



MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA
Te Pūrongo ā Tau | Annual Report
2019/20



In accordance with section 150 of the Crown Entities Act 2004, this annual report of the Museum of New Zealand Te Papa Tongarewa for 2019/20 is presented to the House of Representatives.

Photo credits

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- Covid-19 Te Papa reopening May 2020, 2020. Photo by Jo Moore. Te Papa (157816)

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Museum of New Zealand Te Papa Tongarewa

Te Pūrongo ā Tau | Annual Report

2019/20





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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 2020.

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 Assurance and Risk Committee

Chair's Foreword

The Treaty partnership is at the heart of Aotearoa New Zealand, and at the heart of its national museum. This has been reflected since our founding in the co-leadership model, where a Chief Executive | Tumu Whakarae and a Kaihautū | Māori co-leader share the leadership of Te Papa.

As a board, we have reaffirmed and strengthened this commitment to co-leadership. This was reflected in the process for appointing a new Chief Executive after the resignation of Geraint Martin in 2019. In addition to museum and leadership experience, we sought a candidate with a proven commitment to sharing authority with tangata whenua. We were delighted to appoint Courtney Johnston to the role in December 2019. She is steeped in the museum and gallery sector and is a dynamic and innovative leader. She also has a profound commitment to the principles of the Treaty and of mana taonga, Te Papa's unique enactment of its obligations to communities. We are confident that the co-leadership of Arapata Hakiwai and Courtney Johnston provides the vision and drive to take Te Papa forward into a new era.

The world of museums is changing, with a dawning recognition of the ties between taonga and communities. Te Papa has long been a leader in this mahi. We aim to remain at the forefront of emancipating the collections, through repatriation to source communities, or reconnection in other ways.

The return and reconnection of taonga is not limited to the shores of Aotearoa. This year, Te Papa formalised the return of the *'ahu 'ula* and *mahiolo* (cloak and helmet) gifted by Hawaiian chief Kalani'ōpu'u to Captain Cook in 1779. Globally, the return of treasures from museum collections is often a contentious and painful topic. The return of these taonga is an example of a positive choice, built on and reinforcing strong relationships. It has been an honour for Te Papa to play our part in the revitalisation of Hawaiian culture in this way.

Te Papa's board has farewelled some important members this year. Ngā mihi nui to our departing members, Sir Peter Gluckman and Abby Foote.

We were extremely saddened to lose board member Sir Rob Fenwick this year. His passing was an opportunity to reflect on his lifetime of service, and of advocacy for New Zealand's unique environment. Haere atu rā e te rangatira.

We closed Te Papa on 20 March as a result of COVID-19, and remained closed for 68 days. In our closing and our re-opening, we were grateful to have the leadership and support of our iwi-in-residence Rongowhakaata, and of mana whenua.

The Covid era is a difficult time for Aotearoa and for Te Papa. We acknowledge the hard work, dedication and innovation of our leaders and our kaimahi in taking the museum through this unprecedented and unpredictable crisis.

There are also opportunities here for Te Papa, and the museum has been quick to pivot. We have embraced the potential of the digital museum, and connected more than ever with New Zealanders around the country. And we are re-inventing our commercial offerings, as we work with partners to re-invigorate the Wellington economy.

We are very mindful of the impact of COVID-19 on the wider museum and gallery sector. We are extremely grateful for the support of government that has cushioned the impact on Te Papa, and we look forward to supporting the sector, including through administering the Museum Hardship Fund established by government.

Te Papa is a forum for the nation. We need to lead important national conversations, especially when they are complex and difficult. We do this through collecting, digital outreach, exhibitions, and events.

From collecting the experience of trans youth, to providing a platform for iwi to share their experience of Te Tiriti, these challenging conversations are an essential part of our DNA. As a board our vision is for a brave, bold national museum, that fulfils its promise as a place for all New Zealanders.



Dame Fran Wilde
Chair



Tumu Whakarae | Chief Executive Statement

Becoming co-leader of Te Papa is a dream come true for me. Working as a visitor host at Te Papa while studying at Victoria University, I saw the original co-leadership relationship formed by Cheryl Sotheran and Cliff Whiting. It has always sat at the heart of Te Papa as a bicultural museum, and it's a privilege to be able to carry this kaupapa into the future with Arapata.

As co-leaders, Arapata and I are honoured to represent Te Papa on occasions marking milestones in our nation's bicultural journey. Visiting Rēkohu in February 2020 as part of the delegation representing Te Papa at the signing of the Crown's Treaty settlement with Mori is one such occasion that will stay with me always.

My vision is for Te Papa to fulfil its promise as the national museum, igniting its standing as a source of pride for New Zealanders and inspiration for museums everywhere. Building a strong leadership team is part of that vision. Arapata and I have been delighted to make two vital appointments to our executive from within the museum over the past year, welcoming Carolyn Roberts-Thompson as Director of Ngā Manu Atarau, and Puawai Cairns as Director of Audience and Insights.

As a national museum, we must continue to build our confidence and our standing to explore contentious territories. Te Papa is committed to its mandate to be a forum for the nation. The award-winning book

Protest Tautohetohe is one example of Te Papa using its national platform to amplify diverse and under-heard voices; our website hub sharing the lived experience of LGBTQI+ New Zealanders another.

Any new role brings surprises, but I certainly did not expect to be closing the doors of Te Papa in response to a global pandemic within my first 100 days. I am immensely proud of the way that the Te Papa team cared for the collections, our communities and each other during this time.

The lockdown was busy for much of Te Papa, from feeding the flesh-eating beetles that produce our skeleton specimens, to securing pieces of Ashley Bloomfield fan art for the national collection. Our Learning team switched from hosting school visits to creating a television series in a matter of weeks. Our National Services Te Paerangi team brokered support and information-sharing for museums kaimahi across the country via Zoom. As co-leaders we were inspired to see the innovation and energy of our kaimahi as they adapted.

COVID-19 presents a huge challenge for our sector, nationally and globally. One of the bright spots in this time has been the connections we have strengthened, and the generosity with which the sector has shared information. With New Zealand among the first to re-open our public spaces, we are able to pass on our early experience to our global colleagues.

Commercial positivity is baked into Te Papa's founding vision. Strong, innovative and adaptable commercial operations support the work of the museum, and offer diverse ways for people to enjoy the Te Papa experience. As co-leaders we very much appreciate the focus and energy of our commercial teams, and value the contribution we make to a vibrant Wellington and New Zealand economy, this year perhaps more than ever.

Te Papa is an extraordinary place to be, and an extraordinary place to lead. The mātauranga of our staff, their diverse areas of expertise, and their total commitment is a constant source of inspiration. As a visitor host I always enjoyed sharing Te Papa with the world, and as Tumu Whakarae I have the privilege to continue that work every day.



A handwritten signature in black ink, appearing to read 'Courtney Johnston'. The signature is fluid and cursive, with a large loop at the end.

Courtney Johnston
Tumu Whakarae | Chief Executive

Kaihautū Statement

Kei ngā mana, kei ngā reo, kei ngā matā waka tangata, Tēnā koutou katoa. He mihi tēnei i runga i ngā kōkiritanga o te wā. He tuku aroha ki o tātou tini aitua kua mene ki te pō. Ahakoa ka mōnehunehu te tai e kore tātou e wareware i a rātou. No reira, Ko tēnā te pō, Nau mai te ao. Tihei Mauriora! Mauriora ki te whai-ao, ki te ao mārama!

The past year has been marked with both reflection and contemplation. *Tuia - Encounters 250* marked 250 years since the first onshore encounters between Māori and Pākehā. Te Papa joined others in providing counter-narratives to the over-simplified story of Captain Cook's voyages to Aotearoa.

Our iwi in residence Rongowhakaata hold a unique perspective on Cook. His arrival in Tūranganui-a-Kiwa led to bloodshed, and paved the way for the meeting house Te Hau ki Tūranga to be confiscated by the Crown and placed in the colonial museum, now Te Papa. With Rongowhakaata we were able to support kaupapa that explored the trauma and complexity of the Rongowhakaata story, which is one of survival, creativity, activism and strength.

The Treaty of Waitangi remains central to the foundations of Te Papa. We express the Treaty partnership by supporting Māori communities in their cultural heritage development through the work of National Services Te Paerangi. The Karanga Aotearoa Repatriation Programme continues its important work. We thank the wisdom and guidance of our Repatriation Advisory Panel chaired by Professor Pou Temara.

This year with support from the Ministry for Culture and Heritage we have delivered the Ngākahu National Repatriation Partnership, a new programme supporting museums in Aotearoa to repatriate kōiwi and koimi tangata from their collections back to source communities.

In addition to the return of ancestors, we as co-leaders share with our board a commitment to return taonga from the museum collections to their source communities.

This year we returned the kōruru of the Te Koherā whareniui back to Ngāti Koherā of Ngāti Tūwharetoa and the joy and pride could be seen by their descendants. An international example is the final and permanent return of the Kalani'ōpu'u 'ahu 'ula and mahiole to Hawai'i. I was fortunate to travel with these in 2016 when they were loaned to the Bishop Museum, and the response of the indigenous Hawaiian community was electrifying.

As international museums grapple with the decolonising their collections, Indigenous and First Nation peoples are becoming more determined to reconnect with their ancestral treasures. Te Papa has long been pursuing this kaupapa and we have shared our experiences through international forums, knowledge exchange and research.

COVID-19 has brought many challenges. I want to thank Rongowhakaata and mana whenua iwi, Ngāti Toa Rangatira and Te Ātiawa/Taranaki Whānui, for their aroha, generosity and leadership in providing cultural and spiritual protection during this time.

Our board, Courtney and I as co-leaders, and our kaimahi are united in our vision of Te Papa as a truly bicultural national museum. That commitment to biculturalism has seen some significant milestones this year including a new bicultural action plan.

As co-leaders Courtney and I join with Fran and the board in recognising the loss of board member Sir Rob Fenwick. Rob's passion for the environment informed his distinguished career, and that commitment to te taiao was a gift that he brought to Te Papa's board table. Haere atu rā e te rangatira.

This year we also farewellled Professor Piri Sciascia and recognised his long, rich and generous association with Te Papa. The driving force behind the Te Māori exhibition in the 1980s, Piri contributed his leadership in a number of significant kaupapa in Te Papa's history.

Piri's wisdom and mātauranga were always shared with energy and humility, and many of our kaimahi have been fortunate to learn from this extraordinary man. *E Piri. E kore e taea te kōrero mohau. Kei te ngau tonu te mamae me te pouri kai roto. Moe māriri mai e te Papa.*



Dr Arapata Hakiwai
Kaihautū



Te Papa is a public space for everyone to gather and reflect on our shared histories and culture. This year we acknowledged several momentous events that affected communities all across New Zealand, and our extended Pacific whānau.

Whakaari/White Island erupted on 9 December 2019, resulting in 21 fatalities. A memorial plinth was placed in the Wellington Foyer at Te Papa on the morning of Wednesday 11 December 2019. Karakia was led by our Rongowhakaata Pou Tikanga, Taharākau Stewart and April Nepia-Su'a. This was a place for our staff and members of the public to take a moment to pay our respects to the victims and whānau of the tragic event.

“Spread the Love: A Ecumenical Service for Samoa” was a moment of reflection for the children, their families and the resilience of the Samoan people in the aftermath of the measles epidemic crisis. This community event was held on Rongomaraeroa on Tuesday 28 January 2020 in partnership with the Samoan Advisory Council (Wellington Branch), The Family Centre (Anglican Social Services (Pacific Islands Section) and Pasifika staff at Te Papa. Attended by more than 250 visitors, including members of the diplomatic corps and the Samoan community, a highlight was children of the Samoan Early Education Development Service (SEEDS) Aoga Amata singing a commemorative song.

Recognising the whakapapa relationships and connections of taonga with their descendant source

communities has always been embedded in Te Papa and especially so during COVID-19. Māori (iwi, hapū, whānau) were informed that the spiritual dimension of karakia would be carried out before Te Papa closed due to COVID-19, to ensure that the taonga were protected and taken care of, as well as the staff and our buildings that protected them. It was also important that our iwi-in-residence Rongowhakaata, working closely with mana whenua, led the reopening of our national museum with karakia and kōrero. Tikanga is an important dimension of how the taonga and collections are looked after and it was important that during these challenging times we never forgot those cultural relationships that ultimately invest taonga with meaning and significance.

While the museum was closed, Te Papa staff took

the opportunity to capture history in action, through photos of Wellington in lockdown and acquisition of related items for the collection – including a muka (flax) facemask made by Matthew McIntyre-Wilson.

Upon reopening, we acknowledged the lives that have been lost and impacted by COVID-19 with a memorial plinth in Wellington Foyer, from 28 May through to 30 July 2020. An accompanying reflective activity invited visitors to reflect on their experiences of COVID-19 under level 2, with prompts including “Many of us are experiencing loss. Who or what are you holding in your heart?” At level 2, visitors were invited to write themselves a postcard reflecting on their experiences of COVID-19 which will be posted to them (or a loved one) in 6 months’ time. 5,500 postcards were completed.





2019/20 tirohanga whānui – te ekenga ki tā mātou pou tarāwaho hua | 2019/20 overview – performance against our outcomes framework

The framework on the following page maps our legislative mandate and aspirations, as well as setting out our strategic priorities, and provides the framework for the assessment of our performance in 2019/20.



MISSION

To understand the past, enrich the present and meet the challenges of the future

FUNCTIONS

Control and maintain the museum

Collect works of art and items relating to history and the natural environment

Act as an accessible national depository for collections

Develop, conserve and house securely the collections

Exhibit or make available for exhibition by other public art galleries, museums and allied organisations, material from collections

Conduct research into any matter relating to collections or associated areas of interest and assist others in such research

Provide an education service in connection with collections

Disseminate information relating to collections and any other matters relating to the museum and its functions

Co-operate with and assist other NZ museums in establishing a national service and in providing appropriate support to other institutions and organisations holding objects or collections of national importance

Co-operate with other institutions and organisations that have similar objectives

Endeavour to make the best use of the collections in the national interest

Design, construct and commission any building or structure required by the museum

READ MORE
SEE OVERLEAF
Museum of New Zealand Te Papa Tongarewa Act 1992

A

VALUES

Hiranga

Excellence

Manaakitanga

Community Responsibility

Mātauranga

Knowledge & Learning

Kaitiakitanga

Guardianship

Whanaungatanga

Relationships

PHILOSOPHIES

Mana Taonga

Museology

Learning

VISION

Changing hearts, changing minds, changing lives

ASPIRATIONS

Audiences

Inspire a sense of wonder and excitement in audiences of all ages
Connect with new audiences across New Zealand and around the world

The Role of Museums

Revitalise and extend our core museum work
Be a centre of innovation for museums and galleries

Sustainable Business

Invest in developing our people and assets for the future
Create a sustainable financial model
Nurture innovation across the organisation

Learning

Activate lifelong learning everywhere
Connect and communicate with new audiences and partners

Māori Peoples & Identity

Support Māori development
Enable Māori cultural contributions to wider New Zealand society

Aotearoa New Zealand in the Pacific

Be one of the leading Pacific cultural institutions in the world

Society & the Wider World

Be a safe place for challenging conversations

READ MORE
SEE OVERLEAF
Te Papa's Strategic Narrative

B

STRATEGIC PRIORITIES 2017-2021

Business Growth

Providing robust and sustainable financial foundations for Te Papa's future

Exhibition Renewal

Revitalising our physical spaces, our exhibitions, our systems and capabilities

Digital

Creating powerful digital experiences, relevant to and connected with our audiences, wherever they are

Core Business

Caring for & providing access to our national collections
Learning programmes
Research
Supporting museums, galleries & iwi across New Zealand

Iwi Engagement

Contributing to Māori development and enabling Māori contributions to New Zealand society and culture

Take a Lead in Important National Conversations

Taking a lead in creating safe places for difficult conversations

Te Papa Manukau

Creating a Te Papa presence and innovative learning hub in Auckland

THE OUTCOMES WE ARE SEEKING TO ACHIEVE

- Expanded offerings and experiences
- Boosted capacity for innovation
- Access to new revenue streams
- Infrastructure is sound and fit for purpose
- Te Papa attracts and retains creative and talented staff

- More people come to Te Papa
- Exhibitions and experiences reflect New Zealand's cultural traditions and history and New Zealand's place in the world
- Increased debate and discussion on challenging issues, led by Te Papa

- Increased access to the national collections, regardless of visitors' location
- More meaningful engagement with the national collections for visitors

- Improved resilience to natural hazards
- Continued care and safe storage of the national collections
- Greater access to learning experiences
- Ongoing research and leadership in academic forums
- Ongoing assistance and collaboration with museums, galleries and iwi

- Enhanced enactment of Mana Taonga
- Support provided for post-settlement activity
- Continued partnerships with iwi in relation to exhibition delivery and experiences

- More debate and engagement on challenging issues
- People are empowered and inspired to have a positive impact on New Zealand's future
- People have a deepening understanding and insight into complex issues facing New Zealand and the world

- Expanded reach and access to the national collections
- Diverse communities are actively engaged and empowered

WHAT SUCCESS LOOKS LIKE

BY THE NUMBERS:

- Increased visitation to Te Papa and touring exhibitions
- More events/initiatives are led by Te Papa to encourage debate
- Increased social media presence
- Digital metrics show more people are viewing collection items and accessing research led by Te Papa
- Increased requests for access to the national collections and Te Papa's knowledge and expertise for research purposes and to build capability across New Zealand's museums and galleries
- Greater demand for experiences behind the scenes
- More people participate in learning programmes
- Sustained financial position

BY IMPACT:

- Visitors report an increased sense of inclusiveness, identity, satisfaction, fun and transformative learning
- Te Papa is recognised internationally as a world-leader in innovative museology and digital initiatives
- Partnerships with iwi generate trust and demonstrable improved outcomes for Māori
- Te Papa is recognised internationally as an active agent in shaping the world's understanding of the Pacific
- The national collections are safe when in storage and on display
- Active steps are taken to mitigate risks posed by natural hazards
- Growth in partnerships and collaboration to improve access and quality of experiences on offer at Te Papa and museums and galleries supported by Te Papa
- An enlivened cultural sector, led by Te Papa

READ MORE
SEE OVERLEAF
Te Papa's Statement of Performance Expectations (12 month view)

C

Contributing to Cultural Sector Strategic Framework medium-term sector shifts:

Fostering inclusive New Zealand identity

Supporting Māori cultural aspirations

Front footing transformative technology

Improving cultural asset sustainability

Measuring and maximising public value



Sector outcomes

Create

Preserve

Engage

Excel



Tauākī o te ekenga 2019/20 | Statement of performance 2019/20

In 2019/20 we continued to deliver our core business and build on five strategic priorities¹ from our Strategic Narrative and *Statement of Intent 2017-2021*. This section examines in further detail how we have performed in these areas over the 2019/20 year. Delivery on our legislated mandate through core business has been strengthened by increased focus on:

Digital – creating powerful digital experiences, relevant to and connected with our audiences wherever they are.

Exhibition renewal – revitalising our physical spaces, our exhibitions, our systems and capabilities.

Taking a lead in important national conversations – creating safe spaces for difficult conversations.

Iwi engagement – contributing to Māori development and enabling Māori contributions to New Zealand society and culture.

Business growth – providing robust and sustainable financial foundations for Te Papa's future.

The Museum of New Zealand Te Papa Tongarewa Act 1992, *Strategic Narrative and Statement of Performance Expectations* can be read at the following links:

- A http://legislation.govt.nz/act/public/1992/0019/latest/DLM260204.html?search=ts_act%40bill%40regulation%40deemedreg_te+papa_resel_25_a&p=1
- B https://www.tepapa.govt.nz/sites/default/files/strategic_narrative.pdf
- C <https://www.tepapa.govt.nz/about/what-we-do/annual-reports-and-key-documents#Statement%20of%20Performance%20Expectations>

¹ Work to establish a Te Papa site in Manukau is no longer progressing.



- target of welcoming 1.46 million visitors to the museum in Wellington;
- ability to deliver learning programmes and facilitate visits to collections not on exhibition;
- workshops and partnership projects with museums, galleries and iwi;
- ability to support the number of museums, galleries and cultural organisations initially expected; and
- plans to complete repatriation of ancestral remains from overseas institutions.

Reopening a museum in a way that centred the safety of our people and visitors was no small task. Staff across Te Papa came together to ensure that our visitors had a welcoming, safe and positive return to Te Papa. We are immensely grateful to iwi in residence Rongowhakaata and mana whenua, Te Ātiawa/Taranaki Whānui and Ngāti Toa Rangitira, for their support during the museum closure and reopening. Our shared experience provided an opportunity for us to deepen our relationships and reassess our shared priorities.

While the museum was closed additional effort was channelled into online resources and experiences, with Te Papa's 'little page of calm' proving popular with both New Zealanders and visitors from abroad, and maximising opportunities for engagement with Collections Online. Our sector support activities pivoted to online hui and learning opportunities, delivered by our teams and in collaboration with Museums Aotearoa. Our collecting and research focus expanded to documenting the impacts of this important moment in national and global history to ensure that we can tell our story in the years to come.

Our experience of COVID-19 has taught us many lessons that we will carry into the coming year. While we were required to shift quickly and make rapid decisions about where to progress existing plans in new ways, where to re-prioritise and where to change, our prior investments in technology infrastructure and the people support we have in place to enable remote working meant we were able to adapt efficiently across most parts of the business. As we move into the next financial year, there is still uncertainty and we fully expect that the plans we had in place for 2020/21 will need to shift as we respond to further changes in our environment. We are deliberately allowing ourselves the runway to make quick decisions and shift and manage our risk.

Our teams rose to the challenge of COVID-19, some caring for our collections while the museum was closed, some picking up roles in supporting Te Papa to operate remotely during lockdown, others utilising the opportunity to improve systems, processes and information capture and to conduct important research.

Impact of COVID-19 on Te Papa's performance

As 'Our Place', Te Papa welcomes visitors of all kinds into the physical museum, from families to learning groups of all ages, researchers, art enthusiasts and natural historians, Kiwis seeking to connect with their culture, international tourists wanting to learn about what makes New Zealand unique, and those enjoying hospitality through functions, events and conferences. The COVID-19 pandemic and national lockdown affected our ability to serve all of these visitors to the physical museum. While local visitors are beginning to return, we will be significantly impacted by the loss of international tourism for some time to come.

When the museum was closed, we also lost the ability to generate revenue from commercial activity. We acknowledge the Crown funding support that has enabled us to continue to perform our operations in the coming financial year as we rebuild our revenues. We are continuing to assess and monitor the impact of COVID-19 so that we can adapt our service delivery and commercial activities and find the most effective way to engage our audiences.

Specific impacts as relevant to our non-financial performance are noted throughout this report. Prior to the pandemic, we were on track to meet all of our targets. Performance measures are highlighted in yellow throughout this report where the ability to meet targets was affected by COVID-19. Closure of the museum and travel restrictions negatively impacted our:



Our visitors

Performance measures	Target 2019/20	Actual 2019/20		Actual 2018/19
The number of visits to Te Papa	1.46 million	1,108,283	✗	1,548,646
The percentage of adult visitors surveyed reporting a satisfaction rating of “satisfied” to “extremely satisfied” for overall museum experience during their visit	95%	97%	✓	95.5%

This year we have welcomed 1,108,283 visits to Te Papa, missing the initial target but managing to maintain visitation above the threshold of 1 million visits per year.

2019/20 was an exceptional year for New Zealand and for Te Papa. COVID-19 had a significant negative impact on the museum activities and operations. As a consequence of the pandemic, Te Papa was closed for a total of 68 days between March and May 2020. Consequently, visitation has decreased year-on-year by 28%. Before closure, visitation was in line with targets until the end of January, then progressively decreased as the pandemic began to impact worldwide. During the first half of the year, there was an increase in local visitation from Wellington City and Region, whereas visitation from the rest of New Zealand and from overseas slightly decreased on a year-to-year basis.

The innovative and diverse programme in Toi Art contributed to attract old and new visitors to Te Papa. During 2019/20 we had more than 490,000

visits in our art spaces. Temporary exhibitions ranged from a retrospective of Gordon Walters’ abstract art to a documentary exhibition of life in the 60s and 70s with the exhibition *The New Photography*. The art and the cultural role of Sāmoan tattoos was the topic of *Tatau: Sāmoan Tattooing and Photography*, while *Tamatea: Legacies of Encounter* employed paintings and taonga to reflect on the legacies of the first meetings between Europeans and southern Māori.

Toi Art also continues to be the space for playful and challenging experiences. The temporary installation *Finale: Bouquet* by Australian artist Nike Savvas astonished our visitors with a rain of colours, while *MAU: House of Night and Day* acknowledged over 30 years of Lemi Ponifasio projects. This varied programme is in line with the Toi Art manifesto that “art is for everyone”, and has been a key driver in re-motivating New Zealanders to visit Te Papa.

This year Te Papa’s summer blockbuster exhibition *Wonderland: Te Ao Mīharo*, offered visitors an immersive journey into Alice and her adventures. Toured by the Australian Centre for Moving Image (ACMI), *Wonderland* showcased Alice’s journey through popular culture charting the evolution of film technologies and special effects from different times and cultures. Over 300 objects from international collections were featured alongside bespoke and playful digital activities. The exhibition attracted 74,000 visitors, averaging at 795 visitors per day. Visitors rated the exhibition highly with over 92% saying the exhibition offered them a strong sense of ‘fascination’. Visitors also enjoyed *Wonderland* high teas in Te Papa’s Espresso Café, shopped in the *Wonderland* exhibition shop and attended the *Wonderland* ‘late nights’. The communications and marketing campaign saw over 1.7 million people reached via social media and 39 media stories generated, with a cumulative media reach of 2,424,000.



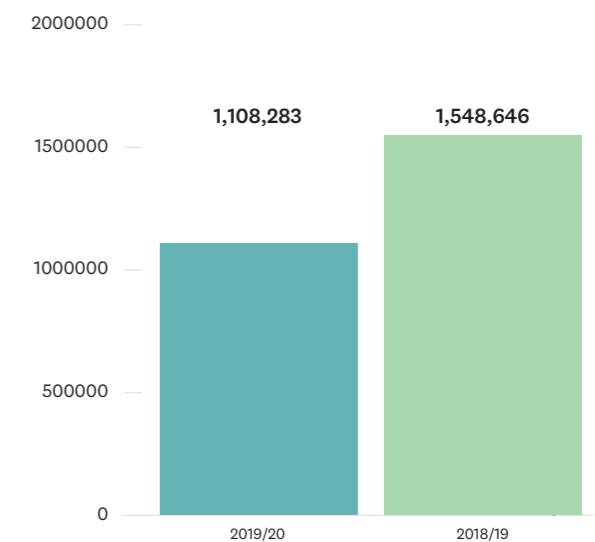
Gallipoli: The scale of our war continues to be a major drawcard. This year *Gallipoli* has celebrated the milestone of 3 million visits since its opening. After five years at Te Papa, this exhibition keeps surprising and provoking audiences. This year, it was a highlight for 46% of our visitors.

One year since its opening, Te Taiao | Nature is now the most visited exhibition space in the museum. This year the nature exhibition had 695,000 visits and it keeps engaging New Zealanders and international visitors alike with the topics of science, natural environment, and climate change. The audience response to Te Taiao | Nature has been extremely positive, and the exhibition was particularly appreciated for its interactive features and displays, which make the experience entertaining as well as informative.

Te Papa continues to appeal to a broad cross-section of society, but is particularly relevant amongst those aged under 35, irrespective of whether they are New Zealanders or internationals. One in two of our visitors are currently living abroad. The top

five countries of origin remain Australia, the United Kingdom, Germany, the United States of America, and France.

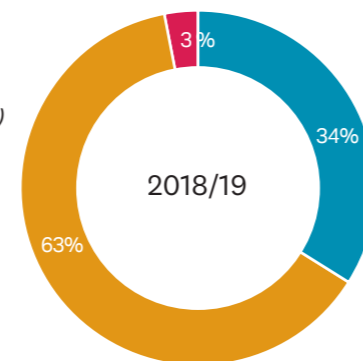
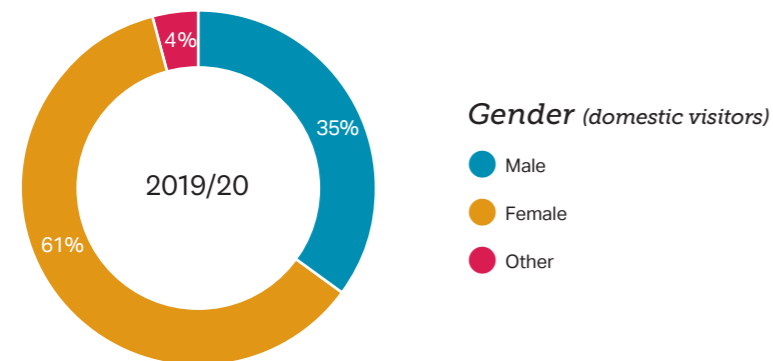
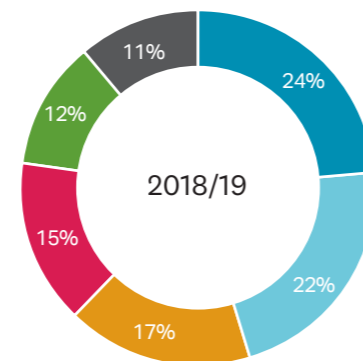
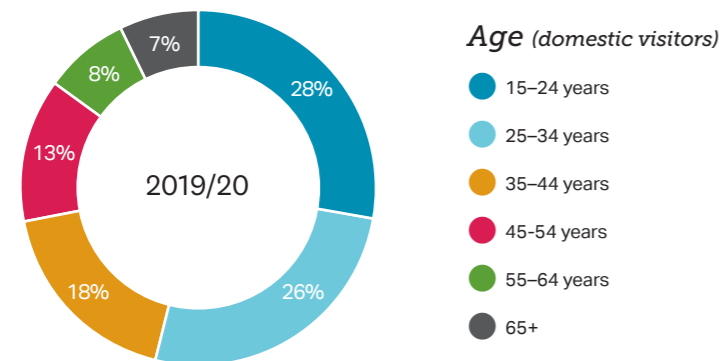
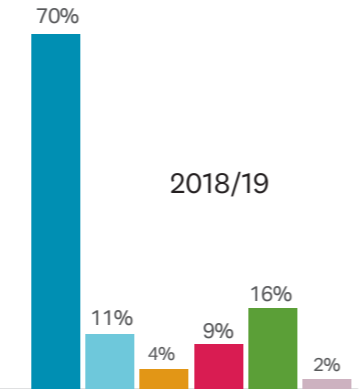
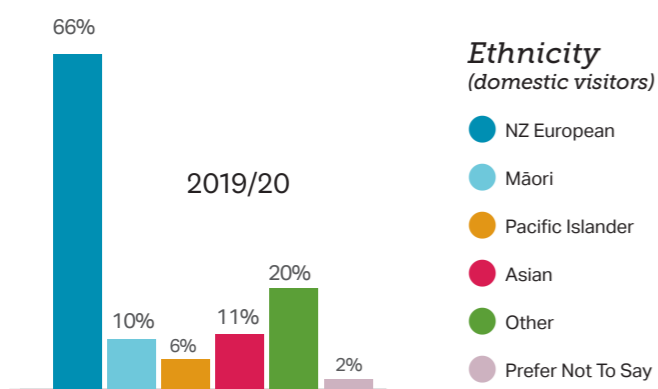
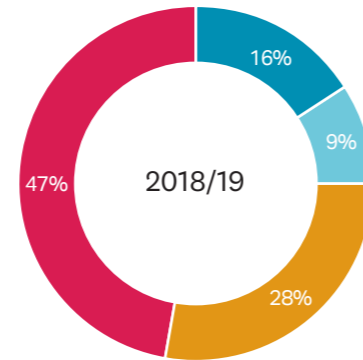
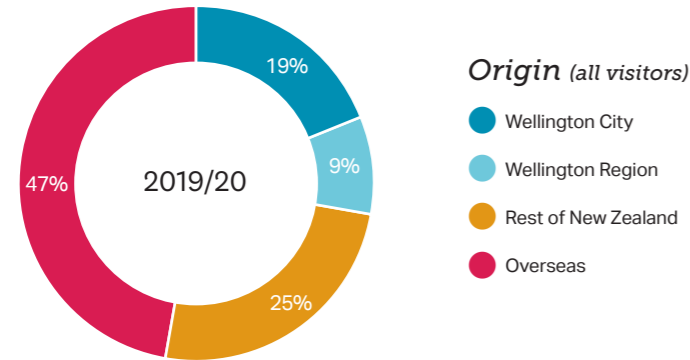
Total visitors to Te Papa for the previous two years²



² Includes visitors to the museum at Cable Street, Wellington only.



About our visitors



Source: Te Papa VPI exit survey

Commitment to cultural wellbeing | whakarauora

Te Papa’s primary purpose is to connect people, taonga and stories. Te Papa does this in a range of ways – acquiring and caring for collections and taonga, which are used to enhance understanding of New Zealand culture, history, art and the natural environment, providing access to collections, delivering learning programmes, and facilitating and producing research in connection with the collections. In delivering its mandated functions, Te Papa connects people with their own culture and others’, having regard to the ethnic and cultural diversity of our people and ensuring ‘Our Place’ is a source of pride for all New Zealanders.

Access to our culture is critical to individual and community wellbeing. Additionally, access to experiences reflecting a diverse range of other communities’ culture and world views is a key factor in improved social cohesion, a component of social capital. In 2019/20, we committed to nurturing cultural wellbeing through:

- Provision of tours and learning programmes in te reo Māori;
- Staff participation in te reo and tikanga learning experiences;
- Community input and engagement through outreach activity, development of exhibitions and experiences, research activity and care of collections;
- Facilitation of iwi and community access to taonga and knowledge;
- Making te reo Māori visible across the museum;
- Involving communities in curatorial practice and collecting, by acting with their informed consent and endorsement;
- Co-collecting initiatives;
- Assisting iwi claimant groups to realise cultural redress provisions of Treaty settlements.

Examples of our work in this space are provided throughout our non-financial performance reporting. During the year, visitors told us about the positive impact that participation in a range of exhibitions, experiences and programmes had on them.



“I learned a lot during this visit, I want to come back. I discovered things I didn’t even know existed.”

“Absolutely awesome- I came years back and coming now is more interactive and fun. I loved it and I’m proud tax payer money funds something so worthwhile.”

“I always come here whenever in Wellington, and it’s always a pleasure. From the great exhibits, wonderful staff (had a nice conversation with a Toi Art host), to good coffee and food.”

“I love the creative ways in which Te Papa communicates the stories and information of their exhibitions I’m also impressed with attention to particular tikanga Māori incorporated in the museum today I noted the water for pure at the end of Gallipoli exhibition loooove this museum you guys are giving an amazing experience that feeds the senses and the mind heart and soul.”

“I had a great chat with a visitor in Tamatea who had spent time kayaking around the area in 1972. He was particularly enamoured with the soundscape, asking if he could purchase a CD or digital copy as it transported him back to that time of exploration in his life and the feeling of solitude being on the water.”

“On Thursday I noticed a visitor meditating in Tamatea, he was sat in front of the Mark Adams landscape work listening to the soundscape.”³

“I’m really proud of the work that’s been done! It’s something to be celebrated and I won’t stop talking about it lol This project is also something which can help my cis whānau better understand my experience as a trans person.”

“The team were so lovely and inclusive, especially as it was lead by Will who really understood where we were coming from and actively worked to connect trans rangatahi and pakeke.”⁴

³ Sourced from Te Papa Host report.

⁴ Participant feedback, sourced from Making Trans Histories survey November 2019



Biculturalism and the Maihi Karauna

Performance measures	Target 2019/20	Actual 2019/20	Actual 2018/19
Plan developed and implemented for Te Papa to contribute to the Maihi Karauna	By 30 June 2020	Plan complete; implementation ongoing	- New measure

A key area of focus this year and for the future is reviewing biculturalism in practice at Te Papa. Biculturalism is a founding principle for Te Papa, manifested in the building design, our marae Rongomaraeroa, our organisational structure, and our unique policies and practices. Commitment to te reo Māori is one way in which biculturalism lives and is nurtured at Te Papa.

As a Crown entity, Te Papa is committed to contributing to the goals set out in the Maihi Karauna – the Crown’s Strategy for Māori Language Revitalisation 2019-2023.

Te Papa has a Te Reo Māori Policy that recognises te reo Māori is a taonga of Aotearoa New Zealand. The purpose of the policy is to normalise te reo Māori in Te Papa’s many activities and workplace culture, with the intention of providing a model for public spaces in this country, to strive to achieve the highest standards pertaining to Te Papa’s use of te reo, and seek opportunities to innovate in the use of te reo through Te Papa’s offerings, bringing new learners to the language.

There is clear alignment between the overall vision and approach of the Maihi Karauna and Te Papa’s policy position to normalise, achieve high standards

and innovate with regard to te reo Māori in our practice. The Maihi Karauna emphasises whakanui – valuing te reo Māori as part of New Zealand identity; whakaako – learning te reo; and whakaatu – ensuring te reo is seen, read, heard and spoken by Aotearoa whānui. As a public entity, Te Papa has the opportunity to both make te reo visible and provide learning opportunities for visitors. By increasing our workplace capability and knowledge infrastructure, we will provide a platform to celebrate and demonstrate the value of te reo Māori, and for the Te Papa whānau to learn, appreciate and gain confidence in their understanding and use of te reo too.

In 2019/20, activities to promote te reo Māori included celebration of Te Wiki o te reo Māori (9–15 Maramaiwa /September 2019) with a programme of activities and promotional events ranging from National Secondary Schools Kapa Haka performances, “how to” videos on social media platforms, as well as daily Māori language lessons, te reo board game afternoons and staff panel discussions covering bilingualism at Te Papa and what it means to staff in their role.

Marketing collateral and exhibition labels for recent exhibitions *Wonderland | Te Ao Mīharo*, *Tatau: Samoan Tattooing and Photography* and *Tamatea: He Tūtakinga Tuku Iho | Tamatea: Legacies of Encounter* were produced in te reo, English (and Samoan for *Tatau*). Te reo translations for *Wonderland* have drawn on the work of Tom Roa (translator of *Alice in Wonderland* into te reo Māori).

This is one part of Te Papa’s overarching Bicultural Action Plan, drafted in 2019/20. Efforts in this space need to be nurtured on an ongoing basis and conversations about how to do this are continuing with staff through to 2020/21 and beyond.



He Paki Taonga i a Māui

Te Papa supported the production company Production Shed, working with a number of artists and writers, to create *He Paki Taonga i a Māui*, a video series that uses tāonga from Te Papa’s collections to tell important stories. Aimed at children but appealing to all ages, the series puts te reo Māori first and forefront, with English subtitles. The series first aired on Māori Television, and is available on Te Papa’s website and YouTube. The videos have been viewed 14,000 times (Dec 2019 – Jun 2020). The series was subsequently turned into a book, available in te reo Māori or English, published by Te Papa Press.



Digital

Performance measures	Target 2019/20	Actual 2019/20	Actual 2018/19
The number of visits to Te Papa's websites	3.1 million	3,418,156 ✓	3,356,350
Reach and impressions through social media platforms	1.1 million	1,389,244 (594,365 paid reach) (average per month) ✓	1,630,358 (708,929 paid reach) (average per month)
The number of collection items that are accessible to the public	855,000	861,143 ✓	846,571
The number of unique page views (UPV) for engagement with digital learning products	50,000	151,834 ✓	New measure

Digital technology and platforms are a key mechanism for sharing collections, learning and other resources, research and information – helping fulfil our mandate to deliver education and research in connection with collections and contributing to human capital stocks through new knowledge and understanding.

Our online content became particularly important this year as a platform for continued engagement with audiences while the museum was closed and New Zealanders stayed home. Recognising the limitations of our physical space, digital sharing has been important for many years and we have increasingly moved to a concept of the 'digital museum' to make sure people all across New Zealand and the world can benefit from learning about our national collections.

This year, Te Papa put considerable effort into creating a better understanding of how our visitors use our websites for more than planning a visit to the physical museum, and understanding what impact the 'digital museum' has. Although the COVID-19 lockdown had an impact on our audiences needs from Te Papa, we now know that around 75% of the total visitation to our websites are from people who are learning, carrying out personal and professional research, undertaking hobbies, supporting new creativity or to engage in culture, from home, work or school.

When the museum and the rest of the country was closed, this need significantly increased. Examples include searching our online collections for personal research, or to identify the spider in their bath, downloading high-resolution images of collection objects to create new artworks or complete their homework, using the tools in NZ Birds Online to identify that bird in their backyard, download a language activity book, or read a blog about their community.

Remaining 'open' to New Zealand and the world enabled us to continue to support people's sense of wellbeing in a time of uncertainty and stress for many.

Along with the 'little page of calm' which provided an access point to our collections, blogs, activity books, whānau challenges, quizzes and videos, we produced a number of online jigsaws using collection images which were used over 130,000 times. Traffic to our sites increased significantly, and feedback was overwhelmingly positive. The 'little page of calm' was highlighted by the International Council of Museums (ICOM) as an example of how museums can help with wellbeing.

Feedback from the public, when asked in a web survey why they visited the museum website, included:

"Look at all things NZ. The things that remind me how great this country is while things are so terrible in the world."

"Looking for my daily jigsaw, but sidetracked by Eric Lee-Johnson."

"Resources for special needs students while in lock down."

"To look around since I can't go out. Thanks for putting the collections online :)"

"I'm a Kiwi living in Australia & having to stay home. While looking for activities for my granddaughter living in NZ I found your site and am actually enjoying your jigsaws, and glad that I can access them in Aus. I'm so grateful to all the places that are posting online activities & suggestions for people to use at this time. Stay safe."

"Just enjoying museum online, me and my husband."

A forum for conversations

Te Papa is uniquely placed to facilitate discussions about culture and identity and expose people to new and different ideas and perspectives. As a forum for debate about challenging issues from the past and present and how these impact the future, Te Papa contributes to improved social cohesion through enhancing respect and providing a platform for many cultures and voices. Linked to our goal to connect people with their own culture and others', and ensuring 'Our Place' is a source of pride for all New Zealanders, two projects this year used community engagement and voice to celebrate diversity.

Trans Past, Trans Present: The Making Trans Histories Project was the culmination of months of community engagement, meetings and on-site visits, resulting in 29 stories illustrated with personal objects that outline very personal accounts of the lived trans experience - the first such project in Te Papa's history. This was part of a much larger and ongoing project to better represent LGBTQI+ communities in our collections, and how we describe them.

LGBTQI+ histories of Aotearoa New Zealand launched in May and is a space where the LGBTQI+ community can see their stories in the national museum. We worked with artists, writers and others, commissioning pieces of work that tell their stories, or stories about the community in their own words. Publishing to this web hub, and the ongoing work with the community will continue.

Resources online

Maximising access to the collections remains a critical area of focus for Te Papa, to enable visitors to engage with and learn about taonga and treasures regardless of where they live. In 2019/20, we surpassed our target of having 855,000 collection items available to the public. This is a significant portion of the collections, the total size of which numbers approximately 2.2 million. Not all of these are intended for display – the collection includes approximately 1.1 million natural history specimens used primarily for research, 700,000 stamps used primarily for reference and 200,000 film negatives in the photography collection, which are used primarily for their images. The number of collection items that are now accessible to the public now represents some 39% of the total collection.

High resolution images of our collections were downloaded 25,000 times in the financial year. Feedback from our online visitors reveal the broad range of reasons for people accessing collections:

"A poster for an ecology class at Lincoln University about controlling rat populations in residential areas."

"We are the Mōkihi Reforestation Trust who are focused on native plantings in the Lake Dunstan region."

"I'm an artist, absolutely loving the work and so wanting to see more detail."

"Producing a reo Māori resource of common seaweeds around Wellington area."

"I'm interested in sharing the artist's perspective of New Zealand and how art played a part in shaping the history of New Zealand to my students."

"Primary School, actually. We've read the School Journal Article 6 photos, found it fascinating, and going to use this image to learn more about Parihaka."

"Back drop for a Cook Islands cultural performance about one of our famous voyagers Karika."

"I am researching Tivaevae patterns for a Cook Island woman's funeral - I am the graphic designer of the Funeral Company."

"I am local iwi, this Māori legend is of great significance to our whanau."

Free activity books were downloaded 31,000 times from Te Papa's website. The most popular were the Te Reo Maori Activity book (11,000 downloads), Matariki Activity Book, (8,500 downloads) and Waitangi Day Activity Book (4,000 downloads). This year we added the Waitangi Day activity book, a Colossal Squid Activity Book (1,400 downloads), and to our language week resources with a Tokelau Language Activity book (700 downloads).



In-person engagement with taonga

Performance measures	Target 2019/20	Actual 2019/20	Actual 2018/19
The number of visits to collections not on exhibition	350	332 ✘	350
The number of visitors attending guided tours	21,000	34,084 ✔	44,057
The number of New Zealand regions where Te Papa's collections are shared through touring and loans	10	11 ✔	12

Giving people the opportunity to see taonga and treasures in person remains important, and we facilitate this in a range of ways – from the chance to see collections in storage, to exhibitions toured around New Zealand and the world, and loans to other museums and galleries in support of other institutions. Due to museum closure, we were unable to meet our target of 350 visits to collections not on exhibition. The timing of the national lockdown meant we were able to manaaki a significant number of visitors through guided tours over our busy summer season, offering an up close and personal experience facilitated by our Hosts. An increase

in the number of cruise ships visiting Wellington compared to the 2018/19 summer season meant that bookings on our tours were stronger than expected.

Te Papa exhibitions around New Zealand

Te Papa touring exhibitions were shown in museums and galleries throughout New Zealand, from Northland to Southland. Touring exhibitions included *Kura Pounamu: Our Treasured Stone* developed in partnership with Ngāi Tahu, *Tony Fomison: Lost in the Dark* co-curated with students from Wellington

High School, and *Whiti Te Rā - The Story of Ngāti Toa Rangatira* which was developed in partnership with Ngāti Toa Rangatira and is now on long term display at Pātaka Art+ Museum.

Te Papa worked with the Nelson Provincial Museum to bring the *Buller's Birds: The Art of Keulemans and Buchanan* exhibition to the Motueka Museum. This partnership between Te Papa and a provincial museum to deliver to a quality exhibition to one of the country's smaller museums, also led to a great collaborative exhibition with the year 5 and 6 children of Lower Moutere School.

The exhibition shows exhibition prints of illustrations from Walter Buller's iconic 1873 book *A History of New Zealand Birds*, its smaller companion *Manual of the Birds of New Zealand*, as well as bird specimens from Te Papa's natural history collection. Nelson Provincial Museum provided Motueka Museum with the cases for the exhibition and also delivered and installed the exhibition for them.

The year 5 and 6 students at Lower Moutere School studied art and looked at *Buller's Birds*, and created their own artworks inspired by them. The Motueka Museum then installed these pictures alongside the Te Papa exhibition as a community contribution – a great example of museum collaboration and active community participation.



International touring exhibitions

Te Papa has a long standing international touring programme which enables visitors all around the world to experience exhibitions developed in New Zealand. *Bug Lab* (developed by Te Papa working with Weta Workshop, and originally shown at Te Papa in 2016) has been touring international museums since 2017.

Bug Lab has been on show at the Field Museum in Chicago since June 2019, with over 200,000 tickets sold to the exhibition. The exhibition was due to be de-installed in April 2020. However COVID-19 saw the Field Museum closed to the public on 14 March, and the United States border closed to non-US citizens, meaning the Te Papa team who would normally manage the de-install were unable to travel. To solve the problem, we secured the services of a US based company, established a digital platform for live support (across a 17 hour time difference) and produced extremely detailed instruction manuals. The Te Papa team remotely guided the US contractor team along with the Field Museum team through a complex and successful de-install so that the exhibition is now ready to delight new audiences in 2021 as museums in the US gradually reopen.

Total visitors to NZ domestic venues in 2019/20

174,022

Total visitors to international venues in 2019/20

203,643





Audience Impact Model

Attention		Reaction		Connection		Insight		Action	
Attention caught	Immediate response	Personal connection	Simple learning	Applied personal learning	Applied empathic learning	Personal action	Group/community impact	National impact	
1	2	3	4	5	6	7	8	9	
How many people are going to walk in, see the experience, click something?	How many people (% of level one) are going to have an immediate response, joy, fear, awe?	How many people are going to have a personal connection to the experience?	How many people might learn something simple from the experience?	How many people might be able to apply that new learning to their lives in a small way?	How many people might learn something new that can apply when thinking about, or dealing with other?	How many people will do something new, a significant change in their life, new creativity, research, as a result of the experience?	How many people will do something as a result of the experience that will impact on a community or a group?	What national impact might this experience have, e.g. policy change, economic return?	
(Visitor entrances, clicks, page view, sessions).	How many people are going to be indifferent?	What kinds of things might they say?	What kinds of things might they say?	What kinds of things might they say?					

Most museum experiences are likely to deliver audience impact in the range of 'attention caught' to 'applied empathic learning'. Some experiences, for example learning about climate change, can inspire personal and community action. In these situations, it is useful for Te Papa to know the flow on societal impact its products are delivering.

members developing the approach to focus on audience impact objectives. Closure of the museum meant that we were unable to gather the full data set to inform the evaluation after the exhibitions opened, but some insight was gained into the need to bring all relevant team members into the AIM assessment during development, and review data collation methods across exhibitions.

Our pilot programme found that AIM was useful in the exhibition design phase as it encouraged team

Exhibition renewal

Performance measures	Target 2019/20	Actual 2019/20	Actual 2018/19
Implement and evaluate an audience impact model and reporting framework	By 30 June 2020	Complete ✓	New measure

Physical infrastructure projects continued in 2019/20, with building maintenance prioritised and new projects underway to strengthen the spirit collection area in our Tory Street facilities, and bathroom renovation to improve accessibility for all visitors to the museum on Cable Street.

This year we shifted focus to gain a better understanding of the impact our exhibitions have on our visitors, beyond demand indicated by numbers coming through the door. Over the last five years visitation has been strong, but we have had limited ability to understand the difference the exhibitions made in terms of depth of learning, and inspiration to change hearts, minds and lives.

A pilot programme looked at the exhibition design, delivery and audience response to three short term exhibitions, using our Audience Impact Model (AIM).

The AIM framework is a tool for consistently understanding, identifying and measuring the success of audience-facing experiences beyond the basic interest represented by visitor numbers. This qualitative view of performance is important for insight into real impact as it allows Te Papa to gather subjective visitor feedback within an objective framework. AIM describes a scale of progressively deeper impact and learning. By gathering audience response data, the exhibition can be measured in terms of the level of attention, and potentially action, that resulted from visitor engagement.



Empowering learning

Performance measures	Target 2019/20	Actual 2019/20	Actual 2018/19
Total learning hours delivered ⁵	100,000	87,539 ✘	159,921

Our numbers were negatively impacted by COVID-19 due to lockdown levels which restricted travel, group numbers, and required school closures. On 16 March, we made the decision to cancel all group bookings. On 20 March 20, we closed the museum to the public for five weeks and staff remained at home. During this period we were expecting to deliver to approximately 12,000 learners either onsite at Te Papa, or as part of our Outreach Programme where we bring our programmes out to schools. Our estimate for potential delivery over this period is based on our delivery in previous years.

As schools were closed, there were no demand to deliver our programmes to classes virtually (livestreamed programmes that are becoming popular with schools outside of the Wellington region). However, we did promote and deliver teacher professional learning opportunities via webinar. Through this mechanism we reached 817 teachers over the period we were closed. While staff began returning to Te Papa in May, our first school booked programme was delivered on 12 June. From then until the end of the financial year, booking from schools remained low due to reluctance from teachers and parents to bring their tamariki out into the community and into the museum.

Examples of shifted learning opportunities to support ākongā were the development of television episodes⁶ derived from Raranga Matihiko | Weaving Digital Futures, development of online family-based activities, online professional learning webinars for teachers and other units of work that support remote learning. This year we began recording our deliverables via learning hours rather than individual students, to better reflect the duration and depth of programming. More and more teachers are choosing longer, more in depth programmes signalling the value and impact they can expect from our programmes.

This year we have launched two new programmes in response to teacher demand and societal events. 'Colonisation and Impact' applies a critical lens on New Zealand's history. The programmes focuses on the events following European arrival and the long term impact of that arrival on Māori communities then and through to the modern day. Our most recent programme 'Protest Aotearoa!' looks at Aotearoa's history of protest and resistance movements, supported by our rich collection of protest objects, and also off the back of the new Te Papa Press title *Protest Tautohetohe: Objects of Resistance, Persistence and Defiance* by Stephanie Gibson, Matariki Williams and Puawai Cairns. As expected, with Aotearoa New Zealand Histories being strengthened in the National Curriculum, both of these programmes are proving popular with schools.

A highlight for the year was the inaugural 'Careers in Code' event held in partnership with Refraction Media. The day was aimed at intermediate and high school students to give them an opportunity to explore what kind of careers are available in the tech industry who might not normally have this sort of opportunity. The day offered a keynote, a panel talk, 1:1 mentoring sessions for participants and then a series of hands on workshops delivered by the Te Papa Learning Team. In total we delivered 180 learning hours across the event, and received excellent feedback from both teachers and learners about the value of the event.

In 2019, the second year of the Raranga Matihiko | Weaving Digital Futures programme, delivery continued across all four regions – Wellington, Waitangi, Auckland and Hawke's Bay. Facilitators, located in each regional museum, worked with kaiako to design and develop bespoke programmes of learning for each class.

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 decile 1-3 schools and all kura within a 100-120km range of the museum. During the year, 6,821 ākongā from 248 classes took part in the programme. The face-to-face component of the learning has totalled over 43,600 ākongā learning hours reflecting the deep learning opportunity offered through this programme. For many students and whānau, it is their first visit to the museum. COVID-19 affected delivery of this programme, with lockdown resulting in a 12% reduction of the overall target for the period.

Throughout the year, there have been some highlights that have promoted ākongā learning from the programme. A visit from the Duchess of Cornwall gained international coverage of the programme; the ākongā exhibition at Waitangi Treaty Grounds and Museum showcased ākongā work; and the development of teacher resources and promotion by the Ministry of Education through support of our work and on their social media campaign.

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

In April of this year, as incidences of COVID-19 in New Zealand began to rise, the Ministry of Education established the Learning from Home TV Channel. Te Papa was asked to produce 16 episodes that highlighted local curriculum and Digital Technologies | Hangarau Matihiko to be screened on TVNZ. The 16 episodes were planned and filmed in 13 working days. This work was only due to the combined effort of the Te Papa Learning team and all of our Raranga Matihiko partners from across the motu. It was a true collaboration across four museums, and while the majority of filming occurred at Te Papa as filming started in level three of the national alert system, each partner museum contributed at least one segment each so all museums were featured. Based around the theme of kaitiakitanga, the series looks at care of taonga while weaving through digital technology learning.



⁵ This replaces the previous measure 'total reach of learning programmes and products' to provide better visibility of the split between delivery of face to face learning and access to digital resources. Learning programmes are moving towards longer more in-depth experiences to better support teacher and learner outcomes. Capturing learning hours rather than individual learners better reflects our efforts to increase depth and quality of our programmes. In 2019/20, 45,000 learning hours were expected to be part of Raranga Matihiko | Weaving Digital Futures.

⁶ Development and production of the television series are not included in the actual number of learning hours delivered during 2019/20.

Iwi engagement

Performance measures	Target 2019/20	Actual 2019/20		Actual 2018/19
The number of iwi organisations supported by Te Papa	40	46	✓	34
The number of partnerships and workshops with museums and galleries including iwi	50	44	✗	66
The number of international institutions from which repatriations are completed	2	0	✗	2

Karanga Aotearoa Repatriation Programme (Karanga Aotearoa)

Tukuna mai ki au he kapunga oneone hei tangi.

Provide me with a handful of soil from my homelands so I may feel the spirit of my ancestors and weep.

The aim of Te Papa's Karanga Aotearoa Repatriation programme is to locate Māori and Moriori ancestral remains housed in museums and institutions outside of Aotearoa. The programme negotiates their return, physically uplifts and cares for these tūpuna and karāpuna in Te Papa's wāhi tapu, completes their provenance research, and then they are returned to their rohe and iwi around the country.

The programme was established in 2003, and has repatriated close to 600 Toi moko (tattooed mummified heads of Māori ancestors), kōiwi tangagta (Māori skeletal remains) and kōimi tangata (Moriori skeletal remains) since that time. There are approximately another 600 Māori and Moriori ancestors to come home.

We presently have agreements in place for another 200 ancestral remains to come home from institutions located in Germany, Austria, Australia, the United Kingdom and the USA. These ancestors will begin coming home when the borders are open, and when a vaccine is available to protect the health and well-being of all New Zealanders. We were unable to complete planned repatriations this year due to border closures. During this period we have actively been working in partnership with Kāwhia iwi, and the Hokotehi Moriori Trust to ensure their tūpuna and karāpuna return safely to their living descendants. Karanga Aotearoa continues to manaaki (house and care for) tūpuna and karāpuna in its wāhi tapu according to tikanga and high standards of conservation care, and has also undertaken research to verify the provenance for kōiwi tangata and kōimi tangata. We are presently seeking the advice and support of recognised tā

moko practitioners in ascertaining the connection between tā moko patterns and iwi, rohe or tā moko artist provenance.

Rongowhakaata – Iwi in Residence

After welcoming Rongowhakaata to Te Papa on 29 September 2017 with their exhibition *Ko Rongowhakaata*, we have continued to build on our partnership. Te Papa wishes to acknowledge the Rongowhakaata Iwi Trust and our Rongowhakaata Pou Tikanga, Taharākau Stewart and April Nepia-Su'a who have worked tirelessly with and beside our Te Papa whānau over the last year. Their support and warmth of the relationship was particularly felt during the unprecedented changes to Te Papa during the COVID-19 pandemic. Rongowhakaata guided and led Te Papa to ensure appropriate tikanga was carried out, and that our taonga, kaimahi and manuhiri were appropriately supported, protected and safeguarded during this uncertain time.

Te Papa supports the Iwi in Residence programme by assisting the Rongowhakaata Pou Tikanga to discuss, develop, pursue and implement initiatives of value for the iwi. A highlight was *All Roads Lead to Ngātapa*, a devised production about Rongowhakaata art, history, survival, activism, and strength. Rongowhakaata have always sought solace in the arts – a process of stepping into darkness, incubating, and re-emerging with discerning response. This process was significant to presenting a unique perspective of Rongowhakaata identity and well-being.

Another highlight was a week-long digital partnership to mark the anniversary of the signing of Te Tiriti o Waitangi which took place in Tūranga during 5-12 May 1840. Rongowhakaata wanted to share their own history and perspective on the signing of the Treaty, and also the signatories who whakapapa to Rongowhakaata. The iwi work to create an ongoing awareness of Treaty obligations, and actively tackle



contemporary issues of mana whenua, mana taonga, mana moana and mana tangata.

The *Ko Rongowhakaata* exhibition has been extended for an additional year and is scheduled to conclude in October 2021. The extension has provided an opportunity to reconnect with the whānau who lent taonga for the exhibition. The Rongowhakaata Pou Tikanga led this kaupapa, along with countless ceremonial activities at Te Papa, including exhibition opening and closing karakia, pōwhiri and mihi whakatau for numerous manuhiri including the FIFA delegation to support Aotearoa and Australia's bid for the Women's Football World Cup in 2023.

Moriori Deed of Settlement signing

On Friday 14 February, Te Papa representatives formed part of the Crown delegation that travelled to Rēkohu for the signing of the Moriori Deed of Settlement. The government delegation was led by the Treaty Negotiations Minister Hon. Andrew Little, Dame Fran Wilde as the Chief Crown Negotiator, and were joined by representatives of government agencies. For this significant occasion, Te Papa was

represented by the Tumu Whakarae | Chief Executive, Director Ngā Manu Atarau, Alfred Preece Jnr on behalf of the Karanga Aotearoa Repatriation Advisory Panel, and the Karanga Aotearoa Programme Coordinator. This historic occasion which was held at Kōpinga Marae, commenced with a Hokomaurahiri (pōwhiri) to welcome the Crown delegation led by kaumātua Tā John Clarke, and kaikaranga Honiana Love. The ceremony concluded with a rongo, or waiata composed for this occasion by local artist Ajay Peni, and performed by Moriori rangatehi and all the children from the island's three schools. The rongo was followed by the Minister delivering the Crown Apology and the Signing of the Deed of Settlement with Maui Solomon and the Moriori negotiation team.

The settlement includes an agreed historical account, and financial and cultural redress for historical breaches of the Treaty. Over the years, Te Papa has developed a strong relationship with the Hokotehi Moriori Trust, with teams across the museum working with Moriori in areas such as miheke (tāonga) preservation and imaging, as well as the repatriation of kōimi tangata back to Rēkohu. Te Papa continues to work closely with the Trust towards the large repatriation of karāpuna in the future, pending COVID-19 border restrictions.



Ka tangihia ngā mate
i riro i te mate Kowheori-19



We acknowledge
with sadness the lives
lost to Covid-19

Kua tū ūia a Aotearoa i runga
i te ngākau atawhai me te aroha
i tēnei wā.

Hoki mai ki Te Papa. Kia mahara,
kia māia.

Aotearoa New Zealand has
come together in support
and love at this time.

We warmly invite you to reflect
and reconnect at Te Papa.

Sector support

Performance measures	Target 2019/20	Actual 2019/20	Actual 2018/19
The number of museums, galleries and cultural organisations supported by Te Papa	250	221 ✘	271
The percentage of museums, galleries and iwi that recommend engagement with Te Papa to others	90%	91.4% ✔	92%

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

Sector support was uplifted this financial year by the inclusion of a significant partnership with Manatū Taonga | Ministry for Culture and Heritage (MCH) resulting in the establishment of the Ngākahu – Te Korowai o te Aroha mo ngā Kōiwi Tūpuna | National Repatriation Project. The origins of the project began after a survey by MCH in 2018 established there were significant numbers of ancestral human remains held by New Zealand museums waiting to be returned to their communities of origin. Ngākahu was established as a result to support museums in the repatriation of kōiwi tūpuna (ancestral human remains). National Services Te Paerangi over a two year period will support museums and culture organisations who are open to repatriation and return kōiwi tūpuna back to their peoples, communities, and whānau. Ngākahu has provided workshops and enabled expert assistance, offered partnership funding to enhance repatriation opportunities for museums and iwi, provided guidance via an ethics statement on behalf of the sector, and developed resources. The programme has been positively received by the sector and strongly endorsed by the New Zealand Repatriation Network and will continue in the next financial year.

Impacts of COVID-19

COVID 19 restrictions on travel meant that workshops, museum advisor visits and face to face expert support that would have normally been offered by Te Papa to other museums and cultural organisations, were not able to be. In addition, numerous organisations reduced their hours and delayed collection care projects due to reduced revenue and to protect at risk volunteers. This meant that the demand for support was reduced and planned activity was cancelled. We were able to shift to online meetings and workshops; however it took some time to organise content and encourage participation.

While working from home the team began to offer Zoom-based hui mostly focused on information sharing and addressing the most immediate impacts of forced closures, cancelled events and exhibitions and significantly reduced audiences and funding. National Services Te Paerangi offered advice to Manatū Taonga | Ministry of Culture and Heritage, and as a result became responsible for developing the settings, criteria and administration of the Museum Hardship Fund. The fund will be open in 2020/21 and will be shaped by careful listening to the broader sector.

Caring for collections

Performance measures	Target 2019/20	Actual 2019/20	Actual 2018/19
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
Implement and monitor <i>Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa Collection Care and Practice Framework 2018-2023</i>	Ongoing; review by 30 June 2020	Review complete ✓	New measure

The whakataukī - *Tuia te tangata, tuia ngā kōrero, tuia ngā taonga* - *Connecting people, taonga and stories*, underpins how we operate our collections. It is manifested through the practice of Mana Taonga that is representative of people-centred museology, and these practices have been imbedded in *Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework*.

Our people

Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework has been successfully implemented due to the commitment of and collaboration amongst our skilled museum practitioners, who integrate the standards into their daily work. The highly complementary Kaitiaki Taonga roles—Collection Manager and Conservator—have been brought together and now work closely in collaboration as members of the unified Collection Care Team.

We have based *Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework* on international museological theory and practices and designed it to meet our needs, particularly in how we support community engagement in the care and use of collections today and into the future. *Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework* articulates sixteen facets of our practice, including Mana Taonga. By meeting these standards we ensure collections are well managed, cared for, and made accessible in a way that respects their physical, digital, and cultural wellbeing. Adherence to our practice standards supports optimal long-term preservation of our collections and mitigates the likelihood of irreparable damage occurring to them. Our people and our collections are our greatest assets.

To support the coming together of the Collection Care Team, we seconded Anne Peranteau, Textile Conservator, into the new position of Manager Collection Care Practice. This role supports the wellbeing of Te Papa's collections by having responsibility for practice activities and embedding forward looking practice changes. It takes a long-term view of practice by testing methodologies, prototyping and experimenting with new ideas and ways of working. In leading the practice of a team of collection care specialists this role contributes to the enhancement in longevity, use and cultural wellbeing of Te Papa's collections.

Standards in practice

Our Exhibition Services Team have safely installed a suite of exhibitions, delivering against our practice standard: 'Display collection items/taonga or loan items in a safe and accessible manner, while ensuring their physical and cultural wellbeing'. All exhibitions require some level of Mana Taonga, and working closely with the artist Nike Savvas on the sensational *Finale: Bouquet* was no exception. The artist-led installation was guided by our practice standard: 'Establish and foster connections between collection items, and descendant kin communities or interest communities, to consult on their care and use'. Our Collection Services and Design teams ensured that we thoroughly understood Savvas's concept and aims for the project, and worked hard to manifest this through the installation process. There was much time spent with the artist in planning the placement of the 6,000 individual strands that comprise the work; as seemingly random, the arrangement of the coloured tags is highly orchestrated. Artists and communities likewise informed the display of taonga in *Ko Rongowhakaata*, *Tamatea*, and *Tatau* exhibitions.

Our Collections Care team focused on several collection storage projects this year, being guided by our practice standard: 'Store collection items/taonga in a manner that ensures their physical, digital and cultural wellbeing'. This included rehousing numismatics and fragile ceramics, fabricating storage crates for important acquisitions of colonial furniture, and rationalising space allocation, transitioning paintings off our sliding mesh racks to create space for new collections.

We have been acting in collaboration across the Collection Care team in developing an approach to identifying and mitigating risks to vulnerable collections, being guided by our practice standard: 'Measure risk and apply mitigation measures to reduce damage and loss of collections and collection items/taonga'. This has included a review of our preparedness for collection emergencies where we sought input from Christchurch Art Gallery. As an outcome of this work we will have greater resilience and awareness in the face of future events and can target further storage improvements according to risk and priority categories that have been devised.

We continue to undertake important collection care activities such as the registration of items, as guided by our practice standard: 'Register collection items/taonga, recording core information so they can be identified, located and managed'. This year we created more than 3,500 new registration records with more than 17,000 modifications being undertaken to existing records. Modification and data improvement of collection records addresses the risk of dissociation and loss of value due to incomplete information.

Proficiency in our work

We have undertaken various professional development that supports technical proficiency in our roles and also supported kaupapa Māori across the wider organisation.

- Head of Collection Services, Simon Whittaker, completed a one-year *Advanced Leadership Certificate in Professional Coaching and Mentoring*, a programme offered by Spirited Leaders.
- Paper Conservator, Jennifer Cauchi, completed *Managing Collection Environments: Preserving Collections in the Age of Sustainability*, a course offered by The Getty, Conservation Institute.
- Painting Conservators, Linda Waters and Tijana Cvetkovic, completed *Cleaning of Acrylic Painted Surfaces*, a workshop offered by Bronwyn Ormsby, Principal Conservation Scientist, Tate Gallery, through Auckland Art Gallery.



- Kaitiaki Taonga Collection Managers, Shane James, Moana Parata, and Lisa Osborne, have supported kaupapa Māori through active participation in taonga pūoro, pōwhiri, and waiata.

Research at Te Papa

Performance measures	Target 2019/20	Actual 2019/20	Actual 2018/19
The number of peer reviewed research outputs and conference presentations	75	118 ✓	82
The number of science research collaborations	12	23 ✓	New measure
The amount of funding secured for research through external grants	\$350,000	\$470,810 ✓	New measure

Research is one of the most critical functions at Te Papa, underpinning a wide range of work from collection acquisition and care, development of exhibitions and online content, understanding and preserving information and specimens from our natural environment and providing a platform for community engagement across diverse communities, particularly in New Zealand and the Pacific.

Humanities research

This year, the research of Pacific Cultures curators Sean Mallon and Rachel Yates has contributed to acquisitions, exhibitions and publications across a number of themes. Rachel's research on co-collecting climate change in Tokelau produced the exhibition *Faka – Tokelau* featuring the photography of Glen Jowitt and Andrew Matautia. Sean Mallon's long-term research on Samoan tattooing underpinned the development of the exhibition *Tatau: Sāmoan Tattooing and Photography*. He also co-authored a chapter on co-collecting in the book *Refocusing Ethnographic Museums through Oceanic Lenses* (UH Press 2020). Pacific Cultures research and acquisition work also helped to secure taonga and community contributions for the Te Papa LGBTQI+ cross-disciplinary project.

The Pacific Cultures team co-hosted the *Pacific Heritage Arts Fono* of 2019 in partnership with Massey University, Pacific Arts Centre and Creative New Zealand. Collection items were included in presentations and the keynote was delivered by one of our Kaitiaki Taonga Collection Managers, Grace Hutton. The conference was a three-day event, and 2019 was the first year the conference was held outside of Auckland.

Curator Dr Grace Gassin oversaw and co-convened *Dragon Tails 2019: Translation and Transformation*. Dragon Tails is a biennial conference series that promotes research into the histories and heritages of Chinese diasporas in Australasia. *Translation*

and Transformation, hosted by Wai-te-ata Press at Victoria University of Wellington, was the first Dragon Tails conference to be held in Aotearoa New Zealand. In addition to her Dragon Tails governance and co-convening responsibilities, Grace led two back-of-house 'Chinese New Zealand' tours through Te Papa's History collection. Mātauranga Māori curators Isaac Te Awa and Dougal Austin also contributed two back-of-house tours through the museum's Māori collections.

Curators Stephanie Gibson, Matariki Williams and Puawai Cairns won the award for Best Illustrated Non-Fiction at the 2020 Ockham New Zealand Book Awards for their Te Papa Press book *Protest Tautohetohe: Objects of Resistance, Persistence and Defiance*. This book grew out of Te Papa's Conflict & Identity programme which was developed in response to the World War I Commemorations. The judges praised the book for its 'engaging, insightful and incredibly well-researched texts by multiple authors' and 'the huge variety of assiduously collected objects' that formed the book's focus.

Claire Regnault has almost completed a manuscript for Te Papa Press on a social history of women's dress in colonial Aotearoa New Zealand. Her research focuses on key examples of dress in museum collections, contextualised by documentary evidence including first person accounts, business records, photographs and newspapers and magazines. Preparation for the book had led to a number of nineteenth century garments being prioritised for conservation treatment and professionally mounted for photography for both Te Papa Press' publication and Collections Online, which will result in greater access to this popular but fragile collection. The process of conservation and mounting of key garments has in turn led to a greater understanding of the garments and their manufacture. The book is due for publication in June 2021.

Dr Katie Cooper from the New Zealand History team is working with curators from the Mātauranga Māori and Art teams and Research Associate Michael Fitzgerald on a book provisionally titled *New Zealand Wars Te Ata o Tu*, due to be published by Te Papa Press in October 2021. The book mines Te Papa's History, Taonga Māori and Art collections to explore taonga and artefacts intimately connected with the key events and key players associated with the New Zealand wars, sparking conversation and debate and shedding new light on our troubled colonial past.

The Art team produced a number of peer reviewed research outputs and conference presentations this year. Highlights include several publications connected to international partnerships and exhibition projects.

Nina Tonga, Curator Contemporary Art, co-edited the accompanying catalogue for the 2019 Honolulu Biennial *To Make Wrong/Right/Now* (Honolulu Biennial Foundation, 2019). The multi-authored publication features curatorial essays and documentation of the 10 exhibition venues and works by the 47 participating artists and collectives from across the Pacific Rim.

Curator Modern Art, Lizzie Bisley published *Cars: Accelerating the Modern World*, 2019 (Victoria and Albert Museum, 2019) the accompanying publication for the exhibition of the same name at Victoria and Albert Museum, London. The book offers an in-depth look at the ways in which the car has shaped the modern world. It was recently named as one of the *Financial Times*' best summer reads.

Megan Tamati-Quennell, Curator Modern and Contemporary Māori and Indigenous Art co-edited *Becoming Our Future: Global Indigenous Curatorial Practice*, (ARP Books, 2020). This publication features new scholarship that examines indigenous methodologies in curatorial practice in Canada, Aotearoa and Australia.

Lissa Mitchell, Curator Historical Documentary Photography received funding from the Peter E. Palmquist Memorial Fund for Historical Research. This funding contributed to her ongoing research of New Zealand women photographers in the early nineteenth and twentieth centuries.

Over the last year the Art team have also produced a number of journal articles and book chapters related to ongoing areas of research. Dr Rebecca Rice, Curator Historical New Zealand Art, continues her research into the contribution of female 'flower painters' to 19th century botany, publishing the article "My dear Hooker": the botanical landscape in colonial New Zealand' in a special issue of *Museum History Journal* (Volume 13, 2020).

Justine Olsen, Curator Decorative Arts also contributed to the major publication *Crafting Aotearoa: a cultural history of making in New Zealand and the wider Moana Oceania* (Te Papa Press, 2019). She also published four essays in the accompanying digital publication focused on her research of nineteenth and twentieth century jewellery and furniture design in New Zealand.

Megan Tamati-Quennell published essays for two major international exhibitions featuring the work of New Zealand artists. 'Kua tae mai wa, e whakapuru ai tatou i nga kowhao o te waka | The time has come when we must plug the holes in the canoe, Len Lye's use of Indigenous art', 2019. She also published the essay 'Symbiotic relationships DHAAGUN: Sovereignty and Working Together' for the catalogue of NIRIN the 22nd Biennale of Sydney 2020.

The Art team also continued to support students from New Zealand and international universities, supporting new knowledge development and expertise. Victoria University student Danielle Campbell completed a collection-based research project on photographer Leslie Adkin with Athol McCredie, Curator Photography.

Rebecca Rice, Curator Historical New Zealand Art, was appointed an Honorary Research Associate at Victoria University of Wellington to co-supervise Annika Sippel's PhD research into the Smythe collection of British watercolours held at Te Papa.

Natural history research

Natural history research at Te Papa continues to run across an incredible range of New Zealand's flora and fauna, in partnership with members of our science community. From 100 years of moth species data, historic pollen and clapping seals to a tiny three million year old albatross skull and even tinier fungus gnats, these are just some of the research projects carried out in 2019/20.

Vertebrate Curator Colin Miskelly, with Craig Symes, produced *Lost Gold: Ornithology of the subantarctic Auckland Islands*, the first ever book about the birds of the Auckland Islands Maukahuka/Motu Maha, the largest and most biologically diverse islands in New Zealand's sub-Antarctic region.

Te Papa botanists visited New Caledonia as part of a research programme on Pacific ferns. Among the 109 species collected by Leon Perrie and Lara Shepherd were two new species records for New Caledonia, and newly documented populations for several threatened species.

Te Papa, the Department of Conservation, Zealandia, and the Entomological Society worked together with



the public to monitor the abundance of moth species in Wellington-Karori, while a crowdsourcing project unveiled G.V. Hudson's significant data from around 100 years ago in order to compare the datasets. Along with additional research data from the same area this enables us to contribute to the international campaign to solve questions around insect decline.

Digitisation of the Gurr bumblebee collection (approximately 6,000 specimens) and removal of a representative sample of pollen plus plant analysis enabled investigation of changed land use (native bush, farming, forestry, colonisation) and the effect on native and introduced species.

International interest was caught by a Marine Mammal Science paper examining how male grey seals clap their paws together to communicate with each other underwater. International media including the BBC, CNN, *The Times* and *The Guardian* picked up the story, with a companion article in *The Conversation* read over 27,700 times. The paper achieved an Altmetric score of 1,678 – within the top 5% of all outputs scored by Altmetric and the highest score for any paper published in the journal.

We revised the biggest genus of fungus gnats and modernised identification keys with high resolution photography and online tools. This group of native flies is important for forest health, while the almost undistinguishable exotic species can cause severe damage to the ecosystem.

Citizen scientists were asked to work with Te Papa, in partnership with the Ministry of Health, to understand more about mosquitos through the 'New Zealand Mosquito Census'. The public were asked to trap and send mosquitos to help identify and monitor records, contributing to understanding about invasive species that are a health concern.

The discovery of a fossilised skull in 2011 by Alastair Johnson led to the identification this year of a new species of albatross – *Aldiomedes angustirostris*. The find is three million years old, and the most complete fossil albatross skull ever found. New research from this discovery suggests today's albatrosses evolved from this smaller fish-eating species.⁷

The 2019 Australasian Systematic Botany Society and New Zealand Plant Conservation Network Joint Conference was organised and held at Te Papa, and attended by over 200 people, a quarter of whom travelled from overseas.

We were pleased to continue working with Manaaki Whenua – Landcare Research in botany and entomology, with NIWA on a collaboration to describe the fishes of the EEZ, and the Department of Conservation on bird conservation biology.

⁷ More information on this discovery and links to other work by our curators, collection specialists and other staff can be read on Te Papa's blog: <https://blog.tepapa.govt.nz/2019/07/18/extinct-tiny-albatross-species-discovered-in-taranaki/>

Business growth

Performance measures	Target 2019/20	Actual 2019/20	Actual 2018/19
Total carbon emissions by sources: electricity, gas, waste and water	5% reduction	13.57% reduction (average) ✓	2.75% reduction

Te Papa is an asset to New Zealand's financial and physical capital as both the national museum and a tourist and commercial destination contributing to national and regional economic growth. A significant part of our asset profile includes the buildings and associated infrastructure that enable us to house the collections safely and host visitors who want to engage with taonga, exhibitions and experiences. In 2019/20 we continued to work hard to address our programme of deferred maintenance, improve our environmental sustainability efforts and provide quality products and services through our commercial enterprises.

Infrastructure management and replacement

Infrastructure maintenance continues to be focussed on catching up with deferred maintenance predominantly around the replacement and/or upgrade of obsolete plant and equipment within the Te Papa facilities. A number of projects due for completion in the financial year have been delayed by the COVID-19 lock down; however these will be completed in 2020/21 and include:

- lighting controls upgrades;
- the transition to LED exhibition lighting;
- replacement of obsolete door controllers; and
- another phase of our exterior panel replacement and joint sealing program.

Upgrade of the distribution portion of the heating, ventilation and air conditioning (HVAC) delivery system is well advanced and will be completed in 2020/21 with significant energy efficiency gains. Te Papa's primary fire pumps have been replaced and we continue with our bathroom upgrades, security camera replacements and lift upgrades.

Planning is well advanced for the seismic upgrade of the Tory Street facility; however, this work has been delayed by challenges associated with the Spirit Collection Area building. These are being investigated.

Environmental sustainability

Te Papa's building and plant regeneration is focusing on whole of life costs and energy efficiency. This investment in energy efficient plant and equipment

is reducing our energy consumption and carbon footprint. Closure of the museum due to COVID-19 lock down contributed to greater energy savings than expected this year. The major investments to date affecting our energy efficiency are the new coolers and water cooling towers, new Fan Coil Units (84% more efficient than the current Fan Coil Units), the upgrade of our mixing boxes and the conversion of our exhibition lights to LED. These investments are optimising our HVAC delivery and minimising the energy consumption from both the HVAC systems and exhibition lighting.

The continued conversion of house and exhibition lights to LED is also yielding energy savings. The exhibition lighting conversion to LED will be completed in 2020/21. The conversion of house lighting to LED is 70% complete and has yielded energy savings of approximately 47%.

Domestic and international travel has reduced by more than 50% and whilst some of this will be the impact of COVID-19 travel restrictions, this is still indicative of a greater use of virtual meeting technologies. Additionally, Te Papa has commenced the conversion of our vehicle fleet to electric vehicles with the purchase of our first hybrid pool vehicle.

Continued improvement in rubbish recycling and the initiatives above have contributed to Te Papa retaining CEMARS (Certified Emission Management Reduction Scheme) accreditation.



Commercial activity contributing to non-Crown revenue

Venues

Pre-COVID-19, Te Papa Venues (across Te Papa, Parliament and Circa) was tracking to host over 1,250 events for 2019/20. COVID-19 has significantly impacted on the business and the size of the market has contracted. We have adapted the product to draw on our strong foundation of over 20 years of trading activity and a strong client base to regenerate business levels; however we anticipate it will take two to three years to get back to pre COVID-19 levels. The cafes and visitor centric businesses are impacted directly by museum visitation. We are adapting the business model to reflect the new numbers.

Our services to Parliament continue and are back to full operation. The efforts to build the reputation of Bellamy's as one of the top 100 restaurants in New Zealand was strengthened by the award of One Hat by *Cuisine New Zealand*.

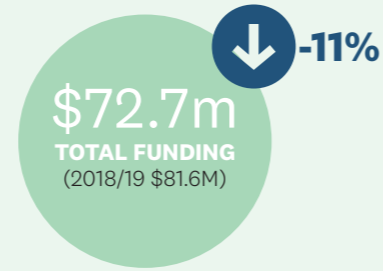
Retail

Te Papa retail has repositioned itself over the last 18 months, becoming a leading cultural retailer in the New Zealand marketplace with strong representation of quality artists and suppliers. We have also launched Te Papa Wholesale. In a short time our brand has created a demand for online art prints, produced quality products for exhibitions and has a 'ready now' platform to drive new commercial activity.

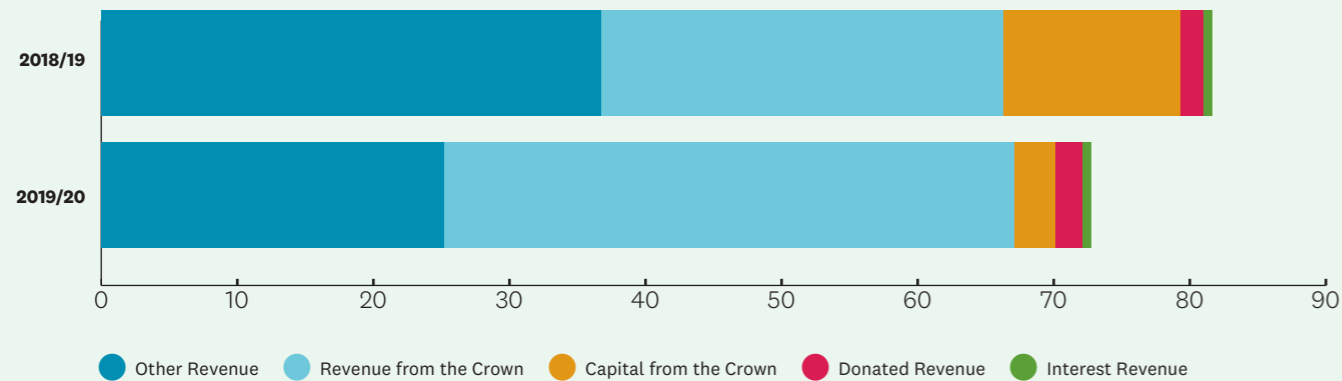
Our new online Te Papa Store was launched in May 2020 when Te Papa was closed during the COVID-19 lockdown period. The online store has provided an enhanced online customer experience, improved access to our collection images and excellent service delivery resulting in increased revenue. It has contributed to heightened brand awareness and is now aligned with our in-store experience.

Prior to COVID-19, our three retail stores within Te Papa continued to grow and improve with increases across high-end taonga, art and homewares contributing to an average sale increase. The trading environment in the current COVID-19 environment is challenging.

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



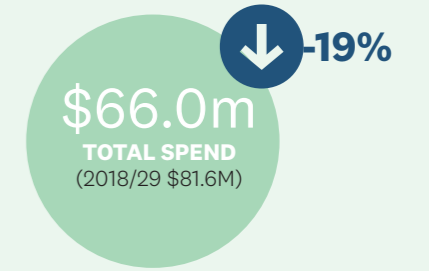
Where did our funds come from? \$(m)



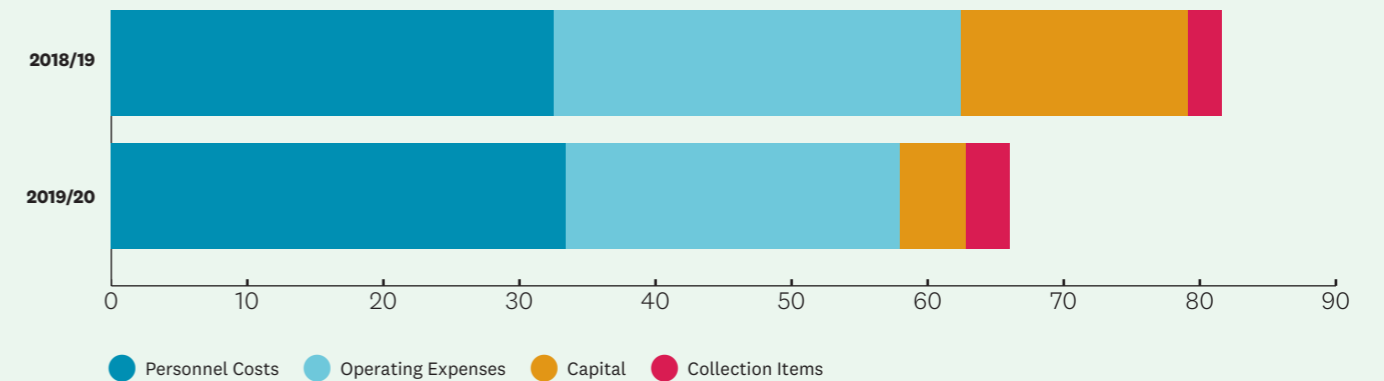
COVID-19 impacts and funding changes were the main drivers of revenue change in 2019/20.

Commercial revenue streams were impacted by the onset of COVID-19, as Te Papa was closed for 68 days during alert levels 2, 3 and 4. A change in Te Papa's funding appropriation from the Crown was put into effect in 2019/20, increasing the baseline funding by \$12.5m per annum, while removing the \$10m per annum capital funding Te Papa had received for the previous 4 years.

	2019/20 \$(m)		2018/19 \$(m)	
Other Revenue	\$25.2	35%	\$36.7	45%
Revenue from the Crown	\$41.9	57%	\$29.6	36%
Capital from the Crown	\$3.0	4%	\$13.0	16%
Donated Revenue	\$2.0	3%	\$1.7	2%
Interest Revenue	\$0.6	1%	\$0.6	1%
Total	\$72.7		\$81.6	



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



COVID-19 impacts had the greatest impact on spend in 2019/20.

Spend required to support commercial and audience activities, and the programme of capital works was lower while Te Papa was closed during COVID-19 lockdown.

	2019/20 \$(m)		2018/19 \$(m)	
Personnel Costs	\$33.4	51%	\$32.5	40%
Operating Expenses	\$24.5	37%	\$29.9	37%
Capital	\$4.9	7%	\$16.7	20%
Collection Items	\$3.2	5%	\$2.5	3%
Total	\$66.0		\$81.6	

What assets are we managing?



Tauākī ahumoni 2019/20 | Financial statements 2019/20

Cost of Service Statement

for the year ended 30 June 2020

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 2020 \$000	Budget 2020 \$000	Actual 2019 \$000
Museum services			
Operating			
Revenue - Crown	41,929	42,074	29,574
Revenue - commercial and other	27,652	28,967	38,895
Costs	(75,596)	(77,088)	(79,662)
Operating deficit	(6,015)	(6,047)	(11,193)
Non-departmental output expenses			
Museum services - operating	41,929	42,074	29,574

Non-departmental capital expenditure - collections

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

	Actual 2020 \$000	Budget 2020 \$000
Capital contribution from the Crown*	3,000	3,000
Expenditure on collections	3,174	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 \$174k higher than 2019/20 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%

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 2020

The AuditorGeneral is the auditor of the Museum of New Zealand Te Papa Tongarewa (Te Papa) and group. The AuditorGeneral 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 54 to 87, that comprise the statement of financial position as at 30 June 2020, 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 16 to 45 and 49.

In our opinion:

- the financial statements of Te Papa and group on pages 54 to 87:
 - present fairly, in all material respects:
 - the financial position as at 30 June 2020; 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 16 to 45 and 49:
 - presents fairly, in all material respects, Te Papa and group's performance for the year ended 30 June 2020, 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 29 October 2020. This is the date at which our opinion is expressed.

The basis for our opinion is explained below, and we draw attention to the impact of COVID-19 on Te Papa and group. 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.

Emphasis of matter – Impact of COVID-19

Without modifying our opinion, we draw your attention to the disclosures about the impact of COVID-19 on Te Papa and group as set out in notes 7 and 17 to the financial statements and pages 16 and 17 of the performance information. We draw specific attention to the following matter due to the significant level of uncertainty caused by COVID-19:

- *Property, plant and equipment*

Note 7 on page 70 describes the significant uncertainties highlighted by the valuer, related to estimating the fair value of land and buildings.

Basis for our opinion

We carried out our audit in accordance with the AuditorGeneral'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 AuditorGeneral'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 AuditorGeneral'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 2019/20.

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 AuditorGeneral'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 15, 46 to 47 and 88 to 101, 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 AuditorGeneral's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1 (Revised): 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

Statement of Comprehensive Revenue and Expenses

for the year ended 30 June 2020

	Note	Consolidated		Museum		
		Actual 2020 \$000	Actual 2019 \$000	Actual 2020 \$000	Budget 2020 \$000	Actual 2019 \$000
Revenue						
Revenue from the Crown		41,929	29,574	41,929	42,074	29,574
Interest revenue		561	654	481	228	551
Other revenue	3	25,238	36,666	25,321	28,239	36,666
Donated revenue		2,027	1,755	1,850	500	1,678
Total revenue	3	69,755	68,649	69,581	71,041	68,469
Expenses						
Personnel costs	4	33,390	32,544	33,390	33,430	32,544
Other expenses	5	24,544	29,931	24,541	25,658	29,845
Total expenses		57,934	62,475	57,931	59,088	62,389
Earnings before depreciation and amortisation						
		11,821	6,174	11,650	11,953	6,080
Depreciation and amortisation expenses	7,8	17,665	17,273	17,665	18,000	17,273
Surplus/(deficit)		(5,844)	(11,099)	(6,015)	(6,047)	(11,193)
Other comprehensive revenue and expense						
Gain/(Loss) on collection revaluation	13	2,578	(5,417)	2,578	-	(5,417)
Gain on property, plant and equipment revaluation	13	36,340	-	36,340	-	-
Financial assets at fair value	13	120	(106)	100	-	(93)
Total other comprehensive revenue and expense		39,038	(5,523)	39,018	-	(5,510)
Total comprehensive revenue and expense		33,194	(16,622)	33,003	(6,047)	(16,703)

Explanations of significant variances against budget are detailed in note 17.

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

for the year ended 30 June 2020

	Note	Consolidated		Museum		
		Actual 2020 \$000	Actual 2019 \$000	Actual 2020 \$000	Budget 2020 \$000	Actual 2019 \$000
Balance at 1 July		1,394,222	1,398,933	1,391,767	1,400,913	1,396,559
Total comprehensive revenue and expenses for the year		33,194	(16,622)	33,003	(6,047)	(16,703)
Reserve movements on impairment/disposals		-	(1,540)	-	-	(1,540)
Other reserve movements		(2)	451	(1)	-	451
Capital contribution from the Crown		3,000	13,000	3,000	3,000	13,000
Balance at 30 June	13	1,430,414	1,394,222	1,427,769	1,397,866	1,391,767

A minor update has been made to the Equity Balance at 1 July 2018 following a late, non-material adjustment to the Foundation in the 2018/19 financial year. This has increased consolidated equity at 1 July 2018 by \$16K. Explanations of significant variances against budget are detailed in note 17.

The accompanying notes form part of these financial statements.

Statement of Financial Position

for the year ended 30 June 2020

	Note	Consolidated		Museum		
		Actual 2020 \$000	Actual 2019 \$000	Actual 2020 \$000	Budget 2020 \$000	Actual 2019 \$000
Assets						
Current assets						
Cash and cash equivalents		8,315	2,903	8,141	2,767	2,851
Receivables		1,215	2,226	1,202	2,241	2,214
Investments	6	-	439	-	-	-
Prepayments		1,119	940	1,119	841	940
Inventories		1,530	1,420	1,530	1,460	1,420
Publications work in progress		27	52	27	49	52
Total current assets		12,206	7,980	12,019	7,358	7,477
Non-current assets						
Investments	6	11,878	11,650	9,680	8,813	9,933
Property, plant and equipment	7	460,974	436,191	460,974	432,268	436,191
Collections	9	952,466	945,169	952,224	954,842	944,927
Intangible assets	8	2,689	3,884	2,689	3,938	3,884
Total non-current assets		1,428,007	1,396,894	1,425,567	1,399,861	1,394,935
Total assets		1,440,213	1,404,874	1,437,586	1,407,219	1,402,412
Liabilities						
Current liabilities						
Payables	10	2,635	3,952	2,635	3,369	3,945
Provisions	11	416	112	416	-	112
Revenue in advance		3,265	3,613	3,283	2,655	3,613
Employee entitlements	12	3,245	2,840	3,245	3,223	2,840
Total current liabilities		9,561	10,517	9,579	9,247	10,510
Non-current liabilities						
Employee entitlements	12	238	135	238	106	135
Total non-current liabilities		238	135	238	106	135
Total liabilities		9,799	10,652	9,817	9,353	10,645
Net assets		1,430,414	1,394,222	1,427,769	1,397,866	1,391,767
Equity						
Contributed capital	13	522,898	519,898	522,898	522,898	519,898
Restricted reserves	13	2,364	2,365	701	713	702
Property, plant and equipment revaluation reserve	13	266,628	230,974	266,628	231,701	230,974
Collection revaluation reserve	13	860,960	858,382	860,960	863,799	858,382
Financial assets at fair value reserve	13	147	27	140	-	40
Accumulated surplus/(deficit)	13	(222,583)	(217,424)	(223,558)	(221,245)	(218,229)
Total equity		1,430,414	1,394,222	1,427,769	1,397,866	1,391,767

Explanations of significant variances against budget are detailed in note 17.

The accompanying notes form part of these financial statements.

Statement of Cash Flows

for the year ended 30 June 2020

	Consolidated		Museum		
	Actual 2020 \$000	Actual 2019 \$000	Actual 2020 \$000	Budget 2020 \$000	Actual 2019 \$000
Cash flows from operating activities					
Receipts from the Crown	42,074	29,574	42,074	42,074	29,574
Interest revenue	149	131	145	78	106
Receipts from other revenue	25,483	36,145	25,405	28,489	36,096
Payments to suppliers	(24,280)	(30,494)	(24,280)	(25,658)	(30,442)
Payments to employees	(32,900)	(32,949)	(32,900)	(33,630)	(32,949)
Goods and services tax (net)	29	45	29	-	45
Net cash from operating activities	10,555	2,452	10,473	11,353	2,430
Cash flows from investing activities					
Receipts from sale of property, plant and equipment	3	6	3	-	6
Purchase of property, plant and equipment	(4,751)	(14,891)	(4,751)	(9,568)	(14,890)
Purchase of collections	(3,174)	(2,441)	(3,174)	(3,000)	(2,495)
Purchase of intangible assets	(261)	(203)	(261)	(250)	(203)
Movement in investments	40	4,061	-	-	4,100
Net cash from investing activities	(8,143)	(13,468)	(8,183)	(12,818)	(13,482)
Cash flows from financing activities					
Capital contribution from the Crown	3,000	13,000	3,000	3,000	13,000
Net cash from financing activities	3,000	13,000	3,000	3,000	13,000
Net increase in cash and cash equivalents	5,412	1,984	5,290	1,535	1,948
Cash and cash equivalents at the beginning of the year	2,903	919	2,851	1,232	903
Cash and cash equivalents at the end of the year	8,315	2,903	8,141	2,767	2,851

Explanations of significant variances against budget are detailed in note 17.

The accompanying notes form part of these financial statements.

Statement of Cash Flows (continued)

for the year ended 30 June 2020

Reconciliation of net deficit to net cash from operating activities

	Consolidated		Museum	
	Actual 2020 \$000	Actual 2019 \$000	Actual 2020 \$000	Actual 2019 \$000
Net Deficit	(5,844)	(11,099)	(6,015)	(11,193)
Add/(less) non cash items:				
Depreciation and amortisation expense (refer Notes 7,8)	17,665	17,273	17,665	17,273
Donated assets income	(1,690)	(1,472)	(1,690)	(1,455)
Other revenue	(586)	(756)	(586)	(754)
Interest reinvested	(404)	(575)	(331)	(497)
Other expenses	789	(1,096)	778	(1,136)
Total non-cash items	15,774	13,374	15,836	13,431
Add/(less) items classified as investing or financing activities:				
(Gains)/Losses on disposal of property, plant and equipment	(3)	994	(3)	996
Loss on disposal of share investments	636	-	636	-
Total items classified as investing or financing activities	633	994	633	996
Add/(less) movements in statement of financial position items:				
Decrease in receivables	1,011	680	1,013	692
(Increase) in inventories	(85)	(157)	(85)	(157)
(Increase) in prepayments	(179)	(259)	(179)	(259)
(Decrease)/Increase in payables	(1,219)	158	(1,212)	159
(Decrease) in revenue in advance	(348)	(634)	(330)	(634)
Increase in employee entitlements	508	143	508	143
Increase/(Decrease) in provisions	304	(748)	304	(748)
Net movements in working capital items	(8)	(817)	19	(804)
Net cash from operating activities	10,555	2,452	10,473	2,430

Interest reinvested for the 2019 financial year has been restated to include accrued interest held in the investment portfolio. Previously, this was reported within items classified as investing or financing activities. Explanations of significant variances against budget are detailed in note 17.

The accompanying notes form part of these financial statements.

1 Statement of accounting policies

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 2020, and were approved by the Board on the 29th of October 2020.

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).

New standards effective

PBE IPSAS 34-38 replaced the previous standards for interests in other entities (PBE IPSAS 6-8). These new standards were effective for annual periods beginning on or after 1 January 2019. There is no effect as a result of this change.

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 annual periods beginning on or after 1 January 2021, with early application permitted. Te Papa does not intend to early adopt the amendment.

1 Statement of accounting policies (continued)

PBE IPSAS 41 Financial Instruments

The XRB issued PBE IPSAS 41 Financial Instruments in March 2019. This standard supersedes PBE IFRS 9 Financial Instruments, which was issued as an interim standard. It is effective for reporting periods beginning on or after 1 January 2022. Although Te Papa has not assessed the effect of the new standard, it does not expect any significant changes as the requirements are similar to PBE IFRS 9.

PBE FRS 48 Service Performance Reporting

PBE FRS 48 replaces the service performance reporting requirements of PBE IPSAS 1 and is effective for reporting periods beginning on or after 1 January 2021. Te Papa has not yet determined how application of PBE FRS 48 will affect its statement of performance.

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 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 Tahi Ltd is subject to income tax, but for the 2020 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 7
- Useful lives of intangible assets - refer to Note 8
- Fair value of land and buildings - refer to Note 7
- Fair value of the collections - refer to Note 9
- Retirement and long service leave - refer to Note 12

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 7 of 8 trustees independent of Te Papa. The effect and considerations are disclosed in note 6.

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

Up until the end of the 2020 financial year, the 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 amounted to \$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 at 30 June 2020 \$231,567 has been divested and a provision for the remaining \$404,400 was created. Refer to Note 6.

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.

	Note	Actual 2020 \$000	Actual 2019 \$000
Revenue			
Interest revenue		80	103
Donated revenue		177	77
Goods and services received in kind	2.1	213	249
Expenditure			
Other expenses		104	86
Goods and services provided by Te Papa	2.1	213	249
Net surplus for the year		153	94
Other comprehensive revenue and expenses			
Financial assets at fair value		20	(13)
Total comprehensive revenue and expenses		173	81
Represented by:			
Current assets			
Cash and cash equivalents		174	52
Investments		-	439
Accrued Revenue		16	12
Non-current assets			
Investments		2,198	1,717
Collections		242	242
Total assets		2,630	2,462
Current liabilities			
Creditors and accrued expenses		2	7
Total liabilities		2	7
Equity			
Restricted reserves		1,663	1,663
Financial assets at fair value reserve		7	(13)
Accumulated funds		958	805
Total equity		2,628	2,455

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 2020 \$000	Actual 2019 \$000
Personnel related services provided to Te Papa Foundation	149	189
Other goods and services provided to Te Papa Foundation	64	60
Total goods and services provided to Te Papa Foundation	213	249

3 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 Other revenue includes:

	Actual 2020 \$000	Actual 2019 \$000
Commercial revenue	16,351	21,781
Exhibition revenue	1,832	3,945
Other grants received	1,812	2,043
Other revenue	1,605	2,651
Rental income	201	201
Net foreign exchange gains	70	16
Sponsorship revenue	3,450	6,029
Total other revenue	25,321	36,666

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 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 2020 \$000	Actual 2019 \$000
Not later than one year	196	166
Later than one year and not later than five years	324	199
Later than five years	-	-
Total non-cancellable operating leases	520	365

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 Total revenue

Exchange and non-exchange revenue

	Actual 2020 \$000	Actual 2019 \$000
Non-exchange revenue		
Revenue from the Crown	41,929	29,574
Donated revenue	1,850	1,678
Other grants received	13	117
Total non-exchange revenue	43,792	31,369
Exchange revenue		
Interest revenue	481	551
Commercial revenue	16,351	21,781
Exhibition revenue	1,832	3,945
Other grants received	1,799	1,926
Other revenue	1,605	2,651
Net foreign exchange gains	70	16
Rental income	201	201
Sponsorship revenue	3,450	6,029
Total exchange revenue	25,789	37,100
Total revenue	69,581	68,469

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 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 2020 \$000	Actual 2019 \$000
Salaries and wages	32,121	31,637
Defined contribution plan employer contributions	753	770
Increase in employee entitlements	516	137
Total personnel costs	33,390	32,544

In the 2020 financial year, Te Papa provided personnel services of \$184K (2019: \$189K) 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 2020 No:	Actual 2019 No:
Salary Band		
\$100,000 - \$110,000	10	8
\$110,001 - \$120,000	10	11
\$120,001 - \$130,000	8	5
\$130,001 - \$140,000	1	5
\$140,001 - \$150,000	5	3
\$150,001 - \$160,000	2	5
\$160,001 - \$170,000	6	2
\$170,001 - \$180,000	-	2
\$180,001 - \$190,000	-	2
\$190,001 - \$200,000	2	2
\$210,001 - \$220,000	1	-
\$220,001 - \$230,000	-	1
\$230,001 - \$240,000	1	1
\$240,001 - \$250,000	2	1
\$260,001 - \$270,000	-	1
\$270,001 - \$280,000	1	1
\$330,001 - \$340,000	1	-
\$390,001 - \$400,000	1	-
\$480,001 - \$490,000	-	1
Total employees	51	51

During the 2020 financial year, 1 (2019: 17) employee received compensation and other benefits in relation to cessation of employment totalling \$121,359 (2019: \$975,850).

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 Other expenses

	Actual 2020 \$000	Actual 2019 \$000
Administrative and general office expenses	1,472	2,555
Advertising and public relations	683	1,023
Building and exhibition operating costs	10,340	12,279
Computer and IT costs	2,538	2,657
Consultancy	480	886
Cost of commercial goods sold	5,695	7,459
Fees to auditor;		
- fees to Audit New Zealand for audit of financial statements	121	119
Inventories written off	146	3
Loss on disposal of assets	635	24
Other expenses (including Board Fees)	1,433	1,302
Donations and koha	10	13
Training and travel	924	1,465
Goods and services provided to Te Papa Foundation (Note 2.1)	64	60
Total other expenses	24,541	29,845

Board member remuneration

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

	Actual 2020 \$000	Actual 2019 \$000
Evan Williams (term completed June 30, 2019)	-	33.0
Hon.Dame Fran Wilde (Chairperson from July 1, 2019)	32.5	18.2
Caren Jane Rangī (appointed January 1, 2019)	16.2	8.3
Prof. Jacinta Ruru (appointed January 1, 2019)	16.2	8.3
Dayle Mace (term completed June 20, 2019)	-	16.5
Prof. Sir Peter Gluckman (term completed May 25, 2020)	15.1	16.5
Sir Rob Fenwick (term completed December 31, 2019)	8.3	16.5
Abby Foote (term completed August 16, 2019)	1.4	16.5
Paul Majurey (term completed December 31, 2018)	-	9.6
Soana Pamaka (term completed December 31, 2018)	-	8.3
James Daniels (appointed July 1, 2019)	16.2	-
Prof. Juliet Gerrard (appointed May 25, 2020)	1.1	-
Cameron Harland (appointed December 2, 2019)	9.4	-
Jackie Lloyd (appointed July 1, 2019)	16.2	-
Andy Lowe (appointed December 2, 2019)	9.4	-
Total board member remuneration	142.0	151.7

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 (2019: \$nil).

6 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 2020 \$000	Actual 2019 \$000
Non-current portion		
Shares	131	127
Milford Asset Management	9,549	9,170
Equity Investments in Mahuki Participants	404	636
Provision for Divestment in Mahuki Participants	(404)	-
Total non-current portion	9,680	9,933
Total investments	9,680	9,933

Provision for Divestment in Mahuki Participants

Up until the end of the 2020 financial year, the 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 amounted to \$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 at 30 June 2020 \$231,567 has been divested and a provision for the remaining \$404,400 was created.

Non-current portion

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.

7 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 surplus or deficit 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.

7 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 is 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.

7 Property, plant and equipment (continued)

	Land \$000	Non-residential Buildings \$000	Land Improvements \$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 2018	116,650	299,622	4,468	20,395	4,985	299	9,687	39,064	6,151	501,321	
Additions	-	518	3	878	280	28	102	92	14,544	16,445	
Asset transfers	-	3,945	-	41	-	-	28	9,194	(13,208)	-	
Other asset adjustments	-	(408)	-	(218)	-	-	-	-	-	(626)	
Disposals	-	(1,345)	-	(100)	(21)	(42)	(3)	(50)	-	(1,561)	
Balance at 30 June 2019	116,650	302,332	4,471	20,996	5,244	285	9,814	48,300	7,487	515,579	
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)	-	-	-	-	-	-	-	8,672	
Disposals	-	(132)	-	(23)	(713)	-	(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	
Accumulated Depreciation											
Balance at 1 July 2018	-	10,064	651	15,966	3,339	168	7,433	27,114	-	64,735	
Depreciation Expense	-	10,087	150	1,440	932	27	350	2,849	-	15,835	
Other Asset Adjustments	-	(474)	-	(153)	-	-	-	-	-	(627)	
Impairment Losses	-	-	-	-	-	-	-	-	-	-	
Eliminate on disposal	-	(367)	-	(91)	(17)	(42)	(3)	(35)	-	(555)	
Balance at 30 June 2019	-	19,310	801	17,162	4,254	153	7,780	29,928	-	79,388	
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	
Carrying amounts											
At 30 June 2018	116,650	299,558	3,817	4,429	1,646	131	2,254	11,950	6,151	436,586	
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	

7 Property, plant and equipment (continued)

The total amount of property, plant and equipment in the course of construction is \$3.172m (2019: \$7.487m). Within that amount \$3.087m (2019: \$7.433m) relates to property and facility-related projects.

There are no items of property, plant and equipment (2019: \$nil), that have been pledged as security and there are no restrictions on any of these items (2019: \$nil).

Capital commitments and operating leases

	Actual 2020 \$000	Actual 2019 \$000
Capital commitments		
Property, plant and equipment	963	748
Intangibles	16	-
Total capital commitments	979	748

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 2020 \$000	Actual 2019 \$000
Not later than one year	268	268
Later than one year and not later than five years	134	402
Later than 5 years	-	-
Total non-cancellable operating leases	402	670

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.

8 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 7. 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.

8 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 2018	10,549	1,054	11,603
Additions	105	127	232
Asset transfers	1,153	(1,153)	-
Balance at 30 June 2019	11,807	28	11,835
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
Accumulated Amortisation			
Balance at 1 July 2018	6,513	-	6,513
Amortisation expense	1,438	-	1,438
Balance at 30 June 2019	7,951	-	7,951
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
Carrying amounts			
At 30 June 2018	4,036	1,054	5,090
At 30 June 2019	3,856	28	3,884
At 30 June 2020	2,667	22	2,689

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

9 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 13.3 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.

9 Collections (continued)

	Art \$000	Te Aka Matua Library \$000	History \$000	Mātauranga Māori \$000	Natural History \$000	Philatelic \$000	Pacific and International \$000	Photography \$000	Total \$000
Balance at 1 July 2018	220,219	5,217	86,249	257,439	138,383	111,261	95,807	31,967	946,542
Acquisitions	1,616	-	171	144	471	-	22	72	2,496
Donated assets	147	-	76	41	1,042	-	-	-	1,306
Revaluation increase / (decrease)	-	-	-	(8,244)	-	-	2,827	-	(5,417)
Balance at 30 June 2019	221,982	5,217	86,496	249,380	139,896	111,261	98,656	32,039	944,927
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

9 Collections (continued)

Collection	Last revalued	Valuation basis/methodology
Art	30/6/2018	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 Art & Object as an independent valuer in 2018.
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	30/6/2018	The market value of this collection has been valued based on reputable stamp catalogues and references. Bulk items were sampled. The valuation for the Philatelic collection was undertaken by Mowbray Collectables Ltd as an independent valuer in 2018.
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 2020 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.

10 Payables

Accounting Policy

Short-term payables are recorded at the amount payable.

	Actual 2020 \$000	Actual 2019 \$000
Creditors	664	2,197
Accrued expenses	1,908	1,601
Other payables	63	147
Total payables	2,635	3,945

All payables are considered exchange transactions.

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

11 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 2020 \$000	Actual 2019 \$000
Provision for organisational change	-	112
Provision for SCA expenditure	416	-
Total provisions	416	112

Provision for organisational change

The Te Papa Board approved a formal proposal for change which was announced on 4 May 2018 and implemented across the 2019 financial year. One part of the proposal was delayed to enable wider feedback and consideration. This resulted in the Collection Care and Curatorial Decision Document being issued on 12 December 2018, with the transition plan and associated payments being completed by September 2019. The provision for organisational change represents the estimated total cost of redundancy payments and other associated costs arising from the change. This provision was extinguished in the 2020 financial year.

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 has been created pending final Board approval.

Contingencies

Te Papa has no quantifiable contingent liabilities or contingent assets (2019: \$nil). Te Papa has an unquantifiable contingent liability relating to likely, but unidentified amounts owing under the Holidays Act.

12 Employee entitlements

Accounting Policy

Short-term employee entitlements

Employee entitlements that Te Papa expects to be settled within 12 months after the end of the period in which the employee renders 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 benefits that are due to be settled beyond 12 months after the end of the period in which the employee renders the related service, such as long service leave and retirement gratuities, 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 2020 were: 1 year 0.22%; 2 years 0.25%; 3 years plus; 1.63% and long term salary inflation rate of 2.72% (2019: discount rates used were: 1 year 1.23%; 2 years 1.03%; 3 years plus; 2.23% and long term salary inflation rate of 2.92%).

	Actual 2020 \$000	Actual 2019 \$000
Current portion		
Accrued salaries and wages	622	396
Annual leave	2,348	2,076
Sick leave	45	50
Retirement and long service leave	230	318
Total current portion	3,245	2,840
Non-current portion		
Retirement and long service leave	238	135
Total non-current portion	238	135
Total employee entitlements	3,483	2,975

13 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 2020 \$000	Actual 2019 \$000
Contributed capital		
Balance at 1 July	519,898	506,898
Capital contribution	3,000	13,000
Balance at 30 June	522,898	519,898
Restricted reserves		
Balance at 1 July	702	819
Net movement	(1)	(117)
Balance at 30 June	701	702
Property, plant and equipment revaluation reserve		
Balance at 1 July	230,974	232,514
Revaluations	36,340	-
Transfer to accumulated surplus/(deficit) on disposal	(686)	(1,540)
Balance at 30 June	266,628	230,974
Collection revaluation reserve		
Balance at 1 July	858,382	863,799
Revaluations	2,578	(5,417)
Balance at 30 June	860,960	858,382
Financial assets at fair value through other comprehensive revenue and expense reserves		
Balance at 1 July	40	133
Net change in fair value	100	(93)
Balance at 30 June	140	40
Accumulated surplus/(deficit)		
Balance at 1 July	(218,229)	(207,604)
Net deficit	(6,015)	(11,193)
Property, plant and equipment revaluation reserve transfer on disposal	686	568
Balance at 30 June	(223,558)	(218,229)
Total equity	1,427,769	1,391,767

13.1 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 2020 \$000	Actual 2019 \$000
Restricted reserves consists of:		
- Trusts and bequests (non-exchange transactions)	689	691
- Project funding (exchange transactions)	12	11
Total restricted reserves	701	702

No other reserves are subject to restrictions on distribution.

13.2 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 2020 \$000	Actual 2019 \$000
Property, plant and equipment revaluation reserves consists of:		
Land	93,587	80,218
Buildings	162,388	140,128
Other	10,653	10,628
Total property, plant and equipment revaluation reserves	266,628	230,974

13.3 Collection revaluation reserves

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 2020 \$000	Actual 2019 \$000
Collection revaluation reserves consists of:		
Art (including Ceramics)	182,895	182,895
Te Aka Matua Library	2,086	2,353
History	75,128	83,562
Mātauranga Māori	226,707	226,707
Natural History	137,377	133,138
Philatelic	102,167	102,167
Pacific and International	97,537	97,537
Photography	37,063	30,023
Total collection revaluation reserves	860,960	858,382

13.4 Financial assets at fair value through other comprehensive revenue and expense 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 15.2).

14 Related party transactions and key management personnel

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.

Key management personnel compensation

	Actual 2020 \$000	Actual 2019 \$000
Board Members		
Remuneration	142	152
Full-time equivalent members	0.7	0.7
Leadership Team		
Remuneration (including employer contributions to Kiwi Saver and GSF)	2,426	2,185
Full-time equivalent members	7.3	7.6
Total key management personnel remuneration	2,568	2,337
Total full-time equivalent personnel	8.0	8.3

Key management personnel include all Board members, the Chief Executive, Kaihautu, and the Leadership team, a total of 16 (2019: 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 2020 financial year have been conducted under normal trading terms and conditions. An analysis of Board member remuneration is provided in note 5.

15 Financial instruments

15.1 Financial instrument categories

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

	Actual 2020 \$000	Actual 2019 \$000
Financial assets measured at amortised cost		
Cash and cash equivalents	8,141	2,851
Debtors and other receivables	1,202	2,214
Total Financial assets measured at amortised cost	9,343	5,065
Financial assets at fair value through other comprehensive revenue and expense		
Investments	9,680	9,933
Total financial assets at fair value	9,680	9,933
Financial liabilities measured at amortised cost		
Payables (excluding revenue in advance, taxes payable and grants received subject to conditions)	2,635	3,945
Total financial liabilities - measured at amortised cost	2,635	3,945

15.2 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 2020 \$000	Actual 2019 \$000
Financial assets	9,680	9,933
Shares - Quoted market price	131	127
Investments (Milford Asset Management) - Quoted market price	9,549	9,170
Other Investments - non observable inputs	-	636

15.3 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 2020 had fluctuated by plus or minus 0.5% (2019: 0.5%), the effect would have been an increase/decrease of \$654 (2019: \$637).

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.

15.3 Financial instrument risks (continued)

Sensitivity analysis

As at 30 June 2020, if the NZ dollar had weakened/strengthened by 5% (2019: 5%) against all off the foreign currencies held, with all other variables held constant, the surplus/(deficit) for the year would have been:

- \$24,628 (2019: \$40,805) lower if the NZ dollar had weakened
- \$25,860 (2019: \$42,845) 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.

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 2020 \$000	Actual 2019 \$000
Cash at bank and term deposits		
AA-	8,141	2,851
Total cash at bank and term deposits	8,141	2,851

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 10) are expected to be settled within 6 months of balance date.

Te Papa has foreign exchange forward contracts in place at 30 June 2020 with a face value of NZD\$959,611 (USD\$655,000). These contracts are matched to contractual obligations and will be settled by November 2021.

16 Events after the balance sheet date

There were no significant events after the balance date.

17 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.

Statement of Comprehensive Revenue and Expenses

for the year ended 30 June 2020

	Actual 2020 \$000	Budget 2020 \$000	Variance to budget \$000
Revenue			
Revenue from the Crown	41,929	42,074	(145)
Interest income	481	228	253
Other revenue	25,321	28,239	(2,918)
Donated revenue	1,850	500	1,350
Total revenue	69,581	71,041	(1,460)
Expenses			
Personnel costs	33,390	33,430	(40)
Other expenses	24,541	25,658	(1,117)
Total expenses	57,931	59,088	(1,157)
Earnings before depreciation and amortisation	11,650	11,953	(303)
Depreciation and amortisation expenses	17,665	18,000	(335)
Surplus/(deficit)	(6,015)	(6,047)	32
Other comprehensive revenue and expense			
Gain on collection revaluation	2,578	-	2,578
Gain on property, plant and equipment revaluation	36,340	-	36,340
Financial assets at fair value	100	-	100
Total other comprehensive revenue and expense	39,018	-	39,018
Total comprehensive revenue and expense	33,003	(6,047)	39,050

Revenue from the Crown

Part of the Crown Funding that Te Papa receives is for the Karanga Aotearoa Repatriation programme. Due to the impact of COVID-19, some planned repatriation activity involving international travel and return of koiwi and koimi tangata did not proceed. As the expense for this activity has not occurred, Te Papa has elected not to recognise the funding received for this until such time as the repatriation has been completed.

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 was closed for 68 days during COVID-19 alert levels 2, 3 and 4. As a consequence, Te Papa was not able to earn commercial revenues from activities such as conferences, car parking, hospitality and tours, and earned significantly reduced revenue from its retail operation. This is the net impact of these component parts.

Donated revenue

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

Other expenses

Operating costs were impacted by Te Papa being closed for 68 days in 2020. Costs to deliver physical elements of the audience programme, and those costs related to the delivery of commercial activity were lower than budgeted.

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 2020 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.

17 Explanation of significant variances against budget (continued)

Statement of Financial Position

as at 30 June 2020

	Actual 2020 \$000	Budget 2020 \$000	Variance to budget \$000
Assets			
Current assets			
Cash and cash equivalents	8,141	2,767	5,374
Receivables	1,202	2,241	(1,039)
Prepayments	1,119	841	278
Inventories	1,530	1,460	70
Publications work in progress	27	49	(22)
Total current assets	12,019	7,358	4,661
Non-current assets			
Investments	9,680	8,813	867
Property, plant and equipment	460,974	432,268	28,706
Collections	952,224	954,842	(2,618)
Intangible assets	2,689	3,938	(1,249)
Total non-current assets	1,425,567	1,399,861	25,706
Total assets	1,437,586	1,407,219	30,367
Liabilities			
Current liabilities			
Payables	2,635	3,369	(734)
Provisions	416	-	416
Revenue in advance	3,283	2,655	628
Employee entitlements	3,245	3,223	22
Total current liabilities	9,579	9,247	332
Non-current liabilities			
Employee entitlements	238	106	132
Total non-current liabilities	238	106	132
Total liabilities	9,817	9,353	464
Net assets	1,427,769	1,397,866	29,903
Equity			
Contributed capital	522,898	522,898	-
Restricted reserves	701	713	(12)
Property, plant and equipment revaluation reserve	266,628	231,701	34,927
Collection revaluation reserve	860,960	863,799	(2,839)
Financial assets at fair value reserve	140	-	140
Accumulated surplus/(deficit)	(223,558)	(221,245)	(2,313)
Total equity	1,427,769	1,397,866	29,903

Current assets

Variation to budget for current assets has been shaped by the impact of COVID-19. Cash balances are higher due to a reduction in the capital programme, and receivables balances lower due to a reduction in conference and associated commercial activity.

Non Current assets

The impact of property, plant and equipment, and collections valuations are not budgeted for, so any movement in these balances due to re-valuations creates a variance to budget.

17 Explanation of significant variances against budget (continued)

Current liabilities

Payables have been impacted by a lower spend across the final quarter of the 2020 financial year, due to reduced activity from the museum closure caused by the COVID-19 lockdown. An unbudgeted provision was created in relation to the Tory Street SCA - see note 11. The international touring exhibition Buglab was sold into future venues in North America in 2022 and 2023, reflecting an increase in revenue received in advance.

Equity

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

Statement of Cash Flows

for the year ended 30 June 2020

	Actual 2020 \$000	Budget 2020 \$000	Variance to budget \$000
Cash flows from operating activities			
Receipts from the Crown	42,074	42,074	-
Interest revenue	145	78	67
Receipts from other revenue	25,405	28,489	(3,084)
Payments to suppliers	(24,280)	(25,658)	1,378
Payments to employees	(32,900)	(33,630)	730
Goods and services tax (net)	29	-	29
Net cash from operating activities	10,473	11,353	(880)
Cash flows from investing activities			
Receipts from sale of property, plant and equipment	3	-	3
Purchase of property, plant and equipment	(4,751)	(9,568)	4,817
Purchase of collections	(3,174)	(3,000)	(174)
Purchase of intangible assets	(261)	(250)	(11)
Movement in investments	-	-	-
Net cash from investing activities	(8,183)	(12,818)	4,635
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	5,290	1,535	3,755
Cash and cash equivalents at the beginning of the year	2,851	1,232	1,619
Cash and cash equivalents at the end of the year	8,141	2,767	5,374

Cash flows from operating activities

Other revenue receipts and payments to suppliers were impacted by a reduction in conference and associated activity due to the closure of the museum during COVID-19 lockdown. Payments to employees varies to budget and recognised personnel costs due to the movement in employee entitlements.

Cash flows from investing activities

Purchase of property, plant and equipment was impacted by a reduction in the capital programme, due to the museum being closed during COVID-19 lockdown.

18 Impact of COVID-19

A detailed assessment from a financial perspective of the impact of COVID-19 has been undertaken in the production of this annual report. Where applicable, a specific COVID-19 related note has been disclosed where a significant or material impact may be identified by a reader of these statements. All asset categories, and in particular, land and building, and collection valuations, and receivables have been reviewed for likely COVID-19 impacts, with reported values reflecting any assessment of impact.

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

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 2017-2021* and the *Statement of Performance Expectations 2019/20*.

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:

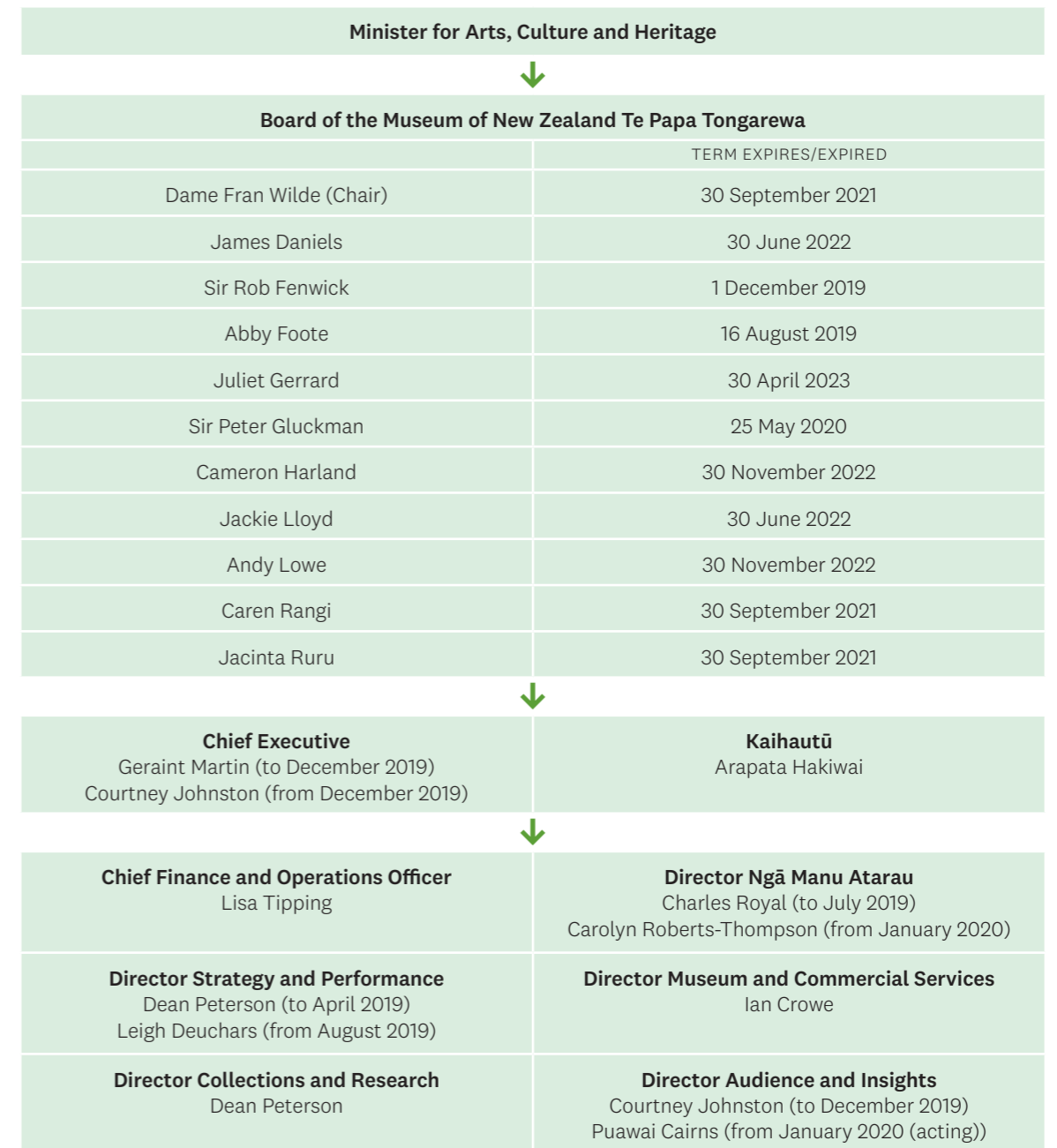
- have regard to the ethnic and cultural diversity of the people of New Zealand, and the contributions they have made and continue to make to New Zealand’s cultural life and the fabric of New Zealand society
- endeavour to ensure both that the Museum expresses and recognises the mana and significance 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

In 2019/20 a number of key leadership changes occurred with Dame Fran Wilde being appointed Chair of the Board, Courtney Johnston to the Tumu Whakarae/Chief Executive role and Leigh Deuchars, Carolyn Roberts-Thompson and Puawai Cairns joining the executive leadership team as Director Strategy and Performance, Director Ngā Manu Atarau and Director Audience and Insight.

This diagram sets out our governance and leadership structure for the year ending 30 June 2020.



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 full Board considers matters relating to appointments and remuneration. Te Papa's 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 the ARC in 2019/20:

- Caren Rangī (Chair)
- Abby Foote (Chair and member until 16 August 2019)
- Dame Fran Wilde (Board Chair)

The Board established a new People and Organisational Culture Committee 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 2019/20:

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

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 Strategic Narrative and <i>Statement of Intent 2017-2021</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 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 (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 an Assurance and Risk Committee that comprises a subset of our Board, 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 the Treaty of Waitangi, 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.

Throughout 2019/20 and beyond, we are reviewing our approach to biculturalism and identifying areas where capability needs to be strengthened, to ensure we continue to deliver our work in accordance with our founding bicultural kaupapa. This work will continue through 2020/21.

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.

Investment of Crown funding in Te Papa's infrastructure

2018/19 was the final year of receiving the Government's allocation of \$10 million (\$40 million over 4 years) for the purpose of refreshing infrastructure.

Te Papa's baseline funding from the Crown has been increased by \$12.5 million a year, to support ongoing maintenance of the museum's buildings, and refresh

of exhibitions. This increases Te Papa's baseline Crown funding from \$29.574 million to \$42.074 million.

Non-Crown revenue

Te Papa earned \$41,929 million in funding from the Government in 2019/20 (2018/19: \$29,574 million). Te Papa also earned \$27,652 million (2018/19: \$38,895 million) from non-Crown sources, contributing 40% (2018/19: 57%) of total revenue.

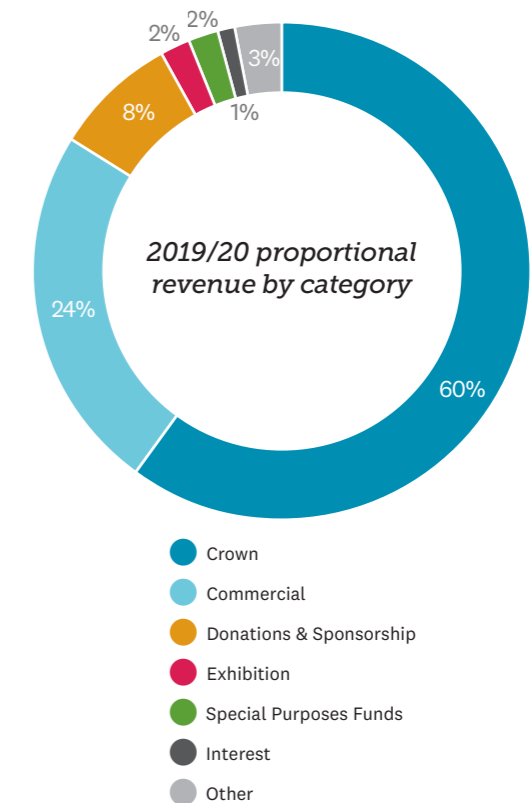
Te Papa's biggest non-Crown revenue category is commercial, which includes corporate functions, food and retail outlets, car parking and tours at the Museum along with national and international touring exhibitions.

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, 24% of total revenue in 2019/20 (2018/19: 32%). This means these operations are integral to our financial sustainability.

The impact of COVID-19 reduced the level of commercial revenue by 25% in 2019/20 compared to 2018/19, as the museum was closed for 68 days. There are ongoing challenges to returning commercial revenue streams to pre-COVID-19 levels.

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





The people and capability that enable us

Te Papa is 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. Te Papa regularly reviews its workforce profile to make sure it maintains a diverse and inclusive workforce.

Te Papa's workforce profile

The number of employees at Te Papa in 2019/20 was as follows.

EMPLOYMENT STATUS	Full-time (head count)	Part-time (head count)*	Total (head count)	FTE (full-time equivalents)
Permanent	313	32	345	323.56
Fixed-term	30	9	39	32.77
TOTAL	343	41	384	356.33
Casual			232	
TOTAL HEAD COUNT			616	

* Less than 30 hours per week

Gender profile

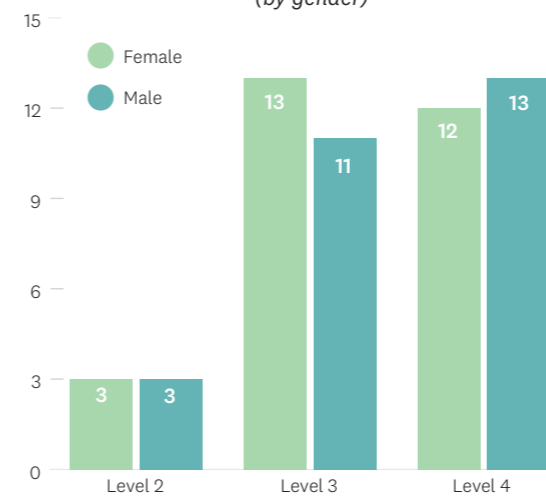
Te Papa actively seeks to capture the gender profile of its employees at the commencement of employment, and has adopted the Stats NZ classification for gender identity. Te Papa's workforce is 56.5% female, 43.5% male and 0% gender diverse. The gender ratio for female/male has remained static over the 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.⁸

Age profile

The average age of Te Papa's workforce is 39.5 years (38.3 years in 2018/19), which is younger than the public sector average of 44 years.⁹ The age range of Te Papa staff is 15 to 89 years.

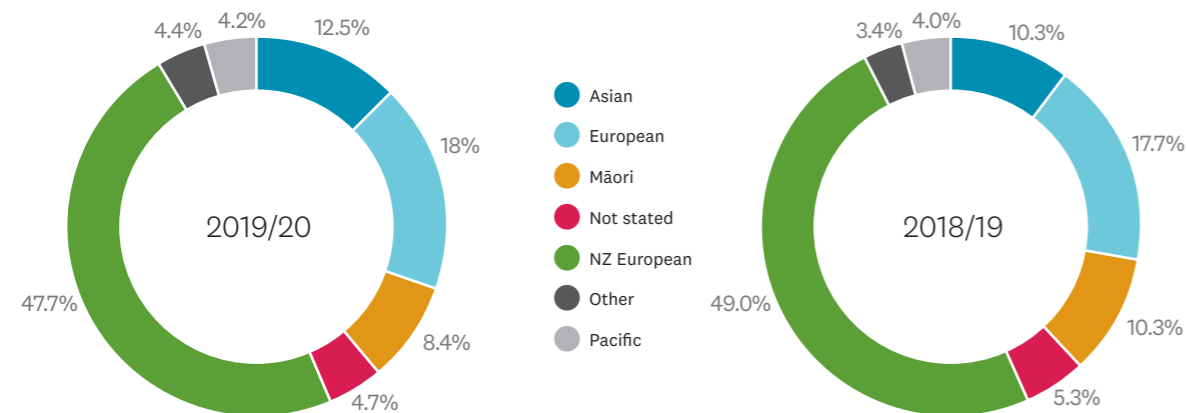
Leadership tiers 2019/20
(by gender)



⁸ Based on staffing as at 30 June 2020.

⁹ 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.

Ethnicity profile



Disability

Te Papa remains committed to valuing the diversity of its 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 2020

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
Women	56.3%	56.0%	56.2%	57.0%	57.5%	56.5%
Maori	8.0%	10.5%	10.1%	9.4%	10.3%	8.4%
Pacific Peoples	3.7%	3.1%	3.6%	3.7%	4.0%	4.2%

Gender pay gap¹⁰

Detailed below is pay gap by gender. Te Papa's gender pay gap continues to grow in comparison to earlier years. This increased gap remains as the result of Te Papa's commercial activity expansion, and the employment of a greater number of females into low-skilled positions. 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	2020	2019	2018	2017	2016
Te Papa Gender Pay Gap	21.59%	20.45%	17.5%	12.09%	15.84%
New Zealand Gender Pay Gap ¹¹	9.50% ¹²	9.30%	9.20%	9.40%	12.00%

¹⁰ Te Papa has calculated the gender pay gap using the median hourly earnings, as recommended by the Human Rights Commission and Statistics NZ.

¹¹ As published by the State Services Commission, Median Pay Gap

¹² Data not yet available for 30 June 2020

Leveraging the talents of Te Papa's workforce

As a comparatively small organisation we continue to draw on the backgrounds, experiences and skills of our staff to ensure we have multiple perspectives in the design, testing and delivery of our work. Te Papa's consultative and co-create approach to working brings a richness to organisational thinking and delivery and continues to allow us to engage audiences in new ways and challenge the traditional view of what a museum is. This way of working was particularly effective in Te Papa's response to COVID-19.

COVID-19 Response

For a number of years Te Papa has had the infrastructure to work remotely for those that are able. A third of Te Papa's workforce were able to carry on as normal through lockdown to the museum's reopening at Alert Level 1. Another third of the workforce were able to carry out partial duties with the remaining third (largely hospitality staff) unable to work. During this time Te Papa formed a dedicated group to focus on safety, wellbeing and continued operational delivery. With sufficient staffing Te Papa's core operations were able to continue as normal and enabled other areas, unable to carry out some of their normal duties, to focus on process improvement, improving efficiency and complete work put off for a lack of time / resourcing. Te Papa also formed a number of cross functional teams to consider both short and long term operations over a five year time horizon. This has left Te Papa in a good position to take the opportunities and weather any challenges ahead.

Te Papa as a good employer

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

Our activities undertaken over 2019/20 are summarised below.

Leadership, accountability and culture

- We continue to run Staff Engagement Surveys with all employees to gauge our: overall organisational health, culture and progress on changes and recommendations based on this feedback.
- We continue to run monthly sessions to ensure our leaders 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 continued to improve our governance infrastructure and cross organisational decision making
- We have used cross functional teams to tap into the 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 Te Ao Māori at the heart of our people processes and are implementing Te Papa's new Bicultural Action Plan.

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 current best practice. One on one support and coaching is available to support managers in recruitment and selection.
- 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 organisational wide 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.

- In the last year we have had several senior roles where internal promotion has occurred from Chief Executive through to Head of Natural History
- Cultural training programmes, including te reo Māori, tikanga lessons and waiata practice, are available to all staff.
- Te Papa runs a range of internal seminars run by its 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.
- Te Papa is implementing its new Learning Management System which will enable learning across the organisation, record and monitor key training requirements and help create more efficiency through process automation.

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.
- There is a child-care centre on site, with Te Papa employees being given priority to the waitlist.
- There is remote technology access to all Te Papa technology systems and applications, which provides staff greater flexibility in their working arrangements.
- 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.

- Te Papa continues 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.
- 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, 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.



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.

Ākonga 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.

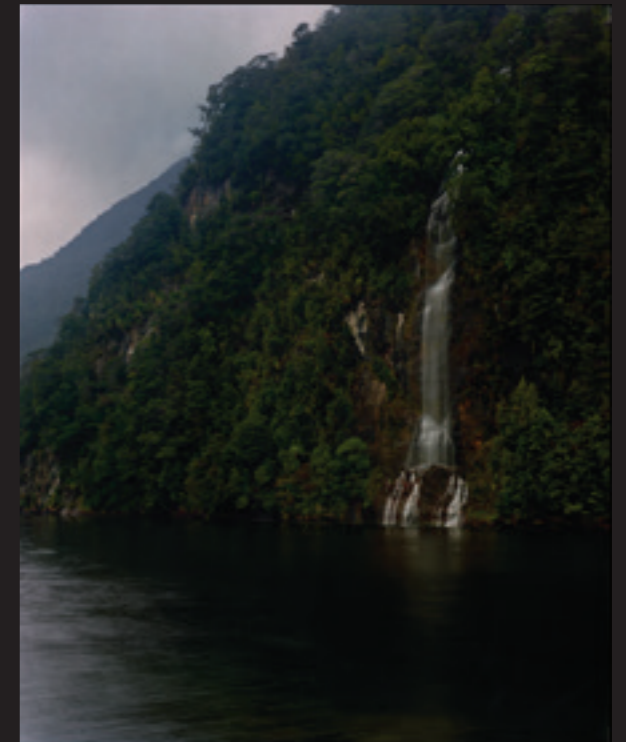
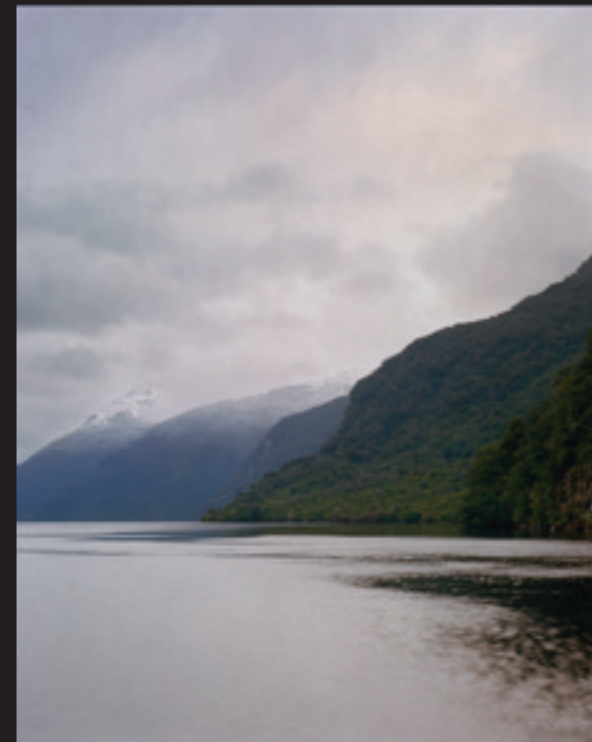
Tangata whenua The indigenous or first people of the land. Māori are regarded as the tangata whenua of Aotearoa, New Zealand.

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.

Exhibition partners

Wonderland

Te Papa's gratefully acknowledges our partners' support to deliver a successful summer exhibition and associated events programme:

	Destination Partner 	Airline Partner 	Hotel Partner 	Supporting Partners
Opening Party sponsor 				

Te Taiao | Nature

Te Papa's new permanent natural history exhibition was open for the first full year in 2019/20, thanks to the support of our 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:



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.



Technology Partner



Projector Partner

Touring Exhibition partners

Te Papa acknowledges our touring support partners:



International Logistics 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.



Membership partner

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



Charitable Trust Partner

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



Learning partners

Te Papa gratefully acknowledges our Learning Programme partners:



Hīnātore | Learning Lab



Te Papa's chosen Print Partner since 2015, providing document expertise and print solutions. Hīnātore Learning Lab sponsor in 2020. Sharing the commitment to encouraging new ways to collaborate and learn with digital technology.

Raranga Matihiko | Weaving Digital Futures

The Ministry of Education programme, developed by Te Papa and delivered to school students in 2018-2020 with the generous support of our partners:





Te rārangī ingoa | Directory

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