Papa Foundation	119	149
Other goods and services provided to Te Papa Foundation	42	64
Total goods and services provided to Te Papa Foundation	161	213

3 Ngā whiwhinga | Revenue

Accounting Policies

The specific accounting policies for significant revenue items are explained below:

Funding from the Crown

Te Papa is partially funded by the Crown. This funding is restricted in its uses for the purpose of Te Papa meeting the objectives specified in the Statement of Intent.

Te Papa considers there are no conditions attached to the funding and it is recognised as revenue at the point of entitlement.

Other grants received

Grants are recognised as revenue when they become receivable unless there is an obligation in substance to return the funds if the conditions of the grant are not met. If there is such an obligation, the grants are initially recorded as grants received in advance and recognised as revenue when the conditions of the grant are satisfied.

Te Papa must exercise judgement when recognising grant revenue to determine if the conditions of the grant contract have been satisfied. This judgement will be based on the facts and circumstances that are evident for each grant contract.

Donated assets

Where a physical asset is gifted to or acquired by Te Papa for nil consideration or at a subsidised cost, the asset is recognised at fair value. The difference between the consideration provided and fair value of the asset is recognised as revenue. The fair value of donated assets is determined by either a market assessment of current value, or by an independent valuation by a registered valuer.

Provision of goods and services

Revenue from the supply of goods and services is measured at the fair value of consideration received. Revenue from the supply of goods is recognised when the significant risks and rewards of ownership have been transferred to the buyer. Services provided to third parties on commercial terms are recognised as revenue in proportion to the stage of completion at balance date.

Interest revenue

Interest revenue is recognised by accruing, on a time proportion basis, the interest due for the investment.

Sponsorship in kind

Sponsorship in kind is where an asset or service is provided by a third party in exchange for branding association or other non-cash benefits provided by Te Papa. This occurs through open market negotiations, and the fair value of the asset/service is recognised as revenue to Te Papa, with an equal value recognised as the expense incurred in providing the associated benefits.

3.1 Ētahi atu whiwhinga | Other revenue

	Actual 2021 \$000	Actual 2020 \$000
Commercial revenue	14,519	16,351
Exhibition revenue	779	1,832
Other grants received	1,531	1,812
Other revenue	1,186	1,605
Rental income	194	201
Net foreign exchange gains	-	70
Sponsorship revenue	3,381	3,450
Total other revenue	21,590	25,321

Commercial revenue consists of event management, retail and hospitality activities and car parking. Sponsorship revenue recognises cash and in-kind goods or services supplied to Te Papa by sponsors.

Rental Income - Operating leases as lessor

Accounting Policy

An operating lease is a lease that does not transfer substantially all the risks and rewards incidental to ownership of an asset to the lessee. Lease receipts under an operating lease are recognised as revenue on a straight-line basis over the lease term.

The future aggregate minimum lease amounts to be received under non-cancellable operating leases are as follows:

	Actual 2021 \$000	Actual 2020 \$000
Not later than one year	143	196
Later than one year and not later than five years	181	324
Total non-cancellable operating leases	324	520

Te Papa leases part of the Tory Street building to the Wellington City Council. The current lease was renewed on 2nd February 2019. Te Papa leases part of the Cable Street building to the Wellington Free Kindergarten Association. The current lease expires on 7th February 2025 with two 5 year rights of renewal.

There are no restrictions placed on Te Papa by any of its leasing arrangements.

3.2 Whiwhinga tapeke | Total revenue

Exchange and non-exchange revenue	Actual 2021 \$000	Actual 2020 \$000
Non-exchange revenue		
Revenue from the Crown	61,140	41,929
Donated revenue	676	1,850
Other grants received	55	13
Total non-exchange revenue	61,871	43,792
Exchange revenue		
Interest revenue	466	481
Commercial revenue	14,519	16,351
Exhibition revenue	779	1,832
Other grants received	1,476	1,799
Other revenue	1,186	1,605
Net foreign exchange gains	-	70
Rental income	194	201
Sponsorship revenue	3,381	3,450
Total exchange revenue	22,001	25,789
Total revenue	83,872	69,581

Non-exchange grants are categorised as those where there are no obligations in substance associated with the grant. If such an obligation exists, the grant is categorised as exchange revenue.

4 Utu kaimahi | Personnel costs

Accounting Policy

Salaries and Wages

Salaries and wages are recognised as an expense as employees provide services.

Superannuation Schemes

Defined contribution schemes

Employer contributions to Kiwi Saver and the Government Superannuation Fund (GSF) are accounted for as defined contribution superannuation schemes and are expensed in the surplus or deficit as incurred.

	Actual 2021 \$000	Actual 2020 \$000
Salaries and wages	32,459	32,121
Defined contribution plan employer contributions	772	753
Increase in employee entitlements	316	516
Total personnel costs	33,547	33,390

In the 2021 financial year, Te Papa provided personnel services of \$119K (2020: \$184K) to Te Papa Foundation (Note 2.1). These amounts are included within the total personnel costs disclosed above.

Total remuneration paid or payable that is or exceeds \$100,000:
(excluding employer contributions to Kiwi Saver and GSF)

	Actual 2021 No:	Actual 2020 No:
Salary Band		
\$100,000 - \$110,000	10	10
\$110,001 - \$120,000	8	10
\$120,001 - \$130,000	11	8
\$130,001 - \$140,000	2	1
\$140,001 - \$150,000	3	5
\$150,001 - \$160,000	3	2
\$160,001 - \$170,000	6	6
\$180,001 - \$190,000	1	-
\$190,001 - \$200,000	1	2
\$200,001 - \$210,000	-	-
\$210,001 - \$220,000	1	1
\$230,001 - \$240,000	2	1
\$240,001 - \$250,000	3	2
\$270,001 - \$280,000	1	1
\$330,001 - \$340,000	-	1
\$390,001 - \$400,000	-	1
\$400,001 - \$410,000	1	-
Total employees	53	51

During the 2021 financial year, 6 (2020: 1) employees received compensation and other benefits in relation to cessation of employment totalling \$80,969 (2020: \$121,359).

Cessation payments include payments in lieu of notice, redundancy, cessation leave, dependent payments and one-off payments.

This figure does not include any payments made for medical retirement or retirement.

5 Ngā whakapaunga taha whakahaere | Other expenses

	Actual 2021 \$000	Actual 2020 \$000
Administrative and general office expenses	983	1,472
Advertising and public relations	470	683
Building and exhibition operating costs	11,191	10,340
Computer and IT costs	2,649	2,538
Consultancy	541	480
Cost of commercial goods sold	5,008	5,695
Fees to auditor; - fees to Audit New Zealand for audit of financial statements	124	121
Inventories written off	101	146
Loss on disposal of assets	482	635
Other expenses (including Board Fees)	2,168	1,433
Donations and koha	11	10
Training and travel	644	924
Goods and services provided to Te Papa Foundation (Note 2.1)	42	64
Total other expenses	24,414	24,541

Board member remuneration

The total value of remuneration paid or payable to each Board member during the year was:

	Actual 2021 \$000	Actual 2020 \$000
Hon. Dame Fran Wilde (Chairperson)	30.3	32.5
Caren Jane Rangī	15.1	16.2
Prof. Jacinta Ruru	15.1	16.2
James Daniels	15.1	16.2
Jackie Lloyd	15.1	16.2
Cameron Harland (appointed December 2, 2019)	15.1	9.4
Andy Lowe (appointed December 2, 2019)	15.1	9.4
Prof. Juliet Gerrard (appointed May 25, 2020)	15.1	1.1
Prof. Sir Peter Gluckman (term completed May 25, 2020)	-	15.1
Sir Rob Fenwick (term completed December 31, 2019)	-	8.3
Abby Foote (term completed August 16, 2019)	-	1.4
Total board member remuneration	136.0	142.0

There have been no other payments made to committee members appointed by the Board who are not Board members during the financial year.

Te Papa has effected Directors' and Officers' Liability Insurance cover during the financial year in respect of the liability and costs of Board members and employees.

No Board members received compensation or other benefit in relation to cessation (2020: \$nil).

6 Ngā nama kia utua mai | Trade receivables

Accounting Policy

Short-term receivables are recorded at the amount due, less an allowance for credit losses. Te Papa applies the simplified expected credit loss model of recognising lifetime expected credit losses for receivables.

In measuring expected credit losses, short-term receivables have been assessed on a collective basis as they possess shared credit risk characteristics. They have been grouped based on the days past due.

Short-term receivables are written off when there is no reasonable expectation of recovery. Indicators that there is no reasonable expectation of recovery include the debtor being in liquidation.

Breakdown of receivables and further information

	Actual 2021 \$000	Actual 2020 \$000
Receivables (gross)	2,253	1,205
Less: Allowance for credit losses	(131)	(3)
Receivables	2,122	1,202
Receivables comprise:		
Receivables from the sale of goods and services (exchange transactions)	2,122	1,202
Receivables from grants (non-exchange transactions)	-	-

The expected credit loss rates for receivables at 30 June 2021 and 1 July 2020 are based on the payment profile of revenue on credit over the prior 2 years at the measurement date and the corresponding historical credit losses experienced for that period. The historical loss rates are adjusted for current and forward-looking macroeconomic factors that might affect the recoverability of receivables. Given the short period of credit risk exposure, the impact of macroeconomic factors is not considered significant.

The allowance for credit losses at 30 June 2021 and 1 July 2020 was determined as follows:

30 June 2021	Receivable past days due				Total
	Current	More than 30 days	More than 60 days	More than 90 days	
Expected credit loss rate	0.0%	0.0%	0.0%	87.3%	-
Gross carrying amount (\$000)	1,958	132	13	150	2,253
Lifetime expected credit loss (\$000)	-	-	-	131	131

1 July 2020	Receivable past days due				Total
	Current	More than 30 days	More than 60 days	More than 90 days	
Expected credit loss rate	0.0%	0.0%	0.0%	1.2%	-
Gross carrying amount (\$000)	619	338	6	242	1,205
Lifetime expected credit loss (\$000)	-	-	-	3	3

The movement in the allowance for credit losses is as follows:

	Actual 2021 \$000	Actual 2020 \$000
Opening allowance for credit losses as at 1 July	3	6
Increase in loss allowance made during the year	142	14
Receivables written off during the year*	(14)	(17)
Balance at 30 June	131	3

7 Ngā mahi haumi | Investments

Accounting Policy

Bank term deposits

Bank term deposits are initially measured at the amount invested. Interest is subsequently accrued and added to the investment balance. A loss allowance for expected credit losses is recognised if the estimated loss allowance is not trivial.

Funds under management

Funds under management are initially measured at the amount invested. They are subsequently measured at fair value with any gains or losses recognised in other comprehensive revenue and expense. Interest is subsequently accrued and added to the investment balance.

	Actual 2021 \$000	Actual 2020 \$000
Current portion		
Term deposits	24,000	-
Total current portion	24,000	-
Non-current portion		
Shares	162	131
Milford Asset Management	9,480	9,549
Equity Investments in Mahuki Participants	384	404
Provision for Divestment in Mahuki Participants	(384)	(404)
Total non-current portion	9,642	9,680
Total investments	33,642	9,680

Provision for Divestment in Mahuki Participants

Mahuki Tahi Limited (wholly owned) subsidiary invested in selected participants in the Mahuki programme. The subsidiary's only significant balance related to those investments which at the conclusion of the 2019 programme were valued at \$635,967. In 2020, Mahuki Tahi Limited implemented a divestment programme to relinquish the shareholdings in the Mahuki programme participants. As a consequence, Mahuki Tahi Limited no longer has significant assets. The decision to implement the divestment programme created a constructive obligation to divest the shareholdings and a provision for the value of the investments was created. At 30 June 2021 \$251,567 (2020: \$231,567) has been divested and \$384,400 (2020: \$404,400) remains in the provision. Work to divest the remaining investments is ongoing.

Milford Asset Management

Milford Asset Management Group have been engaged to invest surplus funds on behalf of Te Papa in the passive bond market. The securities acquired are in accordance with legislation governing Te Papa and other government organisations.

Investments in controlled entities

The consolidated financial statements include the financial statements of The Museum of New Zealand Te Papa Tongarewa, the ultimate parent of the Group, and its controlled entity, being Te Papa Foundation.

8 Te whare, te utauta, te taputapu | Property, plant and equipment

Accounting Policy

Property, plant and equipment consists of the following asset classes: land, non-residential buildings, land improvements, furniture and fittings, plant & equipment, motor vehicles, computer hardware and exhibitions.

Land is measured at fair value, and buildings are measured at fair value less accumulated depreciation and impairment losses. All other asset classes are measured at cost, less accumulated depreciation and impairment losses.

Revaluations

Land and buildings are revalued with sufficient regularity to ensure that the carrying amount does not differ materially from fair value and at least every 3 years.

Land and building revaluation movements are accounted for on a class-of-asset basis.

The net revaluation results are credited or debited to a property, plant and equipment revaluation reserve in equity.

The carrying values of revalued assets are assessed annually to ensure that they do not differ materially from fair value. If there is evidence supporting a material difference, then the off-cycle asset classes are revalued.

Additions

The cost of an item of property, plant and equipment is recognised as an asset only when it is probable that future economic benefits or service potential associated with the item will flow to Te Papa and the cost of the item can be measured reliably.

Work in progress is recognised at cost less impairment and is not depreciated.

Property, plant, and equipment is initially recognised at cost. Where an asset is acquired through a non-exchange transaction, it is recognised at fair value as at the date of acquisition.

Disposals

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses are reported net in the surplus or deficit. When revalued assets are sold, the amounts included in revaluation reserves in respect of those assets are transferred to the accumulated surplus/(deficit) within equity.

Subsequent costs

Costs incurred subsequent to initial acquisition are capitalised only when it is probable that future economic benefits or service potential associated with the item will flow to Te Papa and the cost of the item can be measured reliably.

The costs of day-to-day servicing of property, plant, and equipment are recognised in the statement of comprehensive revenue and expenses as they are incurred.

Depreciation

Depreciation is accounted for on a straight-line basis on all property, plant and equipment other than land, at rates that will write off the cost (or valuation) of the assets to their estimated residual values over their remaining useful lives. The useful lives and associated depreciation rates of major classes of property, plant and equipment have been estimated as follows:

• Non-residential Buildings (including components)	5 to 150 years	(0.67% to 20%)
• Land improvements	5 to 50 years	(2% to 20%)
• Furniture and Fittings	3 to 30 years	(3.33% to 33%)
• Plant and Equipment	3 to 25 years	(4% to 33%)
• Computer Hardware	3 to 10 years	(10% to 33%)
• Exhibitions	1.5 to 15 years	(6.67% to 66%)
• Motor vehicles	5 to 10 years	(10% to 20%)

Leasehold improvements are depreciated over the unexpired period of the lease or the estimated remaining useful lives of the improvements, whichever is the shorter.

8 Te whare, te utauta, te taputapu | Property, plant and equipment (continued)

Impairment of property, plant and equipment

Property, plant and equipment are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable service amount. The recoverable service amount is the higher of an asset's fair value, less costs to sell, and value in use.

Value in use is the present value of an asset's remaining service potential. It is determined using an approach based on either a depreciated replacement cost approach, a restoration cost approach, or a service units approach. The most appropriate approach used to measure value in use depends on the nature of the impairment and availability of information.

If an asset's carrying amount exceeds its recoverable service amount, the asset is regarded as impaired and the carrying amount is written down to the recoverable service amount. For revalued assets, the impairment loss is recognised against the revaluation reserve for that class of asset. Where that results in a debit balance in the revaluation reserve, the balance is recognised in the surplus or deficit.

For assets not carried at a revalued amount, the reversal of an impairment loss is recognised in the surplus or deficit.

Critical accounting estimates and assumptions

Estimating useful lives and residual values of property, plant and equipment

At each balance date, the useful lives and residual values of property, plant and equipment are reviewed. Assessing the appropriateness of useful life and residual value estimates or property, plant and equipment requires a number of factors to be considered such as the physical condition of the asset, expected period of use of the asset by Te Papa and expected disposal proceeds from the future sale of the asset.

An incorrect estimate of the useful life or residual value will affect the depreciation expense recognised in the surplus or deficit, and carrying amount of the asset in the statement of financial position. Te Papa minimises the risk of this estimation uncertainty by:

- physical inspection of assets;
- asset replacement programs;
- review of second-hand market prices for similar assets; and
- analysis of prior asset sales.

Te Papa has not made significant changes to past assumptions concerning useful lives and residual values.

Estimating the fair value of land and buildings

The most recent valuation of land and buildings was performed by independently contracted registered valuer, W.Nyberg of CBRE Limited. The valuation is effective as at 30 June 2020. The total fair value is \$435,622,000.

Land is valued at fair value using market-based evidence based on its highest and best use with reference to comparable land values. The total fair value is \$130,019,000.

Specialised buildings are valued at fair value using depreciated replacement cost (optimised). Market based evidence and significance of the property were considered in determining the fair value of buildings. The total fair value is \$305,603,000.

The valuation of land and buildings in 2020 was subject to material valuation uncertainty due the impact of COVID-19. Consequently, less certainty and a higher degree of caution has been attached to the valuation. Values may change more rapidly and significantly than during standard market conditions. Given the unknown future impact that COVID-19 might have on the real estate market, the valuer recommended that Te Papa reviews the valuation of this property frequently, and the valuer conducted a materiality movement assessment in June 2021. The valuer confirmed that the 30 June 2020 valuation remained an appropriate fair value as at 30 June 2021, and that this would not be materially different to the carrying value of land and buildings. The material valuation uncertainty that existed in 2020 no longer exists in 2021.

8 Te whare, te utauta, te taputapu | Property, plant and equipment (continued)

	Land \$000	Non-residential Buildings \$000	Land Improve-ments \$000	Land \$000	Plant and Equipment \$000	Computer Hardware \$000	Motor Vehicles \$000	Furniture and Fittings \$000	Exhibitions \$000	WIP \$000	Total \$000
Cost or valuation											
Balance at 1 July 2019	116,650	302,332	4,471	20,996	5,244	285	9,814	48,300	7,487	515,579	
Additions	-	596	-	747	232	32	158	47	2,869	4,681	
Asset transfers	-	7,178	-	483	-	-	3	(480)	(7,184)	-	
Other asset adjustments	-	326	-	(379)	2	-	-	-	-	(51)	
Revaluation	13,369	(4,697)	-	-	(713)	-	-	-	-	8,672	
Disposals	-	(132)	-	(23)	-	-	(21)	-	-	(889)	
Balance at 30 June 2020	130,019	305,603	4,471	21,824	4,765	317	9,954	47,867	3,172	527,992	
Balance at 1 July 2020	130,019	305,603	4,471	21,824	4,765	317	9,954	47,867	3,172	527,992	
Additions	-	394	-	655	557	-	118	-	1,473	3,197	
Asset transfers	-	3,055	-	344	-	-	14	48	(3,461)	-	
Other asset adjustments	-	286	-	(286)	-	-	-	-	-	-	
Disposals	-	(668)	-	(1,969)	(363)	-	-	-	-	(3,000)	
Balance at 30 June 2021	130,019	308,670	4,471	20,568	4,959	317	10,086	47,915	1,184	528,189	
Accumulated Depreciation											
Balance at 1 July 2019	-	19,310	801	17,162	4,254	153	7,780	29,928	-	79,388	
Depreciation Expense	-	10,239	147	1,334	526	30	294	3,668	-	16,238	
Other Asset Adjustments	-	303	-	(354)	-	-	-	-	-	(51)	
Eliminate on revaluation	-	(27,668)	-	-	-	-	-	-	-	(27,668)	
Eliminate on disposal	-	(132)	-	(23)	(713)	-	(21)	-	-	(889)	
Balance at 30 June 2020	-	2,052	948	18,119	4,067	183	8,053	33,596	-	67,018	
Balance at 1 July 2020	-	2,052	948	18,119	4,067	183	8,053	33,596	-	67,018	
Depreciation Expense	-	11,227	144	1,303	454	25	294	2,597	-	16,044	
Other Asset Adjustments	-	280	-	(280)	-	-	-	-	-	-	
Eliminate on disposal	-	(351)	-	(1,933)	(361)	-	-	-	-	(2,645)	
Balance at 30 June 2021	-	13,208	1,092	17,209	4,160	208	8,347	36,193	-	80,417	
Carrying amounts											
At 30 June 2019	116,650	283,022	3,670	3,834	990	132	2,034	18,372	7,487	436,191	
At 30 June 2020	130,019	303,551	3,523	3,705	698	134	1,901	14,271	3,172	460,974	
At 30 June 2021	130,019	295,462	3,379	3,359	799	109	1,739	11,722	1,184	447,772	

8 Te whare, te utauta, te taputapu | Property, plant and equipment (continued)

The total amount of property, plant and equipment in the course of construction is \$1.184m (2020: \$3.172m). Within that amount \$841k (2020: \$3.087m) relates to property and facility-related projects.

There are no items of property, plant and equipment (2020: \$nil), that have been pledged as security and there are no restrictions on any of these items (2020: \$nil).

Capital commitments and operating leases

	Actual 2021 \$000	Actual 2020 \$000
Capital commitments		
Property, plant and equipment	496	963
Intangibles	-	16
Total capital commitments	496	979

Operating leases as lessee

Operating leases

An operating lease is a lease that does not transfer substantially all the risks and rewards incidental to ownership of an asset to the lessee. Lease payments under an operating lease are recognised as an expense on a straight-line basis over the lease term. Lease incentives received are recognised in the surplus or deficit as a reduction of rental expense over the lease term.

The future aggregate minimum lease payments to be paid under non-cancellable operating leases are as follows:

	Actual 2021 \$000	Actual 2020 \$000
Not later than one year	282	268
Later than one year and not later than five years	-	134
Total non-cancellable operating leases	282	402

Te Papa leases 3,348m² of warehousing space at 1 Jepsen Grove in Upper Hutt. The current lease expires on 20 June 2022 with three, 3 year rights of renewal.

9 Ngā hua whakawairua | Intangible assets

Accounting Policy

Software acquisition and development

Acquired computer software licenses are capitalised on the basis of the costs incurred to acquire and bring to use the specific software.

Costs that are directly associated with the development of software for internal use by Te Papa are recognised as an intangible asset. Direct costs include the software development and employee costs.

Staff training, costs associated with maintaining computer software and the maintenance of Te Papa's website are recognised as an expense when incurred.

Amortisation

The carrying value of an intangible asset with a finite life is amortised on a straight-line basis over its useful life. Amortisation begins when the asset is available for use and ceases at the date that the asset is derecognised. The amortisation charge for each period is recognised through the statement of comprehensive revenue and expenses.

The useful lives and associated amortisation rates of major classes of intangible assets have been estimated as follows:

Acquired computer software	2–10 years	(10% to 50%)
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Impairment of intangible assets

Refer to the policy for impairment of property, plant and equipment in Note 8. The same approach applies to the impairment of intangible assets.

Critical accounting estimates and assumptions

Estimating the useful lives of intangible assets

In assessing the useful lives of intangible assets, a number of factors are considered, including:

- the period of time the asset is intended to be in use;
- the effect of technological change on systems and platforms; and
- the expected timeframe for the development of replacement systems and platforms

An incorrect estimate of the useful lives of intangible assets will affect the amortisation expense recognised in the surplus or deficit, and the carrying amount of the intangible assets in the statement of financial position.

9 Ngā hua whakawairua | Intangible assets (continued)

Movements for each class of intangible asset are as follows:

	Intangibles \$000	WIP \$000	Total \$000
Cost or valuation			
Balance at 1 July 2019	11,807	28	11,835
Additions	86	146	232
Asset transfers	152	(152)	-
Other asset adjustments	(973)	-	(973)
Disposals	(75)	-	(75)
Balance at 30 June 2020	10,997	22	11,019
Balance at 1 July 2020	10,997	22	11,019
Additions	16	14	30
Asset transfers	6	-	6
Other asset adjustments	-	-	-
Disposals	-	-	-
Balance at 30 June 2021	11,019	36	11,055
Accumulated Amortisation			
Balance at 1 July 2019	7,951	-	7,951
Amortisation expense	1,427	-	1,427
Eliminate on disposal	(75)	-	(75)
Other asset adjustments	(973)	-	(973)
Balance at 30 June 2020	8,330	-	8,330
Balance at 1 July 2020	8,330	-	8,330
Amortisation expense	1,161	-	1,161
Eliminate on disposal	-	-	-
Other asset adjustments	-	-	-
Balance at 30 June 2021	9,491	-	9,491
Carrying amounts			
At 30 June 2019	3,856	28	3,884
At 30 June 2020	2,667	22	2,689
At 30 June 2021	1,528	36	1,564

There are no restrictions over the title of Te Papa's intangible assets, nor are any intangible assets pledged as security for liabilities.

10 Kohikohinga taonga o Te Whare o Te Papa Tongarewa | Collections

Accounting Policy

Te Papa's collections are recorded at cost or valuation, with the exception of the Natural History collections, which are shown at replacement cost. Collection valuations are programmed annually to ensure that each class of collections is valued once every three years. Acquisitions to collections between revaluations are recorded at cost. In years that a collection is not valued, Te Papa assesses whether there has been any significant and/or material movement in value that would require a change in stated value and discloses whether there has been any assessed change. Refer to note 14.3 for the accounting policy relating to collection revaluations.

In the Board's opinion, as the collections tend to have an indefinite life and are generally not of a depreciable nature, depreciation is not applicable.

10 Kohikohinga taonga o Te Whare Taonga o Te Papa Tongarewa | Collections (continued)

	Art	Te Aka Matua Library	History	Mātauranga Māori	Natural History	Philatelic	Pacific and International	Photography	Total
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Balance at 1 July 2019	221,982	5,217	86,496	249,380	139,896	111,261	98,656	32,039	944,927
Acquisitions	2,094	-	436	318	174	-	53	99	3,174
Donated assets	1	-	6	7	1,388	38	100	5	1,545
Revaluation increase / (decrease)	-	(267)	(8,434)	-	4,239	-	-	7,040	2,578
Balance at 30 June 2020	224,077	4,950	78,504	249,705	145,697	111,299	98,809	39,183	952,224
Balance at 1 July 2020	224,077	4,950	78,504	249,705	145,697	111,299	98,809	39,183	952,224
Acquisitions	1,575	-	128	360	417	8	73	145	2,706
Donated assets	56	-	12	2	150	19	4	319	562
Other asset adjustments	-	-	(343)	-	-	305	-	38	-
Revaluation increase / (decrease)	63,533	-	-	-	-	4,497	-	-	68,030
Balance at 30 June 2021	289,241	4,950	78,301	250,067	146,264	116,128	98,886	39,685	1,023,522

10 Kohikohinga taonga o Te Whare Taonga o Te Papa Tongarewa | Collections (continued)

Collection	Last revalued	Valuation basis/methodology
Art	30/6/2021	Based on current market values, some items are valued on a sample basis (such as prints and photos). Some art works are valued in foreign currency and then translated into NZ\$ where the market is international. Other items are valued based on the market for similar items with values drawn from auction and dealers' catalogues. The valuation for the Art works, paintings, works on paper, sculpture and collected archives collections was undertaken by Dunbar Sloane and Hamish Coney as an independent valuer in 2021.
Te Aka Matua Library	30/6/2020	These are variously valued using a combination of market values, replacement cost, sampling and comparative values. The valuation for the Library collection was undertaken by Dunbar Sloane as an independent valuer in 2020.
History	30/6/2020	Where possible these are valued with reference to current market values obtained from auction catalogues. Some items of irreplaceable historical significance are valued by comparison with other similarly irreplaceable items. The valuation for the History collection was undertaken by Dunbar Sloane as independent valuer in 2020, with the exception of the Numismatics collection (coins and medals) which was valued by Mowbray Collectables Ltd as an independent valuer in 2020.
Mātauranga Māori	30/6/2019	These items are valued based on current domestic sales based on catalogues from reputable auction houses. The valuation for the Mātauranga Māori collection was undertaken by Dunbar Sloane as an independent valuer in 2019.
Natural History	30/6/2020	Botanical, Invertebrates and Vertebrates are divided into lots and then valued on the basis of estimated replacement costs. Some specimens were given a commercial value based on current auction sales and dealers' catalogues. Archaeozoological items are valued based on an estimated replacement cost of archaeological excavations. Valuation of the Botanical, Vertebrate and Invertebrate Collections is performed via an internally developed model based on the expected replacement costs. The model has been independently validated by an accredited valuer of similar collections for the Australian Government. A number of items within the Botanical, Vertebrate and Invertebrate collections that have commercial value have been valued in 2020 by Dunbar Sloane as an independent valuer.
Philatelic	30/6/2021	The market value of this collection has been valued based on reputable stamp catalogues and references. Bulk items were sampled. The valuer noted that if Te Papa was to release items to the market, that this would have a negative impact on these valuations. Te Papa does not intend to release collection items to the market. The valuation for the Philatelic collection was undertaken by Mowbray Collectables Ltd as an independent valuer in 2021.
Pacific and International	30/6/2019	Based on international and local sales drawn from auction sales and dealers' catalogues. The valuation for the Pacific and International collections was undertaken by Dunbar Sloane as an independent valuer in 2019.
Photography	30/6/2020	Based on market values drawn from auction sales and dealers' catalogues. The valuation for the Photography collection was undertaken by Dunbar Sloane as an independent valuer in 2020.

In the 2021 financial year, there was assessed to be no significant and/or material movement in value in the collections not independently valued. This assessment included any known impact of COVID-19.

11 Ngā nama kia utua atu | Payables

Accounting Policy

Short-term payables are recorded at the amount payable.

	Actual 2021 \$000	Actual 2020 \$000
Creditors	1,340	664
Accrued expenses	1,883	1,908
Other payables	4	63
Total payables	3,227	2,635

All payables are considered exchange transactions.

Creditors and other payables are non-interest bearing and are normally settled on 30-day terms.

12 Pūtea penapena | Provisions

Accounting Policy

Te Papa recognises a provision for future expenditure of uncertain amount or timing when there is a present obligation (either legal or constructive) as a result of a past event, it is probable that an outflow of future economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

Provisions are measured at the present value of the expenditures expected to be required to settle the obligation using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the obligation. The increase in the provision due to the passage of time is recognised as an interest expense and is included in "finance costs".

	Actual 2021 \$000	Actual 2020 \$000
Provision for SCA expenditure	-	416
Total provisions	-	416

Provision for SCA expenditure

A capital project was instigated in 2016 to upgrade the building that houses Te Papa's Spirit Collection Area (SCA). A change in building code requirements, and changes to design plans to mitigate total project costs has resulted in some of the initial project designs and outputs no longer being viable. As a consequence, the costs associated with these designs and outputs should be expensed, and this provision was created in 2019. In 2021, the Board approved the write off of the SCA expenditure, and the provision was extinguished.

Contingencies

Te Papa has no quantifiable contingent liabilities or contingent assets (2020: \$nil).

Te Papa has an unquantifiable contingent liability relating to likely, but unidentified amounts owing under the Holidays Act.

13 Ngā whakawhiwhinga kaimahi | Employee entitlements

Accounting Policy

Short-term employee entitlements

Employee entitlements that are expected to be settled wholly before 12 months after the end of the reporting period in which the employees render the related service are measured based on accrued entitlements at current rates of pay.

These include salaries and wages accrued up to balance date, annual leave earned, but not yet taken at balance date, and sick leave.

Te Papa recognises a liability for sick leave to the extent that absences in the coming year are expected to be greater than the sick leave entitlements earned in the coming year. The amount is calculated based on the unused sick leave entitlement that can be carried forward at balance date, to the extent Te Papa anticipates it will be used by staff to cover those future absences.

A liability and expense are recognised for bonuses where there is a contractual obligation or where there is a past practice that has created a constructive obligation and a reliable estimate of the obligation can be made.

Long-term employee entitlements

Employee entitlements that are not expected to be settled wholly before 12 months after the end of the reporting period in which the employees render the related service, such as retirement and long service leave, have been calculated on an actuarial basis.

The calculations are based on:

- Likely future entitlements accruing to staff, based on years of service, years to entitlement, the likelihood that staff will reach the point of entitlement and contractual entitlement information; and
- The present value of the estimated future cash flows.

Presentation of employee entitlements

Sick leave, annual leave, and vested long service leave are classified as a current liability. Non-vested long service leave and retirement gratuities expected to be settled within 12 months of balance date are classified as a current liability. All other employee entitlements are classified as a non-current liability.

Critical accounting estimates and assumptions

Two key assumptions used in calculating this liability include the discount rate and the salary inflation factor. Any changes in these assumptions will impact on the carrying amount of the liability.

Expected future payments are discounted using forward discount rates derived from the yield curve of New Zealand Government Bonds. The discount rate used have maturities that match, as closely as possible, the estimated future cash outflows. The salary inflation factor has been determined after considering historical salary inflation patterns.

The discount rates used for 2021 were: 1 year 0.38%; 2 years 0.81%; 3 years plus; 3.08% and long term salary inflation rate of 3.08% (2020: discount rates used were: 1 year 0.22%; 2 years 0.25%; 3 years plus; 1.63% and long term salary inflation rate of 2.72%).

	Actual 2021 \$000	Actual 2020 \$000
Current portion		
Accrued salaries and wages	781	622
Annual leave	2,409	2,348
Sick leave	29	45
Retirement and long service leave	332	230
Total current portion	3,551	3,245
Non-current portion		
Retirement and long service leave	248	238
Total non-current portion	248	238
Total employee entitlements	3,799	3,483

14 Te tūtanga | Equity

Accounting Policy

Equity is measured as the difference between total assets and total liabilities. Equity is disaggregated and classified into the following components.

- contributed capital;
- restricted reserves;
- property, plant and equipment revaluation reserve;
- collection revaluation reserve;
- financial assets at fair value reserve; and
- accumulated surplus/(deficit)

Capital management

Te Papa's capital is its equity, which comprises accumulated funds and other reserves. Equity is represented by net assets.

Te Papa is subject to financial management and accountability provisions of the Crown Entities Act 2004, which imposes restrictions in relation to borrowing, acquisition of securities, issuing guarantees and indemnities and the use of derivatives.

Te Papa has complied with the financial management requirements of the Crown Entities Act 2004 during the year.

Te Papa manages its equity as a by-product of prudently managing revenues, expenses, assets, liabilities, investments, and general financial dealings to ensure Te Papa effectively achieves its objectives and purpose, while remaining a going concern.

Breakdown of equity and further information:

	Actual 2021 \$000	Actual 2020 \$000
Contributed capital		
Balance at 1 July	522,898	519,898
Capital contribution	3,000	3,000
Balance at 30 June	525,898	522,898
Restricted reserves		
Balance at 1 July	701	702
Net movement	1,152	(1)
Balance at 30 June	1,853	701
Property, plant and equipment revaluation reserve		
Balance at 1 July	266,628	230,974
Revaluations	-	36,340
Use of asset class revaluation reserve for disposed assets	(318)	-
Transfer to accumulated surplus/(deficit) on disposal	(600)	(686)
Balance at 30 June	265,710	266,628
Collection revaluation reserve		
Balance at 1 July	860,960	858,382
Revaluations	68,030	2,578
Balance at 30 June	928,990	860,960
Financial assets at fair value reserve		
Balance at 1 July	140	40
Net change in fair value	(324)	100
Balance at 30 June	(184)	140
Accumulated surplus/(deficit)		
Balance at 1 July	(223,558)	(218,229)
Net surplus	8,707	(6,015)
Property, plant and equipment revaluation reserve transfer on disposal	600	686
Balance at 30 June	(214,251)	(223,558)
Total equity	1,508,016	1,427,769

14.1 Restricted reserves

Accounting Policy

Te Papa receives bequests and donations from private individuals for collection acquisitions and organisations for scientific research projects. Where they are discretionary, they are recognised as revenue once received. Where the funds are subject to restrictions on use, such funds are identified as restricted reserves.

	Actual 2021 \$000	Actual 2020 \$000
Restricted reserves consists of:		
- Trusts and bequests (non-exchange transactions)	1,024	689
- Project funding (exchange transactions)	829	12
Total restricted reserves	1,853	701

No other reserves are subject to restrictions on distribution.

14.2 Property, plant and equipment revaluation reserves

Accounting Policy

The result of revaluations are credited or debited to a property, plant and equipment revaluation reserve for each class of asset. Where this results in a debit balance in the property, plant and equipment revaluation reserve, this balance is expensed in the surplus and deficit. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised in the surplus and deficit is to be recognised first in the surplus and deficit up to the amount previously expensed, and then credited to the revaluation reserve for that class of asset.

	Actual 2021 \$000	Actual 2020 \$000
Property, plant and equipment revaluation reserve consists of:		
Land	93,587	93,587
Buildings	161,470	162,388
Other	10,653	10,653
Total property, plant and equipment revaluation reserve	265,710	266,628

14.3 Collection revaluation reserve

Accounting Policy

The net revaluation results are credited or debited to a collection revaluation reserve for that class of asset. Where this results in a debit balance in the collection revaluation reserve, this balance is not recognised in other comprehensive revenue and expense but is recognised in the surplus or deficit. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised through the statement of comprehensive revenue and expenses will be recognised first in the surplus or deficit up to the amount previously expensed, and then recognised in other comprehensive revenue and expense.

	Actual 2021 \$000	Actual 2020 \$000
Collection revaluation reserves consists of:		
Art (including Ceramics)	246,428	182,895
Te Aka Matua Library	2,086	2,086
History	75,128	75,128
Mātauranga Māori	226,707	226,707
Natural History	137,377	137,377
Philatelic	106,664	102,167
Pacific and International	97,537	97,537
Photography	37,063	37,063
Total collection revaluation reserve	928,990	860,960

14.4 Financial assets at fair value reserve

Accounting Policy

This reserve comprises the cumulative net change of financial assets classified as fair value through other comprehensive revenue and expense. Currently this comprises funds under management with Milford Asset Management Group (see note 16.2).

15 Ngā whakawhitiwhiti ki ngā rōpū whai pānga mai | Related party transactions

Te Papa is a wholly owned entity of the Crown.

Related party disclosures have not been made for transactions with related parties that are within a normal supplier or client / recipient relationship on terms and conditions no more or less favourable than those that it is reasonable to expect Te Papa would have adopted in dealing with the party at arm's length in the same circumstances. Further, transactions with other government agencies (for example, Government departments and Crown entities) are not disclosed as related party transactions when they are consistent with the normal operating arrangements between government agencies and undertaken on the normal terms and conditions for such transactions.

Refer to note 2 for related party disclosures relevant to Te Papa and the Te Papa Foundation.

Key management personnel compensation

	Actual 2021 \$000	Actual 2020 \$000
<i>Board Members</i>		
Remuneration	136	142
Full-time equivalent members	0.6	0.7
<i>Leadership Team</i>		
Remuneration (including employer contributions to Kiwi Saver and GSF)	2,269	2,426
Full-time equivalent members	8.0	7.3
Total key management personnel remuneration	2,405	2,568
Total full-time equivalent personnel	8.6	8.0

Key management personnel include all Board members, the Chief Executive, Kaihautu, and the Leadership team, a total of 16 (2020: 16).

The full-time equivalent for Board members has been determined based on the frequency and length of Board meetings and the estimated time for Board members to prepare for meetings.

All related party transactions have been entered into by Te Papa for any organisation in which management personnel have declared an interest in the 2021 financial year have been conducted under normal trading terms and conditions.

An analysis of Board member remuneration is provided in note 5.

16 Ngā taputapu whakanao pūtea | Financial instruments

16.1 Financial instrument categories

The carrying amounts of financial assets and liabilities in each of the financial instrument categories are as follows:

	Actual 2021 \$000	Actual 2020 \$000
Financial assets measured at amortised cost		
Cash and cash equivalents	6,948	8,141
Term deposits	24,000	-
Debtors and other receivables	2,122	1,202
Total Financial assets measured at amortised cost	33,070	9,343
Financial assets at fair value through other comprehensive revenue and expense		
Investments	9,642	9,680
Total financial assets at fair value	9,642	9,680
Financial liabilities measured at amortised cost		
Payables (excluding revenue in advance, taxes payable and grants received subject to conditions)	3,227	2,635
Total financial liabilities - measured at amortised cost	3,227	2,635

16.2 Fair value hierarchy

Accounting Policy

For those instruments recognised at fair value in the statement of financial position, fair values are determined according to the following hierarchy:

- Quoted market price (level 1) – Financial instruments with quoted prices for identical instruments in active markets.
- Valuation technique using observable inputs (level 2) – Financial instruments with quoted prices for similar instruments in active markets or quoted prices for identical or similar instruments in inactive markets and financial instruments valued using models where all significant inputs are observable.
- Valuation techniques with significant non-observable inputs (level 3) – Financial instruments valued using models where one or more significant inputs are not observable.

The following table analyses the basis of the valuation of classes of financial instruments measured at fair value in the statement of financial position:

	Actual 2021 \$000	Actual 2020 \$000
Financial assets		
Shares - Quoted market price	162	131
Investments (Milford Asset Management) - Quoted market price	9,480	9,549

16 Ngā taputapu whakanao pūtea | Financial instruments (continued)

16.3 Financial instrument risks

Accounting Policy

Te Papa's activities expose it to a variety of financial instrument risks, including market risk, credit risk, and liquidity risk. Te Papa has policies to manage the risks associated with financial instruments and seeks to minimise exposure from financial instruments. These policies do not allow any transactions that are speculative in nature to be entered into.

Market risk

Price risk

Price risk is the risk that the value of a financial instrument will fluctuate as a result of changes in market prices. Te Papa's equity investments are exposed to price risk because they are listed investments.

Te Papa's equity investments are held for strategic purposes as opposed to generating a financial return.

Sensitivity analysis

The equity investments are publicly traded. If the share price at 30 June 2021 had fluctuated by plus or minus 0.5% (2020: 0.5%), the effect would have been an increase/decrease of \$813 (2020: \$654).

Fair Value interest rate risk

Fair value interest rate risk is the risk that the fair value of a financial instrument will fluctuate due to changes in market interest rates. Te Papa's exposure to fair value interest rate risk is limited to its bank deposits that are held at fixed rates of interest. Te Papa does not actively manage its exposure to fair value interest rate risk.

Cash flow interest rate risk

Cash flow interest rate risk is the risk that the cash flows from a financial instrument will fluctuate because of changes in market interest rates. Investments and borrowings issued at variable interest rates expose Te Papa to cash flow interest rate. Te Papa's investment policy requires a spread of investment maturity dates to limit exposure to short-term interest rate movements. Te Papa currently has no variable interest rate investments and has no borrowings.

Currency risk

Currency risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate due to changes in foreign exchange rates. Te Papa sells and purchases goods and services from overseas that require it to enter into and settle transactions denominated in foreign currencies. Te Papa holds small balances of USD, CAD and AUD with a NZ financial institution in order to settle transactions in foreign currencies when necessary. As a result of these activities, exposure to currency risk arises.

Te Papa manages future dated foreign currency risks arising from contractual commitments and liabilities by entering into forward foreign exchange contracts to manage the foreign currency risk exposure.

Sensitivity analysis

As at 30 June 2021, if the NZ dollar had weakened/strengthened by 5% (2020: 5%) against all off the foreign currencies held, with all other variables held constant, the surplus/(deficit) for the year would have been:

- \$19,936 (2020: \$24,628) lower if the NZ dollar had weakened
- \$20,933 (2020: \$25,860) higher if the NZ dollar had strengthened

This movement is attributable to foreign exchange gains/losses on translation of the foreign-denominated bank account balances.

Credit risk

Credit risk is the risk that a third party will default on its obligation to Te Papa, causing Te Papa to incur a loss.

Te Papa is exposed to credit risk from cash and term deposits with banks, receivables, and derivative financial instrument assets. For each of these, the maximum credit exposure is best represented by the carrying amount in the statement of financial position.

Risk management

For receivables, Te Papa reviews the credit quality of customers before granting credit. It continues to monitor and manage receivables based on their ageing and adjusts the expected credit loss allowance accordingly. There are no significant concentrations of credit risk. Due to the timing of its cash inflows and outflows, Te Papa invests surplus cash with registered banks with a Standard and Poor's credit rating of at least A2 for short-term investments and A for long-term investments. Te Papa invests funds and enters into derivative financial instruments only with registered banks that have a Standard and Poor's credit rating of at least A2 for short-term investments and A for long-term investments. Te Papa's investments in term deposits are considered to be low-risk investments. The credit ratings of banks are monitored for credit deterioration.

16.3 Financial instrument risks (continued)

Security

No collateral or other credit enhancements are held for financial assets that give rise to credit risk.

Credit risk exposure by credit risk rating grades, excluding receivables

The gross carrying amount of financial assets, excluding receivables, by credit rating is provided below by reference to Standard and Poor's credit ratings.

	Actual 2021 \$000	Actual 2020 \$000
Cash at bank and term deposits		
AA-	30,948	8,141
Total cash at bank and term deposits	30,948	8,141

Liquidity risk

Management of Liquidity risk

Liquidity risk is the risk that Te Papa will encounter difficulty raising liquid funds to meet commitments as they fall due. Prudent liquidity risk management implies maintaining sufficient cash and the ability to close out market positions.

Te Papa manages liquidity risk by continuously monitoring forecast and actual cash flow requirements.

Contractual maturity analysis of financial liabilities

Creditors and other payables (note 11) are expected to be settled within 6 months of balance date.

Te Papa has foreign exchange forward contracts in place at 30 June 2021 for US\$407,000 with a face value of NZ\$602,325 (2020: US\$655,000, NZ\$959,611). These contracts are matched to contractual obligations and will be settled by June 2022.

17 He āhuatanga i pā i muri i te rā whakaatu tūnga pūtea | Events after the balance sheet date

During August and September 2021, Te Papa was closed for 22 days due to changes in COVID-19 alert levels, and has been operating at alert level 2 since. This has no impact on the information presented in these accounts.

18 He whakamārama mō ngā tīhoinga tawhiti i te pūtea i whakaritea | Explanation of significant variances against budget

The budget figures are derived from the Statement of Performance Expectations as approved by the Board at the beginning of the financial year. The budget figures have been prepared in accordance with NZ GAAP, using accounting policies that are consistent with those adopted by the Board for the preparation of these financial statements.

The table below outlines the statement of comprehensive revenue and expenses with subsequent explanation as to the material variances between actual and budget result.

Te tauākī whiwhinga, whakapaunga whānui | Statement of Comprehensive Revenue and Expenses

Mō te tau i eke i te 30 o Pipiri 2021 | for the year ended 30 June 2021

	Actual 2021 \$000	Budget 2021 \$000	Variance to budget \$000
Revenue			
Revenue from the Crown	61,140	61,074	66
Interest income	466	150	316
Other revenue	21,590	15,455	6,135
Donated revenue	676	250	426
Total revenue	83,872	76,929	6,943
Expenses			
Personnel costs	33,547	33,365	182
Other expenses	24,413	24,219	194
Total expenses	57,960	57,584	376
Earnings before depreciation and amortisation	25,912	19,345	6,567
Depreciation and amortisation expenses	17,205	17,961	(756)
Surplus/(deficit)	8,707	1,384	7,323
Other comprehensive revenue and expense			
Gain on collection revaluation	68,030	-	68,030
Gain on property, plant and equipment revaluation	-	-	-
Financial assets at fair value	(324)	-	(324)
Total other comprehensive revenue and expense	67,706	-	67,706
Total comprehensive revenue and expense	76,413	1,384	75,029

Interest income

Due to the impact of COVID-19, and a consequential decrease in operating and capital spend, Te Papa had more cash on hand to invest in short term deposits, resulting in an increase in planned interest revenue.

Other revenue

Te Papa based its budget for revenue on a mid-point scenario provided by the Ministry of Culture and Heritage. This scenario proved to be more conservative in its assumptions on the speed and degree of economic and visitor recovery. Consequently, commercial and other revenues were higher than budget.

Donated revenue

The level of donated collection items and accessioning of completed field collections was greater than anticipated.

Depreciation and amortisation expenses

Depreciation was under budget as there were delays in planned capital works that were anticipated to have a depreciation impact in the 2021 financial year.

Other comprehensive revenue and expenses

Movements in other comprehensive items are subject to external forces, which are outside the control of Te Papa, and therefore are not budgeted for.

18 He whakamārama mō ngā tīhoinga tawhiti i te pūtea i whakaritea | Explanation of significant variances against budget (continued)

Te tauākī tūnga pūtea | Statement of Financial Position

I te 30 o Pipiri 2021 | as at 30 June 2021

	Actual 2021 \$000	Budget 2021 \$000	Variance to budget \$000
Assets			
Current assets			
Cash and cash equivalents	6,948	12,495	(5,547)
Receivables	2,122	1,574	548
Investments	24,000	-	24,000
Prepayments	2,274	990	1,284
Inventories	1,585	1,742	(157)
Publications work in progress	11	26	(15)
Total current assets	36,940	16,827	20,113
Non-current assets			
Investments	9,642	10,281	(639)
Property, plant and equipment	447,772	470,219	(22,447)
Collections	1,023,522	955,066	68,456
Intangible assets	1,564	2,678	(1,114)
Total non-current assets	1,482,500	1,438,244	44,256
Total assets	1,519,440	1,455,071	64,369
Liabilities			
Current liabilities			
Payables	3,227	1,727	1,500
Provisions	-	-	-
Revenue in advance	4,398	3,374	1,024
Employee entitlements	3,551	3,190	361
Total current liabilities	11,176	8,291	2,885
Non-current liabilities			
Employee entitlements	248	135	113
Total non-current liabilities	248	135	113
Total liabilities	11,424	8,426	2,998
Net assets	1,508,016	1,446,645	61,371
Equity			
Contributed capital	525,898	525,898	-
Restricted reserves	1,853	701	1,152
Property, plant and equipment revaluation reserve	265,710	266,628	(918)
Collection revaluation reserve	928,990	860,960	68,030
Financial assets at fair value reserve	(184)	-	(184)
Accumulated surplus/(deficit)	(214,251)	(207,542)	(6,709)
Total equity	1,508,016	1,446,645	61,371

18 He whakamārama mō ngā tīhoinga tawhiti i te pūtea i whakaritea | Explanation of significant variances against budget (continued)

Current assets

Variation to budget for current assets has been shaped by the impact of COVID-19. Cash and current investment balances are higher due to a combination of receiving a one-off COVID-19 grant, greater commercial revenues than anticipated, and a reduction in spend across the capital programme. Receivables balances are higher due to the higher than anticipated level of conference and associated commercial activity. Prepayments are higher due to a delay in the planned timing of the Surrealist Art exhibition, where a significant portion of costs are incurred before the exhibition opening.

Non-Current assets

A delay in the capital programme has led to a lower than anticipated balance for PP&E assets, while changes in collections due to revaluations are not budgeted for.

Current liabilities

Payables balances are greater than expected, given a general rise in activity that exceeded COVID-19 scenario analysis. The international touring exhibition Bug Lab was sold into future venues in North America in 2022 and 2023, reflecting an increase in revenue received in advance, as well as some venues due to be exhibiting this in 2020/21 postponing due to the pandemic. These venues have rescheduled for later dates and their prepaid exhibition fees remain recognised in revenue in advance.

Equity

Variations to budget for equity represent the net effect of the variations described above.

Te tauākī kapewhiti | Statement of Cash Flows

Mō te tau i eke i te 30 o Pipiri 2021 | for the year ended 30 June 2021

	Actual 2021 \$000	Budget 2021 \$000	Variance to budget \$000
Cash flows from operating activities			
Receipts from the Crown	62,284	61,074	1,210
Interest revenue	138	150	(12)
Receipts from other revenue	21,282	15,705	5,577
Payments to suppliers	(24,942)	(25,586)	644
Payments to employees	(33,164)	(33,640)	476
Goods and services tax (net)	147	-	147
Net cash from operating activities	25,745	17,703	8,042
Cash flows from investing activities			
Purchase of property, plant and equipment	(3,197)	(11,040)	7,843
Purchase of collections	(2,705)	(3,000)	295
Purchase of intangible assets	(36)	(150)	114
Movement in investments	(24,000)	-	(24,000)
Net cash from investing activities	(29,938)	(14,190)	(15,748)
Cash flows from financing activities			
Capital contribution from the Crown	3,000	3,000	-
Net cash from financing activities	3,000	3,000	-
Net increase in cash and cash equivalents	(1,193)	6,513	(7,706)
Cash and cash equivalents at the beginning of the year	8,141	5,982	2,159
Cash and cash equivalents at the end of the year	6,948	12,495	(5,547)

Cash flows from operating activities

That receipts from other income were greater than anticipated reflects the better performance to budget for other revenue, and the higher receipts from the Crown represents funding received during 2020/21 for the Te Awe Kotuku project.

Cash flows from investing activities

Purchase of property, plant and equipment was impacted by the reduction in the capital programme, and the movement in investments represents the unanticipated level of surplus cash which was able to be placed on short term deposit.

19 KOWHEORI-19 | COVID-19

Impact of Covid-19

During August and September 2020 and February and March 2021, the Auckland region moved into Alert Levels 3 and 2 and other parts of the country moved into Alert Level 2. Towards the end of June 2021, the Wellington region moved into Alert Level 2 for one week.

Impact on operations

Te Papa's commercial revenue streams are somewhat dependent on the ability of people domiciled in Auckland being able to travel. This led to postponements and delays in the delivery of conferences and large events, and the level of revenue generated was 11% (\$1.832M) lower than 2020.

Valuation of land and buildings

In the prior year, as a result of Covid-19, Te Papa's property valuer included a significant market uncertainty statement in their valuation for land and non-specialised buildings as at 30 June 2020. In respect of the 30 June 2021 valuations of land and non-specialised buildings, the valuer has indicated that there is not a significant market uncertainty as a result of Covid-19.

Valuation of collections

For collections valued in 2020 and in 2021, the independent valuers took any COVID-19 impact into account in their valuations. Fair value assessments completed by Te Papa for collections not independently valued also took any COVID-19 impact into account.

Receivables impairment

While the Covid-19 pandemic reduced the ability of some debtors to pay, Te Papa has not experienced any material impact in relation to collection of receivables.

Ka pēhea mātou e mahi ai, ā mātou tāngata, tā mātou āheinga | How we operate and our people and capability

The people and capability that enable us

Our people are a critical component of our *Statement of Intent* foundation **He whare pakari, he whare kaha, he whare toitū | a strong, vibrant sustainable whare.** We are committed to the principle and practice of equal employment opportunities and the identification and elimination of barriers that cause or perpetuate inequality in employment opportunities. We regularly review our workforce profile to make sure we maintain a diverse and inclusive workforce.

Te Papa’s workforce profile

The number of employees at Te Papa in 2020/21 was as follows.

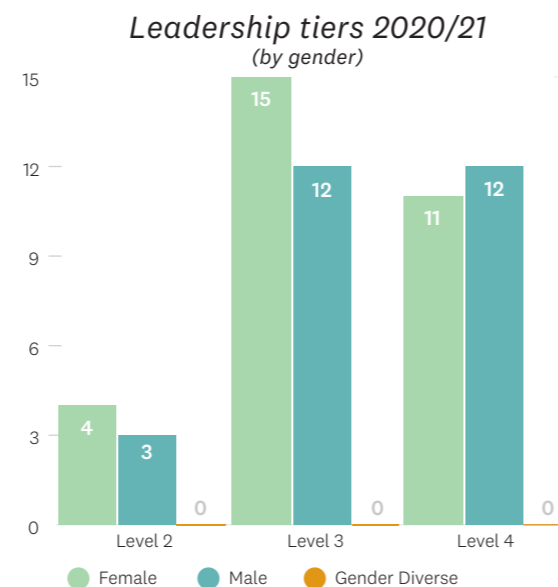
EMPLOYMENT STATUS	Full-time (head count)	Part-time (head count)*	Total (head count)	FTE (full-time equivalents)
Permanent	320	35	355	331.75
Fixed-term	36	7	43	37.87
TOTAL	356	42	398	369.62
Casual			235	
TOTAL HEAD COUNT			633	

* Less than 30 hours per week

Gender profile

We actively seek to capture the gender profile of our employees at the commencement of employment, and we have adopted the Stats NZ classification for gender identity. Our workforce is 57.3% female, 42.5% male and 0.2% gender diverse. The gender ratio for female/male has remained static over the past few years, with no noticeable change.

In addition to the gender profile for the organisation, detailed below is our gender profile by leadership tier.⁹

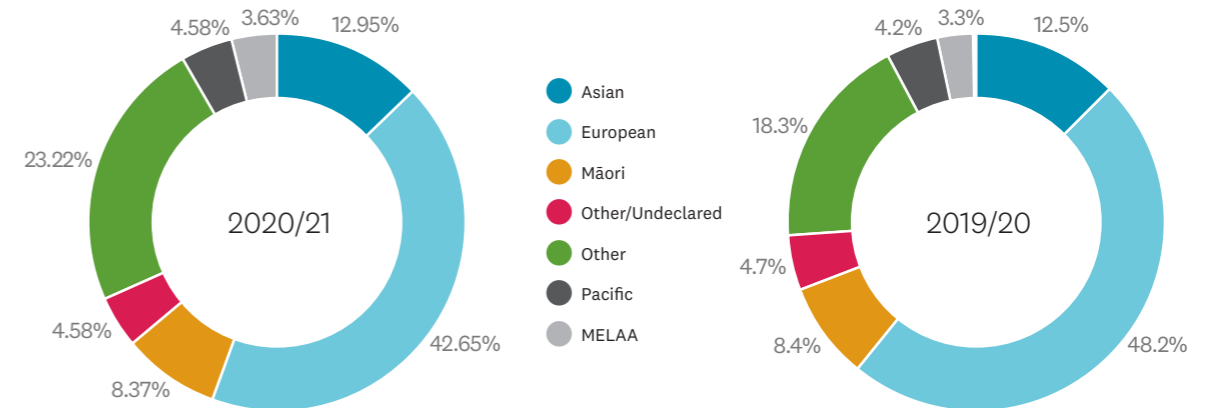


⁹ Based on staffing as at 30 June 2021.

Age profile

The average age of our workforce is 39.46 years (39.54 years in 2019/20), which is younger than the public sector average of 44 years¹⁰. The age range of our staff is 16 to 79 years.

Ethnicity profile



This year has seen a change to the NZ Stats ethnicity classifications at Level 1. The predominant change has been in classifying the ethnicity classification of ‘New Zealander’ to the category of ‘Other’. The 2019/20 data in the above graph has been reclassified to reflect this.

Disability

We remain committed to valuing the diversity of our employees. Currently there is insufficient data to enable a useful disability profile to be declared as this information is voluntary.

Equal Employment Opportunity (EEO) target group statistics, as at June 2021

The following table shows statistics for several groups that have been identified as EEO targets within the public sector.

	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2020/21
Women	56.3%	56.0%	56.2%	57.0%	57.5%	56.5%	57.3%
Maori	8.0%	10.5%	10.1%	9.4%	10.3%	8.4%	8.4%
Pacific Peoples	3.7%	3.1%	3.6%	3.7%	4.0%	4.2%	4.6%

Gender pay gap¹¹

Detailed below is pay gap by gender. Our gender pay gap has reduced in comparison to earlier years. This remains an area of concern, and further review will be undertaken over the coming year to investigate the gender pay gap further with more in-depth analysis by other benchmarks such as occupation/ role and ethnicity.

As at 30 June	2016	2017	2018	2019	2020	2021
Te Papa Gender Pay Gap	15.84%	12.09%	17.5%	20.45%	21.59%	19.71% ¹²
Te Papa Gender Pay Gap (excluding casuals)	Not available	Not available	Not available	Not available	1.39%	1.34%
New Zealand Gender Pay Gap ¹³	12.00%	9.40%	9.20%	9.30%	9.50%	9.1%

¹⁰ State Services Commission Human Resource Capability Survey 2018. Note that this data has not been published for the Public Sector by SSC since the 2018 Survey.

¹¹ Te Papa has calculated the gender pay gap using the median hourly earnings, as recommended by the Human Rights Commission and Statistics NZ.

¹² Te Papa has a casual workforce of 235. Excluding casuals from the gender pay median results in a Gender Pay Gap of 1.34% for 2021.

¹³ As published by Stats NZ, June quarter, Median Pay Gap

Leveraging the talents of our diverse workforce

As a comparatively small organisation we continue to draw on the backgrounds, experiences and skills of our kaimahi to ensure we have multiple perspectives and multiple disciplines in the design, testing and delivery of our work. Our consultative and co-creative approach to work brings a richness to organisational thinking and delivery that allows us to engage audiences in new ways and challenge the traditional view of what a museum is.

COVID-19 Response

We continue to refine and adapt our ability to work under changing alert levels. Our long established remote working infrastructure allows a third of our workforce to carry on as normal through any alert level change. Another third of the workforce are able to carry out duties until alert level three when they can only partially complete their work. The remaining third (largely hospitality staff) are unable to work. We are confident that our systems and structures are well set up for whatever circumstances come our way.

Te Papa as a good employer

We recognise the importance of having a range of activities that deliver our obligations against the seven key elements of being a good employer, and acknowledge that the ongoing review of these activities and active employee engagement is critical to our success.

Our activities undertaken over 2020/21 are summarised below.

Leadership, accountability and culture

- We continue to run Staff Engagement Surveys quarterly with all employees to gauge our overall organisational health, culture and progress on changes based on this feedback.
- We run quarterly sessions to ensure our leaders can track our progress against key milestones and have the information and skills to be high performing in their management and leadership roles.
- Our performance process focuses on managers having at least fortnightly conversations. The process includes key performance objectives, a development plan, a competency framework and a formal end of year review.
- We have leadership expectations and leadership competencies to help guide and grow our leaders.
- We are a member of the Leadership Development Centre, and have supported a number of

new managers to undertake full use of the Management in Action programme.

- We have developed a series of short practical skills sessions for our kaimahi to refresh and hone their skills in core management and leadership topics
- We have continued to improve our governance infrastructure and cross organisational decision making
- We have used cross functional teams to tap into internal expertise and to ensure we keep challenging ourselves in terms of performance outcomes and delivery to our stakeholders and audiences.
- We are exploring how we can put more Te Ao Māori at the heart of our core processes and continuing to build our bicultural capability.

Recruitment, selection and induction

- Robust, merit-based recruitment and selection processes remain in place.
- We are continually updating our tools and resources to reflect legislative change and reflect current best practice. Te Papa offers one on one support, coaching and training to support managers to stay ahead of changes and impacts in recruitment and selection including the implementation of Workforce Assurance Model Standards this year.
- We capture, through our e-recruitment system, information related to the candidates' demographics, such as nationality and disability to ensure our processes are fair and equitable.
- We continue to use a range of recruitment tools and advertising to attract a diverse pool of candidates, targeting specialised sectors and advertising channels.
- Rigorous methods of selection continue to be used, such as assessment centres and testing for critical roles.
- Our induction programme continues helping staff understand our operating context, tikanga, the diversity of our business and a chance to make connections across the organisation.

Employee development, promotion and exit

- Development opportunities are actively encouraged through project work, acting in other roles, secondments (both within the organisation and across the wider museum and/or public sector) and mentoring and coaching.
- We continue to grow our internal talent and have had several senior roles filled from within.
- Cultural training programmes, including te reo

Māori and waiata practice, are available to all staff.

- We run a range of internal seminars run by our own internal experts and externals as part of wider knowledge and thought leadership exchange.
- We continue to encourage and promote exit interviews with departing employees in order to capture key themes for reporting to senior management and improving our employee experience.
- We have implemented our new Learning Management System which enables more access to learning across the organisation and helps monitor key training requirements and progress.

Flexibility and work design

- We have in place a flexible working arrangement policy, so that our employees can easily request changes to their working arrangements – be it for childcare reasons, remote working or compressed working hours to undertake personal projects where practical. We have also established a regular Quiet Time for kaimahi to work without meetings, interruptions or calls.
- There is remote technology access to all Te Papa technology systems and applications, which provides staff greater flexibility in their working arrangements.
- There is a child-care centre on site, with Te Papa employees being given priority to the waitlist.
- We are actively monitoring and managing our employees' annual leave balances to ensure they are managing their hours and workloads for their own wellbeing.
- A programme of work remains in place to review all policies.

Remuneration, recognition and conditions

- Our remuneration reward and review policy remains based on market and performance principles.
- There are non-financial rewards available for managers to reward staff demonstrating Te Papa values, or exceptional pieces of work.
- Transparent, equitable and gender-neutral job evaluation practices are in place.
- Domestic leave is available, in addition to sick leave.
- Twenty days' paid parental leave is available to qualifying staff, or a child-care subsidy of \$3,500 on return to work.
- We continue to explore how we can enhance our culture of recognition and feedback.

Harassment and bullying prevention

- We remain committed to taking allegations of bullying and harassment seriously, and investigating these thoroughly through impartial investigations.
- We are updating our bullying and harassment policy and are developing more support and channels for people to speak up.
- Bullying and harassment incidents are monitored closely through employee assistance programme data, Staff Engagement Survey and management reporting.
- We work closely with the union to better understand and support employees who have raised allegations.
- Employee code of conduct and relevant policies are easily accessible.

Safe and healthy environment

- We continue to monitor and support our employees' health and wellbeing by providing an employee assistance programme and Wellness Wednesday (based on Te Whare Tapa Whā, a holistic health view of the four dimensions of wellbeing) which is available to all staff. Additional support is put in place in the event of heightened stress such as bereavement, change process support and resilience training.
- We have in place health monitoring and prevention initiatives (i.e. foot care and vision care policies), and promote self-ownership through self-assessed ergonomic workstation assessments.
- We continue to provide ergonomic equipment to assist people with disabilities and special requirements.
- A health and safety policy is in place, with active and trained Health & Safety committee participation.
- Practical skills training is provided for a number of areas, including first aid, civil defence, mental health first response and emergency response and evacuation.
- Reduced group premiums are available to all staff for medical insurance, with onsite visits held on a quarterly basis. Additional wellbeing events are also co-ordinated and/or with employee input and participation.
- Annual flu vaccination programme is offered to all staff.
- ACC workplace cover remains in place, which allows Te Papa to pay ACC payments to injured employees immediately following an injury.

How we operate

Accountability and legislation

Te Papa was established by the Museum of New Zealand Te Papa Tongarewa Act 1992 and is an autonomous Crown entity under the Crown Entities Act 2004. Te Papa also has responsibilities under the Public Finance Act 1989.

Accountability

Te Papa's Board must carry out its statutory functions using funds provided primarily, but not exclusively, by parliamentary appropriation through Vote Arts, Culture and Heritage. The Minister for Arts, Culture and Heritage is accountable to Parliament for the funding and performance of Te Papa and for its obligations under the Crown Entities Act.

The Board's authority and accountability are based on three key documents:

- the Museum of New Zealand Te Papa Tongarewa Act 1992
- the *Statement of Intent*
- the Letter of Expectations between the Chair of the Board and the responsible Minister.

This annual report is the official record against targets and budgets set out in the *Statement of Intent 2020-2024* and the *Statement of Performance Expectations 2020/21*.

Museum of New Zealand Te Papa Tongarewa Act 1992

The Act defines Te Papa's purpose as:

A forum for the nation to present, explore and preserve the heritage of its cultures and knowledge of the natural environment in order to:

- better understand and treasure the past;
- enrich the present; and
- meet the challenges of the future.

Te Papa's principal functions are to:

- collect works of art and items relating to history and the natural environment
- be an accessible national depository for collections of art and items relating to history and the natural environment

- develop, conserve and house securely the collections of art and items relating to history and the natural environment
- exhibit, or make available for exhibition by other public art galleries, museums and allied organisations, such material from its collections as the Board determines
- conduct research into matters relating to the collections or associated areas of interest and to assist others in such research
- provide an education service in connection with its collections
- disseminate information relating to its collections, and to any other matters relating to the Museum and its functions
- co-operate with and assist other New Zealand museums in establishing a national service, and in providing appropriate support to other institutions and organisations holding objects or collections of national importance
- cooperate with other institutions and organisations having objectives similar to those of Te Papa
- make best use of the collections in the national interest
- design, construct and commission any building or structure required by the Museum.

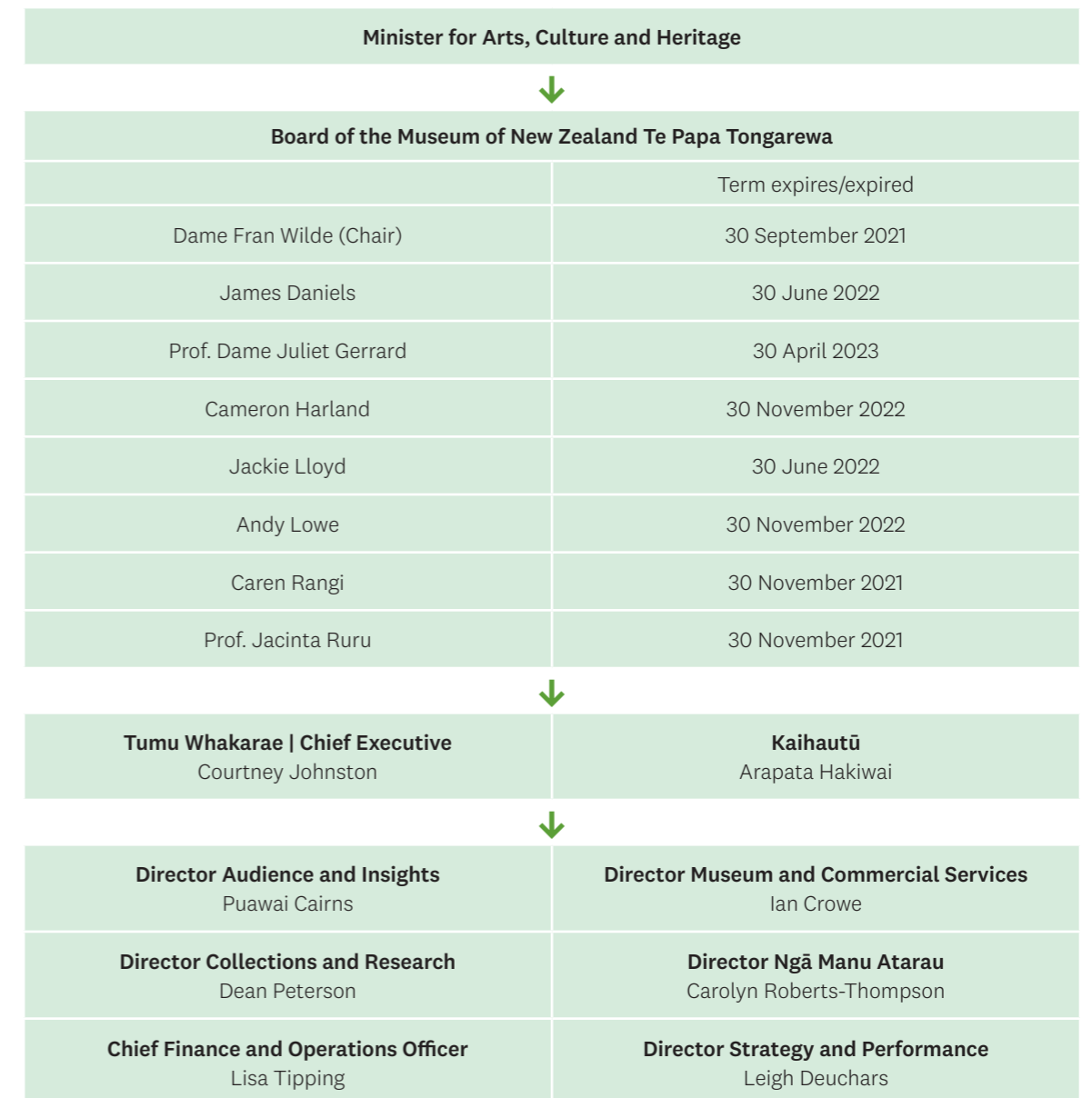
In performing its functions Te Papa must:

- have regard to the ethnic and cultural diversity of the people of New Zealand, and the contributions they have made and continue to make to New Zealand's cultural life and the fabric of New Zealand society
- endeavour to ensure both that the Museum expresses and recognises the mana and significance of Māori, European and other major traditions and cultural heritages, and that the Museum provides the means for every such culture to contribute effectively to the Museum as a statement of New Zealand's identity
- endeavour to ensure that the Museum is a source of pride for all New Zealanders.

Governance and management

Organisational structure

This diagram sets out our governance and leadership structure for the year ending 30 June 2021.



Governance at Te Papa

The Board is responsible for the organisation's overall performance in accordance with relevant statutes and the parameters established with the Minister for Arts, Culture and Heritage. The Museum of New Zealand Te Papa Tongarewa Act 1992 and the Crown Entities Act 2004 specify Te Papa's functions and the matters that must be taken into account when performing these functions. The Board takes an active role in ensuring that Te Papa responds to changes in the legislative or regulatory environment in a timely way, as well as monitoring and acting on changes in governance practices. The Board carries out an annual self-evaluation of its governance practices and performance, and reports the outcome to the Minister for Arts, Culture and Heritage.

Board Committees

The Board has three subcommittees. Tikanga Haumarū (previously Assurance and Risk Committee (ARC)) was established during 2007/2008. It provides assurance and assistance to the Board on Te Papa's risk management, financial management practices, control and compliance framework, and external accountability responsibilities. The following Board members comprised Tikanga Haumarū in 2020/21:

- Caren Rangī (Chair)
- Andy Lowe
- Dame Fran Wilde (Board Chair)

Tikanga Tangata (previously People and Organisational Culture Committee) was established in September 2019 to provide oversight of:

- People and Culture strategy, frameworks and key policies;
- the performance and remuneration of the CEO and Kaihautū;
- succession planning for the Executive Team and other key roles; and
- compliance with legislative and regulatory requirements relating to employment, leave and remuneration.

The following Board members comprised this committee in 2020/21:

- Jackie Lloyd (Chair)
- Cameron Harland
- Dame Fran Wilde (Board Chair)

Te Komiti ki te Ao Marama, established in July 2020, is tasked with:

- contributing to, discussing and uplifting Te Papa's ongoing journey as a bicultural museum and Tiriti/Treaty based organisation;
- being a forum for thought leadership inviting external expertise, including importantly from iwi, to uplift Te Papa's thinking and perspectives.

The following Board members comprised this committee in 2020/21:

- Prof. Jacinta Ruru (Chair)
- James Daniels
- Prof. Dame Juliet Gerrard

Principles of corporate governance

The Board and management are focused on corporate governance practices that inform robust, timely, evidence-based decision-making. The following table using the Office of the Auditor-General's guidelines provides a framework for our assessment and continuous improvement processes.

In order to ensure Te Papa has...	we...	so that...
a clear strategic direction	have established key priorities for the Museum, as reflected in our <i>Statement of Intent 2020-2024</i>	our stakeholders are clear how we intend to achieve our vision of: <ul style="list-style-type: none"> ■ Changing hearts ■ Changing minds ■ Changing lives.
an enabling leadership and culture	underpin our work through our values, reviewed and updated in 2018: <ul style="list-style-type: none"> Whanaungatanga Teamwork Manaakitanga Respect Auahatanga Creativity 	our people, across all levels of the organisation, deliver enduring results in support of Aotearoa New Zealand's culture and heritage aims, and demonstrate these values through their behaviour and decisions.
monitoring and review systems that inform good decision-making	have a robust, holistic infrastructure in place that includes regular review by our Minister, our monitoring agency (Manatū Taonga the Ministry for Culture and Heritage), Audit New Zealand, our Board, our Executive, our staff and our visitors on our performance	timely information and evidence-based recommendations are utilised in service delivery to support our achievement of longer-term aims.
effective risk management and internal controls that support good governance	have a Board subcommittee (Tikanga Haumarū), with representation from Audit New Zealand, and key executive staff, who meet regularly to review our internal controls and areas of key risks	risk and mitigation strategies are well understood by our stakeholders, and are appropriately managed at the right levels, and policies, procedures and monitoring practices are updated accordingly.

Bicultural policy

Te Papa is a bicultural organisation, and as such, the Board acknowledges the importance of Te Tiriti o Waitangi/the Treaty, particularly the partnership implicit in the Treaty. The Board endorses the principle of a single Board that includes representation of both tangata whenua and tangata tiriti to govern the Museum. The Board has a formal bicultural policy, which states that:

Biculturalism at Te Papa is the partnership between tangata whenua and tangata tiriti recognising the legislative, conceptual, and Treaty framework within which the Museum operates as well as reflecting international developments. This framework provides the mandate for the Museum to express and celebrate the natural and cultural diversity of New Zealand. It acknowledges the unique position of Māori in Aotearoa New Zealand and the need to secure their participation in the governance, management and operation of the Museum of New Zealand Te Papa Tongarewa.



Code of conduct

Te Papa has a code of professional conduct that applies to all employees, contractors, consultants, associates and volunteers. The code is consistent with the International Council of Museums (ICOM) *Code of Ethics for Museums* and the *Code of Ethics and Professional Practice* issued by Museums Aotearoa.

Conflicts of interest

Conflicts of interest are actively managed to ensure the Board's business is carried out in an open, frank and impartial manner to produce the best result for Te Papa. Board members and senior staff provide an annual declaration of interests and are required to advise any changes to their declaration of interests as they occur. Te Papa maintains a register, which is updated regularly.

Crown revenue

Te Papa's baseline funding from the Crown is \$42.074 million per year to support the ongoing maintenance of the museum's buildings, and refresh of exhibitions.

In 2020/21, Te Papa received an additional \$18 million to support the museum through the impacts of COVID-19.

Te Papa also received funding from the Crown to deliver:

- Museum Hardship Fund: \$1 million
- Mātauranga Māori Te Awe Kōtuku Initiative: \$1.21 million

Of the total \$62.284 million received, \$61.140 million was recognised as revenue in 2020/21 with \$1.144 million carried forward into 2021/22.

Non-Crown revenue

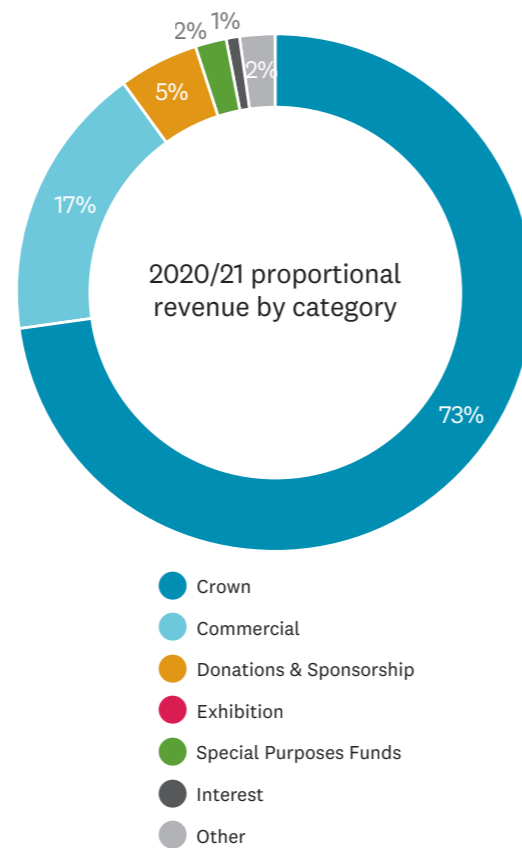
Te Papa also earned \$22.732 million (2019/20: \$27.652 million) from non-Crown sources, contributing 27% (2019/20: 40%) of total revenue.

Te Papa's biggest non-Crown revenue category is commercial, which includes corporate functions, food and retail outlets, car parking and tours at the Museum along with national and international touring exhibitions.

These activities provide essential revenue to support activities that are free of charge to the public.

The hospitality and retail operations generate a significant proportion of non-Crown revenue, 17% of total revenue in 2020/21 (2019/20: 23%). This means these operations are integral to our financial sustainability.

Te Papa will continue to seek innovative and cost-effective ways to support the core activities of Te Papa.



Kuputaka | Glossary

Many te reo Māori language terms are used throughout this document. Simple translations have been used throughout the text to enable understanding, and fuller translations are provided below.

Ākongā A student or learner.

Hapū A sub-tribe. Most iwi are comprised of two or more hapū.

Iwi An iwi is a Māori tribe descended from a common named ancestor or ancestors, and is usually comprised of a number of hapū.

Kaitiaki Guardian or custodian. One who looks after something of value.

Kaitiakitanga To care for, look after, guard and protect. This encompasses wise management, spiritual and cultural care and protection. Te Papa acknowledges that it holds collections in trust for the people of Aotearoa New Zealand and the responsibility to protect and care for them for present and future generations. Te Papa acknowledges and respects the whakapapa (genealogical) relationships between taonga and their communities and the knowledge that arises from them.

Kōiwi tangata Human remains. Te Papa does not consider kōiwi tangata to be collection items. Te Papa negotiates with overseas museums for the return of Māori and Moriori human remains and works closely with iwi for their return home. Kōiwi tangata are treated with the utmost respect at all times.

Mana Authority, power and prestige. Mana refers to an extraordinary power, essence or presence that may be inherited through genealogical connections, or acquired through actions. Te Papa will show leadership and act with integrity at all times.

Manaakitanga Manaakitanga is looking after and caring for others including their physical, psychological and mental well-being. Te Papa recognises that manaakitanga is an important value and whether they are hosts

or guests will show our respect in every possible way.

Mana taonga Mana taonga recognises that taonga, which includes objects, narratives, languages, as well as all forms of cultural expression have mana; that taonga have whakapapa relationships with their source communities, as well as connections to the environment, people and places. Mana taonga recognises the authority derived from these relationships and the innate spiritual values associated with them. Respecting and expressing knowledge, worldviews and learning systems including mātauranga Māori - the views, explanations and perspectives of the nature of the world, as known and informed by Māori, is an important dimension of mana taonga. The principle is an empowering one that enables Te Papa to acknowledge the richness of cultural diversity and to design and disseminate models of cooperation, collaboration and co-creation that shares authority and control with iwi and communities, whilst recognising, embracing and representing the changing demographics of Aotearoa New Zealand.

Mātauranga Māori is a dynamic and evolving system of knowledge used by tangata whenua to explain, interpret and understand the world in which they live. It is framed by whakapapa (genealogy) and whanaungatanga (relationships) between all things and is evidenced through kōrero-ā-whānau, āhapū, ā-iwi (narratives and history of whānau, hapū and iwi), karakia (prayer/incantation), waiata (songs) and knowledge arising from interaction with Te Ao Tū Tonu (the universe) and Te Ao Tūroa (the natural environment/world). Te Papa works closely with Māori to share knowledge and experiences.

Museology Best practice in museum development and implementation. Te Papa's unique and world-leading museology recognises the role of communities in enhancing the care and understanding of the collections and taonga, which in turn drives our approach and access to research. Collections are seen as part of living cultures that provide a gateway to understanding how other people live and uniquely view their world. Te Papa works in collaboration with communities and individuals to deliver exhibitions and experiences that are current, meaningful and relevant nationally and globally.

Tangata whenua The indigenous or first people of the land. Māori are regarded as the tangata whenua of Aotearoa, New Zealand.

Taonga Treasure or property that holds value. Taonga embraces any cultural items of significance or value and can include a diverse range of material, from the most highly prized tribal taonga - such as ancestral carvings, personal ornaments, garments, and weaponry - to 'worked' material such as fragments of flaked stone from archaeological excavations, bird bone, mammal bones, and shell. Language, waiata (songs) and karakia (incantations, prayers) are also regarded as important taonga.

Toi moko Preserved tattooed Māori heads. Also referred to as mokomokai.

Whānau Family or extended family.

Whanaungatanga Relationships. Whanaungatanga embraces whakapapa (genealogy) and focuses on relationships, and support people give to each other. Te Papa works collaboratively with colleagues and communities, internally and externally, respecting and honouring others' mana (integrity), expertise and perspectives.



Ō matou hoa | Our partners

Te Papa thanks the people of New Zealand and many organisations, iwi and individuals for their generous support. Te Papa's primary funding comes from the New Zealand Government via the Ministry for Culture and Heritage.



We acknowledge the invaluable support and active contributions of the following partner organisations during the year:

Our Partners

Absolutely Positively Wellington City Council

Me Heke Ki Pōneke

Wellington City Council (WCC) – Founding and Destination Partner since Te Papa's inception, and major strategic partner for our creative events. Supporting Te Papa aligns with a number of Council strategies. We make Wellington a more vibrant place to live by contributing to residents' quality of life, their prosperity, identity and the opportunities available to them. Our visitor attractions bring people to the city from around the country and overseas, placing Te Papa at the heart of Wellington's positively 'cool' vibe and helping cement the city's reputation as New Zealand's arts and culture capital.



The Earthquake Commission (EQC) – Founding Corporate Partner for over 20 years. EQC co-sponsors the Te Taiao | Nature *Whakarūaumoko* | *Active Land* exhibition and *Quake Braker* | *Te Whakangāwari Rū* exhibition. EQC is a key supporter of Te Papa Learning and public programmes designed to inform and motivate visitors and school groups to learn more about natural hazard preparedness and resilience.



GNS Science – Founding Corporate Associate for over 20 years. GNS co-sponsors the Te Taiao | Nature *Whakarūaumoko* | *Active Land* exhibition and *Quake Braker* | *Te Whakangāwari Rū* exhibition, and is also a supporter of *Bush City*. GNS Science provides Te Papa with valuable in-kind scientific expertise and loans of scientific objects for exhibition displays.

Ō matou hoa | Our partners

Exhibition partners



Surrealist Art: Masterpieces from Museum Boijmans Van Beuningen | He Toi Pohewa: He Toi Marupō o Muhiama o Boijmans Van Beuningen

Te Papa gratefully acknowledges our partners support to deliver this major international exhibition:

GENEROUSLY LENT BY



DESTINATION PARTNER



BROUGHT TO NEW ZEALANDERS BY



HOTEL PARTNER



EXHIBITION PARTNERS



COLOUR PARTNER



Indemnified by the New Zealand Government

Chiharu Shiota: The Web of Time

Te Papa thanks our partners who supported us to bring this international art commission to Te Papa:



Te Taiao | Nature

Te Papa acknowledges and thanks our Te Taiao | nature partners:

SUPPORTED BY THE NEW ZEALAND GOVERNMENT THROUGH



CORE PARTNERS



GRANT PARTNERS



EXHIBITION PARTNERS



SUPPORTING PARTNERS



Ko Rongowhakaata: The Story of Light and Shadow/ Ruku i te Pō, Ruku i te Ao

Te Papa gratefully acknowledges Rongowhakaata as our iwi in residence and co-creator of this exhibition, and the support of exhibition partners:

RONGOWHAKAATA IWI TRUST



Gallipoli: The scale of our war

Developed by Te Papa in partnership with Weta Workshop. Te Papa also acknowledges the continued support of our exhibition equipment partners.



Airline Partner



Technology Partner



Projector Partner

World of Wearable Art – Up Close



Touring Exhibition partners

Te Papa acknowledges our touring support partners:



Destination Partner

Bug Lab

Developed by Te Papa in partnership with Weta Workshop.



Kura Pounamu: Our Treasured Stone

Exhibition developed by Te Papa, working closely with Te Rūnanga o Ngāi Tahu.



Te Rūnanga o NGĀI TAHU

Membership partner

Te Papa gratefully acknowledges the support of our Friends membership group.



Corporate Membership



Projector Partner



Charitable Trust Partner

Te Papa gratefully acknowledges the support of Te Papa Foundation Trustees and donors



Learning partners

Raranga Matihiko | Weaving Digital Futures

The Ministry of Education programme, developed by Te Papa and delivered to school students in 2018-2021 with the generous support of our partners:



Te Papa gratefully acknowledges our Learning Programme partners:



Hīnātore | Learning Lab



Event partners

Wana Ake Festival





Te rārangī ingoa | Directory

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