



Museum of New Zealand Te Papa Tongarewa

# Te Pūrongo ā Tau | Annual Report 2016/17

In accordance with section 150 of the Crown Entities Act 2004, this annual report of the Museum of New Zealand Te Papa Tongarewa for 2016/17 is presented to the House of Representatives.



## Photo credits

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Museum of New Zealand Te Papa Tongarewa

# Te Pūrongo ā Tau | Annual Report

## 2016/17





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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 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 2017.

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

Evan Williams  
Chair

Abby Foote  
Chair of Assurance and Risk Committee

# Chair's Foreword

Te Papa opened its doors nearly 20 years ago. Te Papa was designed to be different from a then-conventional museum and those differences continue – the unique expression of biculturalism in our operating structure and values, a focus on new ways to understand our many diverse cultures and our environment, and a willingness to take on difficult issues in a way which changes hearts and minds.

In our recent exhibitions (*Gallipoli: The scale of our war*, *Bug Lab* and *Air New Zealand 75 Years*), we took on the challenge of creating new ways of communicating with our audiences on three large issues – the first history and conflict, the second science and the environment, and the third – technology, change and an iconic New Zealand company.

Those exhibitions have already been seen by over two million people, the overwhelming majority of whom reported very high degrees of satisfaction and changes of view. All three exhibitions were designed and constructed within months not years – a breakthrough – all three involved an industry leading outside partner and all are touring or will tour. All of them proved phenomenally successful, setting various records, opening doors to a new way of operating and to new international relationships – repositioning Te Papa again as a leader in global museum and cultural institutions.

Changes in technology, globalisation (of everything), and climate change are all accelerating at once, at exponential rates. These changes are driving profound challenges for New Zealanders and our visitors and expectations of Te Papa. These changes are also challenging the operating model for Te Papa and our methods of delivery.

This outlook is reflected in our Strategic Narrative – which now underpins all the work we do. It is designed to support a faster moving, more responsive operating model which enables Te Papa to tackle in real time the challenges we face as a society. We are planning to launch many more exhibitions, rigorously programmed, inside a five year programme. It also reminds us that as we face great change as a country we need space, prompts, stories and exhibitions in which to pause, and remind ourselves who we are and what we value as a nation.

Te Papa's earnings from non-Crown revenue contributed 49% of overall revenue in the last year (up from 44% in the 2011/2012 financial year).

Over the last year we:

- Completed major parts of our infrastructure upgrade to protect Te Papa's assets and collections (part of our new 15 year capital asset management plan). Some 25 building infrastructure projects were either advanced or completed during the course of the year with minimal disruption to the public and day-to-day operations of the museum.
- Commissioned and started construction of our new art gallery at Te Papa – the first phase of our five year programme to completely renew all Te Papa's exhibitions.
- Finalised planning of the second phase of our renewal programme, which will go into construction in mid-2018.
- Launched Mahuki – a ground-breaking innovation hub for culture and museum institutions and completed the first programme round, with 10 teams producing eight viable innovations.
- Invested in our new digital programmes and capabilities – including Collections Online and Art Wall (a new nationwide wide digital programme to display Te Papa's online collections everywhere).
- Established Hīnātore | Learning Lab – a new space where learners connect cutting-edge technology with Te Papa's taonga to inspire meaningful engagement. This marks a fundamental shift in learning at Te Papa by transforming our previous classroom offerings through entirely new development and facilitation models.
- Researched and introduced new models for Te Papa's national lending programmes to accelerate the rate at which our collections become truly available throughout New Zealand.

Creating pathways to new learning environments is also recognised in the Board's commitment to establish Te Papa Manukau – a ground breaking new educational facility in the heart of Counties Manukau, Auckland to create a learning eco-system connecting the young people of Counties Manukau and Aotearoa New Zealand with their proud, dynamic, aspirational cultures.

Te Papa's mandate is to be the national museum of Aotearoa New Zealand and to make Te Papa's collections, research, and learning programmes accessible to as many New Zealanders as possible – including those from outside the Wellington region.

Collection items transferred to the exhibition spaces within that facility will also reduce the risk to the collections from earthquakes – a priority for the museum, particularly in light of the significant Kaikoura earthquake that affected Wellington in November 2016.

Of over two million objects in the museum's collections, the November earthquake caused damage to only nine objects, six which were on display at the time and three in the museum's storerooms.

That the overwhelming majority of our collection objects came through unscathed is testament to the foresight and vigilance of the Te Papa Board and staff who planned and installed, in recent years, a range of seismic protection measures in the storerooms.

But while Te Papa was lucky to have suffered only minor damage, the earthquake did reinforce the need to acquire secondary space where some of the museum's taonga can be housed.

In May, we farewellled Rick Ellis as Te Papa's Chief Executive. We thank him for his valuable service in bringing stability, new management skills and impetus to Te Papa. We welcomed our new Chief Executive Geraint Martin, who is already bringing a different dimension to Te Papa's operating model and ability to undertake new challenges.

As a Board, we are very appreciative of the leadership and vision of Geraint and our Kaihautū Dr Arapata Hakiwai and the hard work of our talented Te Papa teams. I also wish to thank our Board members. As the Chair, I am very fortunate to have a Board of such calibre to work with.

I would finally like to acknowledge the support of our Minister, The Hon Maggie Barry and the Ministry for Culture and Heritage and its Chief Executive Paul James, who have strongly supported the wide ranging, innovative changes at Te Papa over the last few years. Not all the changes we have made have been easy, and we are grateful for the support they have given. We believe those changes have created a strong platform for the future.



Evan Williams  
Chair



# Chief Executive Statement

Te Papa's vision is to change hearts, minds and lives. It's an ambitious vision – but in my time as Chief Executive of Te Papa, I am in little doubt that we do this every day.

Once again, Te Papa has had a very busy year, with more than 1.5 million visitors coming through our doors, and based on visitor feedback, it's clear Te Papa excites, moves and inspires our visitors – many of whom are repeat visitors.

In the 2016/17 year, visitor satisfaction was 97.8% – which is a credit to our talented teams who each year put together exhibitions that not only teach but also inspire.

Visitor satisfaction has been helped by the phenomenally successful *Gallipoli: The scale of our war* exhibition which continues to draw visitors from around Aotearoa and the world.

Under the Creative Directorship of Sir Richard Taylor, co-founder of Weta Workshop, and our own talented curators and content developers at Te Papa, the Gallipoli exhibition has created a deeply emotional experience for many museum goers.

It has brought history to life in a way that's never been done before – bringing the reality, the horror and the humanity of war – up close and personal – to nearly one and a half million visitors since opening. The Gallipoli exhibition has also increased our overall visitation by over 20% since the exhibition opened.

The unique collaboration between the multi-Academy Award winners at Weta Workshop and Te Papa saw another successful exhibition open – the summer blockbuster *Bug Lab*.

Developed with Weta Workshop, the exhibition gave human visitors a chance to learn and interact with their insect counterparts – and more than 137,000 visitors took the opportunity to get up close and personal with giant wasps, dragonflies and mantises.

Once again, visitor response to this creative partnership has been overwhelmingly positive and has also achieved the ambitious goal of changing attitudes – by engaging people in a meaningful way with the subject. The exhibition now joins the successful Te Papa exhibition *Whales: Tohorā* as an international touring show. *Bug Lab's* first international destination is the Melbourne Museum.

But it's not just large scale exhibitions which can move people. In April, Sir Peter Snell generously gifted 14 significant items from his personal collection, including two Olympic gold medals and a running shoe worn when he first won gold at the Rome Olympics in 1960.

The memorabilia was immediately put on display in Te Papa and it's been a popular attraction with both international and national visitors alike. It's been inspiring to see how an event that played out nearly 50 years ago can reverberate through the years and still spark interest and admiration among the young, even today.

On a sadder note, the death of John Clarke saw Te Papa display the iconic gumboots, singlet and hat of Fred Dagg, Clarke's beloved character who won a place in many New Zealanders' hearts. The exhibition was a response to the esteem that New Zealanders held John Clarke in and it is an honour to be able to have the costume on display.

An agile museum that responds to the needs of its audience is one of Te Papa's aspirations and since its inception, Te Papa has offered a bold, innovative experience and challenged expectations of what a museum can be. This goal was reinforced with the launch of Mahuki, the world's first business innovation accelerator programme for the cultural sector.

It is a space where entrepreneurialism and culture collide to create innovative solutions that enrich the sector and meet broader cultural objectives. The first year of Mahuki saw 10 teams participate in the inaugural programme; nine teams successfully completed the final showcase event and seven teams have successfully had a deployment or pilot within Te Papa – four of which have a signed commercial agreements. And, as of June 2017, two teams have successfully raised investment.

Challenging expectations is part of a new strategy for Te Papa and the renewal of our permanent exhibitions provides us with the opportunity to present a powerful and diverse suite of experiences.

Te Papa has made good progress with the renewal project. Progress on the art gallery continues apace – our construction partner Hawkins is on the ground and making a satisfying start. The renewal will bring

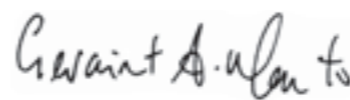
a new spatial configuration to the 4th and 5th floors of our Cable Street site by increasing the existing footprint for Art from 3,175m<sup>2</sup> to 3,990m<sup>2</sup> – the size of 15 tennis courts.

The new art gallery will give us the scope to hang more art from our collections for our visitors as well as to introduce new artists and art installations to the public.

As the national museum, it falls within our responsibility to ensure that our collections are made available to as many New Zealanders as possible and this very important work continues to be a major focus of Te Papa's outreach work with National Services Te Paerangi.

As well as providing smaller, regional museums with curatorial advice and help, we also have a significant loan programme whereby we facilitate loans to museums and galleries outside the Wellington region. This year our loan schedules included two Gottfried Lindauer paintings, along with 53 other taonga, to the Aratoi museum in the Wairarapa, as well as other works by major artists to the Christchurch Art Gallery, The Dowse and the Auckland Art Gallery among others.

I would like to take this opportunity to congratulate all the hard-working and talented staff at Te Papa who contribute so much to the success of this museum. I am excited to be at the helm of an organisation that is at the forefront of culture and history and which will continue to forge new pathways to a new and exciting future in the years to come.



Geraint Martin  
Chief Executive



# Kaihautū Statement

## He Poroporoaki ki a Tākuta Cliff Whiting

E te tohunga Toi Māori, te mūrau a te tini, te wenerau a te mano. Te Kaihautū tuatahi o Te Papa. Haere, haere, whakangaro atu rā. E hoki koe ki ngāi nunui mā, ki ngāi roroa mā. Waihotia ake ko to whānau o Te Papa e pīkau ake ngā mahi mo te iwi Māori āpōpō ake. Moe mārire mai e te rangatira.

Te Papa and our nation were deeply saddened to learn of the passing of Dr Cliff Whiting on 16 July 2017 at the age of 81. Cliff Whiting was appointed as Te Papa's inaugural Kaihautū in 1995 after starting at Te Papa in 1993 as the Director of Māori and Bicultural Development. Cliff Whiting's contribution to Māori arts was exceptional as he was a founding Member and former Chairman of the Council for Māori and South Pacific Arts (now known as Te Waka Toi); a Member and Deputy Chair of the Queen Elizabeth II Arts Council, as well as a Member of the Māori Advisory Board for the Historic Places Trust of New Zealand for more than 15 years advocating for conservation work on marae around New Zealand. Dr Cliff Whiting was the creative director and architect who led the design of Te Papa's Rongomaraeroa marae, which embodies the spirit of partnership and a marae for all peoples and cultures.

Dr Cliff Whiting's contribution to the arts was recognised in 1998 when he became one of only 20 members of the Order of New Zealand. Arts, Culture and Heritage Minister The Hon Maggie Barry paid tribute to the legacy of master carver Cliff Whiting: "Cliff Whiting was an exceptional New Zealander, a master carver who helped develop a new era of Māori arts, and a leader in the early days of Te Papa, our national museum." A Te Papa delegation including the Chief Executive, Kaihautū and Board Chair travelled to Cliff's marae in Te Kaha on the East Cape to pay respects to his whānau, hapū and iwi of Te Whānau-a-Apanui on the immense contribution he made to Te Papa, Māoridom and wider New Zealand society. Dr Cliff Whiting's kawē mate is being organised to take place on 2 October just before the Rongowhakaata iwi exhibition opens.

Kei ngā mana, kei ngā reo, kei ngā rangatira huri noa i te motu. Tēnā koutou, tēnā koutou.

Nei ra taku mihi ki a koutou kei ngā mata waka tangata. He tuku maimai aroha ki te hunga kua wheturangitia. Ahakoa kua mōnehunehu te tai e kore tātou e wareware i a rātou. He mihi anō tātou te hunga ora ki a tātou anō. Heoi anō ra, ko tēnā te pō, Nau mai te ao. Mauriora ki te whai-ao, ki te ao mārama. Tihei Mauriora!

As the Kaihautū and Māori leader of Te Papa it gives me great pleasure to scribe some thoughts on the 2016/2017 year. It's been a very rewarding and fulfilling year as we have continued to strengthen our bicultural foundations deepening our relationships with iwi, hapū, whānau and Māori organisations on a range of kaupapa. I'd like to acknowledge our former Chief Executive Rick Ellis for his commitment in helping to set the strategic direction of Te Papa and recognizing the significance of our Māori and bicultural foundation.

Once again our Matariki season has been a great success with a wide range of events showcasing our many Māori artforms. This year through the leadership of Dr Charles Royal, Director Ngā Manu Atarau we have refocused our Matariki festival to ensure that it becomes more of a significant indigenous Aotearoa New Year underpinned with language, culture and ritual. Matariki Rising 2017 started with a ritual celebration that brought people together to remember, to renew and to rejoice while we finished with the iconic performances of over 400 Kaumātua Kapa Haka performers. This year we celebrated 10 years of the Kaumātua Kapa Haka being held at Te Papa in partnership with Taikura, and it was with great sadness that we also farewelled the patron Te Kiritokia e te Tomairangi Paki. Moe marire mai koe e te mareikura o te Whare Kāhuiariki, te pou matua o te Kaumātua Kapa Haka. With the success of the Kaumātua Kapa Haka we thank those who supported and sponsored us – Wellington City Council and the Wellington Regional Amenities Fund, Te Māngai Paaho, Te Tumu Paeroa and Te Matatini. It was humbling and rewarding to know that the Kaumātua Facebook live streaming reached 1.5 million people.

This year we also closed the Ngāti Toa Rangatira exhibition *Whiti Te Ra: The Story of Ngāti Toa Rangatira*. The exhibition was opened in June 2014 and was the eighth iwi exhibition that Te Papa has hosted since opening in February 1998. I thank

the leadership and people of Ngāti Toa Rangatira along with their kaumātua who gave generously of their time and wisdom over the last three years. I look forward to deepening and strengthening our relationship with Ngāti Toa Rangatira in the years ahead. To our next iwi in residence Rongowhakaata we look forward to your iwi exhibition *Ko Rongowhakaata: The Story of Light & Shadow*.

Reconnecting taonga to their descendant kin communities has been a major focus of the past year and working with iwi on their Treaty of Waitangi Claims Settlements has reaffirmed the importance of taonga for Māori identity, culture and development. This year we have embarked on an ambitious programme for renewing all of our permanent exhibitions and it's an exciting time for Māori to be actively involved presenting our mātauranga, our worldviews and our taonga to ourselves and to the world.

Notwithstanding the many projects we have undertaken there is the realisation that these could not have been done without creating meaningful relationships with iwi, hapū, whānau and a wide range of Māori organisations. I thank all the iwi that we have worked with over the years and look forward to nurturing and deepening these over the coming years. In addition to these iwi relationships I have had the pleasure in hosting important manuhiri from overseas who have been interested in knowing about Te Papa's unique bicultural modus operandi. Some of the dignitaries included the Minister of Justice and Attorney General of Canada – the Honourable Jody Wilson-Raybould, the South African Minister of Science and Technology, and the Special Assistant to President Obama's Administration for Native American Affairs Karen Diver.

This year we also returned Māori tipuna and Moriori karapuna from museums and institutions in Europe. The repatriations from the Karolinska Institute, Sweden, the Oxford University Pitt Rivers Museum, the Ubersee Museum, Bremen, and the Manchester Museum in the UK was a result of intense discussions and planning that was years in the making. The journey to return our ancestors held in the care of overseas institutions helps to reconcile our nation's history and create relationships built on mutual respect and dignity. I would like to thank the Chair of the Repatriation Advisory Group Professor Pou Temara and our advisory members for their wisdom and guidance of the Karanga Aotearoa Repatriation Programme.

Over the last year we have had some great kaupapa that are important to our nation's history and identity. The celebration of Te Wiki o te Reo Māori (Māori language week) on 4 July included over 6,500 people that took part in a parade that marched from Parliament to Te Papa. The parade included over 24 secondary schools from Palmerston North to Wellington along with the Mayor and Wellington City Council Members, Members of Parliament, and community groups in Wellington. This can only be good for our nation. The launch of Vincent O'Malley's book *The Great War for NZ: Waikato 1800-2000* that was held on Te Papa's marae on 19 November also signalled the importance of recognising important events in our nation's history.

Finally, I thank you all for your tautoko over the past year and I look forward to working with you in the coming year. Te Papa's vision is about changing hearts, changing minds and changing lives and I'm excited about the creative potential for transformation. Holding workshops, conferences, wānanga and hui to assist in the revitalisation of te reo Māori and the development of iwi cultural heritage initiatives is something that can only uplift the spirit and strengthen our sense of identity and belonging. Waihotia ake ma te aroha me te manaaki e whakarewa ake ki runga.

Mauriora ki a tātou,



Dr Arapata Hakiwai  
Kaihautū



# Te Papa's journey

Since the last *Statement of Intent* was published in 2014, Te Papa has undertaken a significant journey to reflect on the museum's core functions and purpose since it opened in 1998 and, as a result, has repositioned itself to deliver on the strategic vision articulated in the Strategic Narrative and the *Statement of Intent 2017-2021* in the coming years.

## Key activities

In 2014/15 we focused on turnaround stabilisation and control by securing capital funding to the end of 2018/19. We also committed to total exhibition renewal.

In 2015/16 we set strategic priorities and grew capacity in core functions, iwi engagement and Treaty settlement activity, digital leadership, revenue growth and Te Papa Manukau. This was achieved by realigning the organisation, installing core project capability, development of a digital roadmap and focusing on commercial activity to develop new business.

In 2016/17 we executed strategic priorities, refined our Strategic Narrative and grew capacity by continuing to deliver infrastructure renewal, kicking off exhibition renewal, launching Mahuki and Hīnātore | Learning Lab. We also continued engaging with the Crown on Te Papa Manukau.

In 2017/18 we will focus on managing capacity and delivery of the following strategic priorities:

- Protecting our foundations – property, technology and digital infrastructure
- Exhibition renewal
- Building commercial revenue, ensuring financial sustainability and a sustainable structure.

This will be achieved through delivery of the third year of infrastructure renewal, a renewed art gallery, and the new iwi exhibition in partnership with Rongowhakaata. We will also be working through the second year of the Natural History exhibition renewal, developing plans for growth and managing capacity and refining the operating model.

## Exhibitions and highlights from the year



*Tyrannosaurs – Meet the Family*



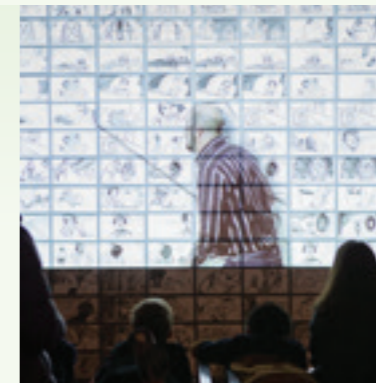
*Air New Zealand 75 Years: Our nation. The world. Connected*



*Gallipoli: The scale of our war opened*



*Gallipoli: The scale of our war became the most visited exhibition in Te Papa's history*



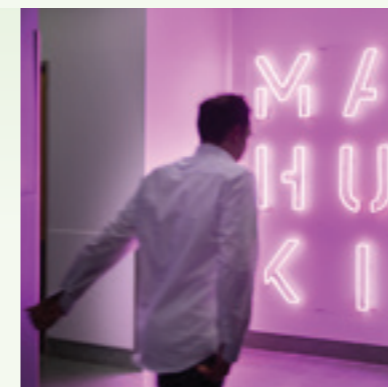
*DreamWorks Animation: The Exhibition*



Highest ever visitation of 1,784,939 and 3,080,984 visits to Te Papa's websites



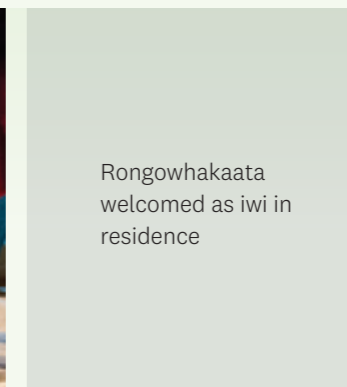
*Bug Lab on display and commenced touring overseas*



*Mahuki launched*



*Gallipoli: The scale of our war exhibition popularity continues, with more than 1 million visitors*



Rongowhakaata welcomed as iwi in residence



Construction started on the new art gallery



Art Wall launched

# Our future-focused strategy beyond 2017 and reporting framework for 2016/17

In 2016/17 we established an ambitious vision for the future, outlined in our Strategic Narrative, which informed the revised *Statement of Intent 2017-2021*. The six strategic priorities identified are:

- **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.
- **Business Growth**  
Providing robust and sustainable financial foundations for Te Papa's future.
- **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.

This Annual Report reports on our performance against the *Statement of Intent 2014-18* and anticipates a renewed focus to deliver dynamic and relevant experiences for national and international

audiences - supported by extensive exhibition renewal, new digital platforms to expand reach and access to the collections, and bold initiatives to continue to deliver on our mandate to reflect New Zealand's ethnic and cultural diversity, and express and recognise the significance of Māori as tangata whenua.

Since 2014, we have delivered an exciting and diverse range of exhibitions, learning programmes and public events, drawing on the taonga within our care to tell New Zealand's stories. Our vision for the future is to expand on this foundation to become increasingly agile and responsive to the complex and challenging issues facing New Zealand and the world, and to reflect the multiplicity of our audiences' perspectives on those issues.

We will become a safe place for controversial issues facing society to be explored. Investment in digital technologies will increase our ability to bring collection items of cultural, environmental and historical significance to a broader range of audiences, to encourage reflection and discussion on who we are as a people, now and in the future, as well as providing a platform to examine contemporaneous and emergent societal issues and topics of interest.

The diagram on the following pages maps our legislative mandate and aspirations for the next four years, as well as setting out our strategic priorities.







# 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

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

## 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

# Service performance 2016/17

The following Statement of Performance describes in detail our performance for the 2016/17 year, against the existing targets and impacts that were set out in our *Statement of Intent 2014-2018*.

## Vision and philosophies



## Vision

Our vision is “E huri ngakau ana. E huri whakaaro ana. E huri oranga ana | Changing Hearts, Changing Minds, Changing Lives.”

Our vision underpins all of our activities and provides the framework for our decision-making. It informs what is important to the museum and influences how we will achieve our strategic intentions. Our vision describes our direction and defines the impact we intend to have. It also provides the focus around how we organise ourselves and our activities.

## Philosophies

Our philosophies of Mana Taonga, Museology and Learning represent the core organisational capabilities that we will uphold, develop and shape to reinforce our uniqueness. They are what differentiate us from other museums and enable us to achieve our vision of Changing Hearts, Changing Minds, Changing Lives.

## Performance framework 2016/17

The following diagram outlines our performance framework for 2016/17, as set out in the *Statement of Intent 2014-2018*. The performance framework for the 2017/18 year will be revised to align with the *Statement of Intent 2017-2021*.

Performance Framework for 2016/17						
<b>Impact Te Papa is seeking to achieve</b>	New Zealanders are more engaged in cultural and contemporary issues through participation in Te Papa events, outreach, exhibitions and activities		Collections are developed and preserved for present and future users		Lwi (tribes) and communities are increasingly engaged with their histories, traditions, taonga and collections in partnership with Te Papa	Visitors have a better understanding of Aotearoa New Zealand’s heritage, arts, sciences and culture through Te Papa’s collections, knowledge and research
<b>Te Papa’s strategic intentions</b>	<b>Impact on the nation</b>					
	Accessing all Areas	Connecting with People	Housing the Treasures	Sharing Authority	Being a Forum for the Future	Caring for the Planet
<b>Te Papa’s outputs and activities</b>	(1) Increasing access (2) Sharing collections (3) Visitor experience (4) Audience engagement	(5) Developing collections (6) Care and management of collections (7) Mitigating seismic risk	(8) Sharing authority (9) Sharing skills (10) Repatriation programme (11) Supporting Canterbury	(12) Cultural and intellectual leadership (13) Sharing research (14) Lifelong learning (15) Environmental impact		

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\\_rese\\_l\\_25\\_a&p=1](http://legislation.govt.nz/act/public/1992/0019/latest/DLM260204.html?search=ts_act%40bill%40regulation%40deemedreg_te+papa_rese_l_25_a&p=1)
- B <https://www.tepapa.govt.nz/about/what-we-do/annual-reports-and-key-documents>
- C <https://www.tepapa.govt.nz/about/what-we-do/annual-reports-and-key-documents#Statement%20of%20Performance%20Expectations>

# Statement of Performance 2016/17

The following table provides an overview of our performance in 2016/17 against the *Statement of Performance Expectations 2016/17*. More information about the depth and breadth of our work and impact can be read in the following sections focused on each impact area.

Performance results from the previous financial year have been included to show changing trends where applicable.

## Our performance at a glance – 2016/17

What we committed to do in 2016/17	By the numbers – our service performance measures and outputs	Target 2016/17	Actual 2016/17	By impact – examples of how we cared for the collections, facilitated access to collection items and shared knowledge and learning opportunities to change hearts, minds and lives
Share our collections, skills and services with the diverse communities across Aotearoa New Zealand and overseas, and continue our exhibition renewal programme. Be a waharoa (entranceway), making learning a playful and entertaining experience.	The number of visits to Te Papa	1.45 million	1,578,292	In 2016/17 we: <ul style="list-style-type: none"> <li>■ Welcomed international visitors from more than 80 countries across the world</li> <li>■ Engaged with people of all ages across New Zealand and the world through social media, sharing our collections and promoting public events and learning opportunities</li> <li>■ Initiated and collaborated on research activity with other agencies and experts, including participation in a new taxonomic collections working group, contributing to critical knowledge development on a national scale. We also shared knowledge and engaged in international debate on museological practice through conference papers, publications and presentations.</li> <li>■ Loaned collection items and provided touring exhibitions to regional museums to enhance access to the national collections for those outside of Wellington, and continued to provide installation and delivery expertise to enable <i>Whales Tohorā</i> to move to new exhibition venues in the United States.</li> <li>■ Presented blockbuster exhibition <i>Bug Lab</i> in partnership with Weta Workshop, highlighting hands-on science and technology education and learning opportunities</li> <li>■ Launched Hīnātore   Learning Lab, with collections, exhibitions and taonga at the heart of our public learning programmes and providing the opportunity to connect learners across the world</li> <li>■ Ignited start-ups and creative businesses in the innovation community to focus on opportunities and challenges for Te Papa and the culture sector through Mahuki and its first business accelerator programme</li> </ul>
	The percentage of adult visitors surveyed reporting a satisfaction rating of “satisfied” to “extremely satisfied” for overall museum experience during their visit	95%	97.8%	
	The number of visits to Te Papa’s websites	2.8 million	2,973,745	
	The top 10 most visited Te Papa website pages delivering core information or services meet accessibility standards	95%	100%	
	The number of unique users per month on Facebook who have seen content from, or associated with, Te Papa	400,000	803,230 (averaged per month)	
	The number of times per month that content associated with @Te_Papa is displayed in the feeds of Twitter users	100,000	125,241 (averaged per month)	
	The number of New Zealand regions where Te Papa’s collections are shared through touring and loans	8	13	
	The percentage of collections that are shared in New Zealand through touring and loans, in accordance with Te Papa’s policy	100%	100%	
	The total number of Te Papa’s collections that are digitised	1,020,000	1,031,408	
	The total number of collections made available through Collections Online	775,000	789,854	
Have the taonga within the guardianship of Te Papa at the heart of our activities.	The percentage of new collection acquisitions recorded	100%	100%	In 2016/17 we: <ul style="list-style-type: none"> <li>■ Acquired significant art works and taonga for the national collections</li> <li>■ Exhibited art work and taonga from the collections, including: Sir Peter Snell’s Olympic gold medals, and the recent acquisition <i>Secret Power</i> by Simon Denny, in Ngā Toi   Arts Te Papa Season 6</li> <li>■ Continued to enhance seismic protection measures to keep collections safe</li> <li>■ Continued to carry out conservation and remedial work to preserve collection items for future generations to enjoy</li> <li>■ Continued research to deepen and enhance understanding of collections</li> <li>■ Continued to care for the collections throughout the process of acquisition, conservation, display and storage.</li> </ul>
	The percentage of collection items located in secure and environmentally controlled spaces	100%	100%	
	The number of cases of irreparable damage caused by public access	< 4	0	
	The percentage of loan requests responded to within five days of receipt	100%	100%	

## Our performance at a glance – 2016/17

What we committed to do in 2016/17	By the numbers – our service performance measures and outputs Performance measure	Target 2016/17	Actual 2016/17	By impact – examples of how we cared for the collections, facilitated access to collection items and shared knowledge and learning opportunities to change hearts, minds and lives
Share decision-making with iwi, communities and individuals with respect to management and understanding of their taonga.	The number of international institutions from which repatriations are completed each year	2	4	<p>In 2016/17 we:</p> <ul style="list-style-type: none"> <li>Facilitated the return of 59 kōimi tangata and kōiwi tangata to New Zealand, in partnership with iwi and overseas institutions</li> <li>Provided resources to support regional museums, galleries and iwi to care for and exhibit collections across New Zealand</li> <li>Welcomed Rongowhakaata as iwi in residence</li> <li>Worked with institutions and communities to create a co-ordinated and sustainable approach to research activities</li> <li>Worked in partnership with Ngāi Tahu to exhibit <i>Kura Pounamu: Treasured Stone of Aotearoa</i> in Paris</li> <li>Continued to build capacity and support the development of the sector through National Services Te Paerangi</li> </ul>
	The percentage of repatriations completed in accordance with international standards	100%	100%	
	The number of museums, galleries and iwi supported by National Services Te Paerangi	250-275	308	
	The number of community workshops and partnership projects run by National Services Te Paerangi	35	75	
	The percentage of museums, galleries and iwi that recommend engagement with Te Papa to others	90%	92%	
Expand our role as a forum for the future, including exhibition renewal and Mahuki – Te Papa’s Innovation Hub, and continued to collaborate with national and international public and private parties.	The number of publications, presentations and forums Te Papa has participated in, nationally and internationally <sup>1</sup>	75	418	<p>In 2016/17 we:</p> <ul style="list-style-type: none"> <li>Launched Mahuki, the world’s first innovation accelerator focusing creative technologists on new audience experience opportunities in the culture, heritage and learning sectors.</li> <li>Progressed plans for extensive exhibition renewal and started deinstallation and construction processes in preparation for our new expanded art gallery space</li> <li>Worked to improve our sustainability practices, including launching a ‘green team’ of staff members to champion sustainability</li> <li>Launched a refreshed Te Papa Press with a new forward five-year publishing list focusing on supporting Art and Natural History exhibition renewal and collection-based publications</li> <li>Continued to disseminate collection-based and museological research through publications, presentations and forums and through our website and social media</li> </ul>
	Museum renewal investment decisions and plans approved by Te Papa’s Board	By 30 November 2016	Business cases approved 2 and 25 August 2016	
	Museum renewal baseline performance measures developed	By June 2017	Measures developed	
	Five innovation events that catalyse and support innovation across Wellington and New Zealand’s creative and technology sectors	By 30 June 2017	18	
	Teams participating in the 2016/17 Mahuki programme	8	10	

<sup>1</sup> This is a new measure, expanded from the 2015/16 performance measure that reported the number of scholarly and popular publications produced by Te Papa staff. Expansion of this measure to include presentations and forums has resulted in the higher actual result compared to target. Performance in this area will inform the setting of targets for similar measures in future.

# Our visitors

The 2016/17 year has been Te Papa's third most successful ever: only our opening year and the 2015/16 year have attracted more visitors. In total, 1,578,292 people came through our doors, continuing a run of three years in a row to top 1.5 million visitors per year.

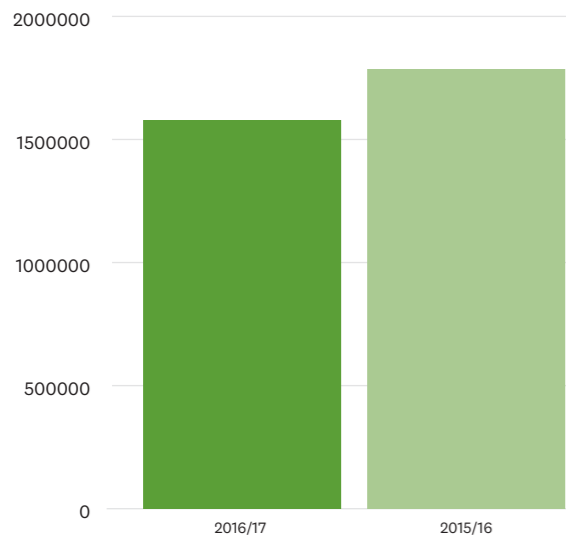
This recent success is in part attributable to the popularity of the Gallipoli exhibition. By 30 June 2017, nearly 1.5 million people had experienced *Gallipoli: The scale of our war*.

Te Papa maintains appeal to a broad cross-section of people. The age profile of our domestic visitors reflects the New Zealand population overall. More than one-third of domestic visitors (36%) are aged under 35, confirming a growing relevance amongst young New Zealanders.

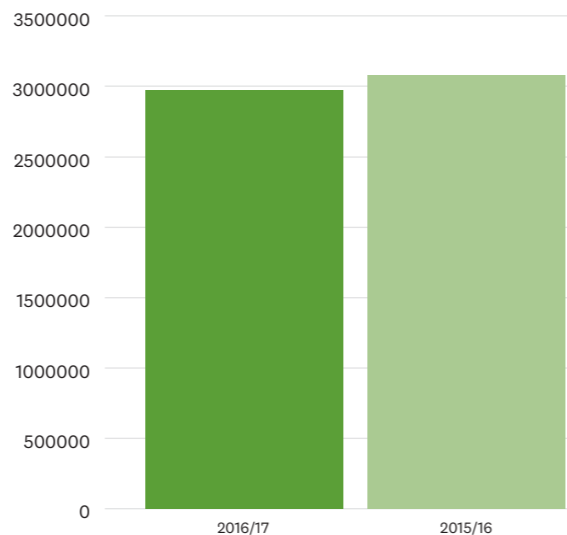
Te Papa continues to be a major tourist attraction. More than four-in-ten of our visitors live abroad. This is an increase on last year and further growth is expected in future years with strong tourism growth forecast for New Zealand. The top five countries of origin remain Australia, the United Kingdom, the United States of America, Germany, and France.

In addition to strong physical visitation numbers, we are extending our reach online. This year, our websites attracted just short of three million visits. This is only marginally less than the 2015/16 year and well ahead of our target of 2.8 million visits.

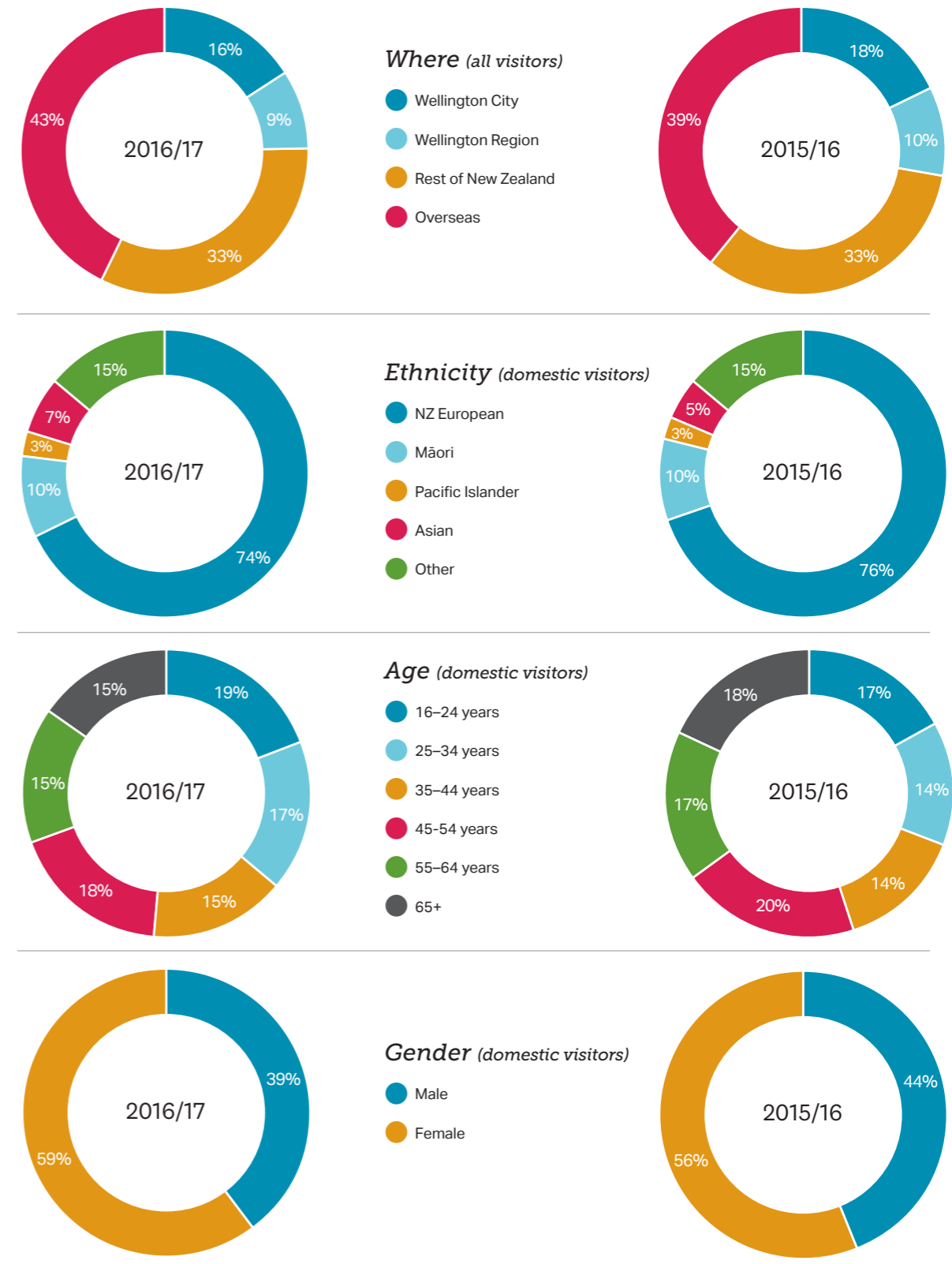
Total visitors to Te Papa Cable Street for the previous two years



Total visits to Te Papa website/s for the previous two years



## About our visitors<sup>2</sup>



<sup>2</sup> All data is gathered by Te Papa's Visitor and Market Research Unit.



# Strategic intention: Accessing all areas and connecting with people

Te Papa will share its collections, skills and knowledge with the diverse communities across Aotearoa New Zealand and overseas. Te Papa will be a waharoa (entranceway) making learning a playful and entertaining experience.

By the numbers - our service performance measures and outputs			
Performance measures	Target 2016/17	Actual 2016/17	Actual 2015/16
The number of visits to Te Papa	1.45 million	1,578,292 ✓	1,784,939
The percentage of adult visitors surveyed reporting a satisfaction rating of “satisfied” to “extremely satisfied” for overall museum experience during their visit	95%	97.8% ✓	98%
The number of visits to Te Papa’s websites <sup>3</sup>	2.8 million	2,973,745 ✓	3,080,984
The top 10 most visited Te Papa website pages delivering core information or services meet accessibility standards <sup>4</sup>	95%	100% ✓	New measure
The number of unique users per month on Facebook who have seen content from, or associated with, Te Papa	400,000	803,230 (averaged per month) ✓	New measure
The number of times per month that content associated with @Te_Papa is displayed in the feeds of Twitter users	100,000	125,241 (averaged per month) ✓	New measure
The number of New Zealand regions where Te Papa’s collections are shared through touring and loans	8	13 ✓	13
The percentage of collections that are shared in New Zealand through touring and loans, in accordance with Te Papa’s policy	100%	100% ✓	New measure
The total number of Te Papa’s collections that are digitised	1,020,000	1,031,408 ✓	New measure
The total number of collections made available through Collections Online	775,000	789,854 ✓	New measure

<sup>3</sup> This measures visits to [www.tepapa.govt.nz](http://www.tepapa.govt.nz), [www.collections.tepapa.govt.nz](http://www.collections.tepapa.govt.nz), [www.arts.tepapa.govt.nz](http://www.arts.tepapa.govt.nz), [www.channel.tepapa.govt.nz](http://www.channel.tepapa.govt.nz), [www.gallipoli.tepapa.govt.nz](http://www.gallipoli.tepapa.govt.nz), [www.nzbirdsonline.org.nz](http://www.nzbirdsonline.org.nz), [www.squid.tepapa.govt.nz](http://www.squid.tepapa.govt.nz), [www.tepapastore.co.nz](http://www.tepapastore.co.nz).  
<sup>4</sup> Accessibility is measured in accordance with Web Content Accessibility Guidelines 2.0 [www.w3.org/WAI/intro/wcag.php](http://www.w3.org/WAI/intro/wcag.php) and Government Chief Information Officer Standards.



## Our performance by impact

We continued to facilitate access to collections, learning and research through a diverse range of media in 2016/17. From exhibitions, tours, provision of specialist expertise, social media and online resources, we enabled people from across New Zealand and the world to see and enjoy our collection items.

### Exhibitions and tours

#### Bug Lab

Te Papa's summer blockbuster exhibition *Bug Lab* attracted 137,741 visitors. Developed with Weta Workshop, *Bug Lab* gives human visitors a chance to learn from the genius of bugs. "For 400 million years, bugs have been getting smarter. From brain surgery to teamwork to the power of flight – they really can do it all. Now they are sharing their genius

to help humans make the world a better place," says exhibition co-creator and Weta Workshop CEO and co-founder Sir Richard Taylor. *Bug Lab* features hyper-realistic, large scale models of bugs in uniquely themed chambers, and immersive sensory interactives, which allow visitors to experience the world as bugs do. *Bug Lab* is packed with ground-breaking science.

Visitors rated the exhibition very highly, with 92% expressing satisfaction with the exhibition and 85% saying they would recommend the exhibition to others.

*Bug Lab* now follows on from Te Papa's exceptionally successful international touring exhibition *Whales: Tohorā* travelling the world to inspire visitors about science and technology. *Bug Lab* opened its first international tour venue at Melbourne Museum, Victoria on 23 June 2017.

### Bug Lab visitor quotes

- “The colourful and large displays. This takes learning far beyond any teaching experience before. The children's excitement says it all.”
- “Amazing insight into bugs, and I learned a great deal.”
- “Particularly like the in-depth information about particular bugs, scientific developments from bugs. Liked the sculptures, slow motion videos and close-up of bugs.”
- “The bug slide and flight test centre were great.”
- “Beautiful artistry: imaginative: accuracy in description: variety of insects.”
- “Beautifully put together, lots of things to see and do.”
- “I come from a teaching background. I loved the interaction the kids were having and the parents were joining in. Lots of great information.”
- “The magnificent display pods. The short introductory video outside each pod was very informative.”
- “There are many fascinating things about our planet that escape our knowledge until exhibitions like this come along.”

### Museum tours

Te Papa Tours achieved 20% sales revenue growth from 2015/16 and delivered paid tour experiences to 40,000 people.

Te Papa Tours also received the High Distinction Award by New Zealand's largest coach operator Grand Pacific Tours.

Our daily Mandarin tour increased 198% in sales revenue with a total of 845 people. This tour performance is a reflection of our investment in a full time Mandarin Tourism Advisor with the mandate to grow Te Papa and Te Papa Tours to New Zealand's second largest market.

Feedback on our newly developed Taonga Maori back of house experience rates it as one of the best cultural experiences in New Zealand.

“This was by far the best activity that any of us have done in WLG. It fills the authentic, and value buckets so much you want to sit, and think, and then return to learn more. My staff left with a knowledge beyond what they expected to, and I left in a very deep level of thought and to a degree humbleness about NZ, its creation of culture, and its creation of identity. The back of house is filled with energy of lives past, and lives present, and the way in which the story was told by Phil and the collection managers brought it to life.”

Richard Rooney, General Manager, Wharekauhau Luxury Lodge

### Rugby Legends: The Spirit of the Black Jersey

On 2 June, our exhibition *Rugby Legends: The Spirit of the Black Jersey* opened and saw more than 41,000 visits in its first month on display, coinciding with the Lions tour to Wellington. *Rugby Legends: Spirit of the Black Jersey* was listed as the second most popular highlight exhibition to *Gallipoli: The scale of our war* over the winter months of June and July, and over 5,400 people downloaded the 360 Virtual Haka experience – the largest virtual reality experience downloaded in Te Papa's history.

## Expanding access to collections

This year, we have begun the de-installation of some of our permanent exhibitions to prepare for our renewal programme. The 20th century exhibition *Slice of Heaven* was the first to be deinstalled and inventoried, with a substantial portion of the exhibition now on loan to Te Manawa in Palmerston North. This included the removal of a Tiger Moth Biplane from the exhibition space.

*Whales Tohorā* saw a move this year from San Diego, California to Grand Rapids, Michigan and onto its final United States venue at San Antonio, Texas. Our team of experts supported the ongoing installation and delivery of the exhibitions at each venue, but also made some special checks and treatments to ensure the collections are well maintained and cared for in their 11th continuous year on tour.

## Sharing the national art collection

A Te Papa art exhibition, *Petrus van der Velden: Art of Two Halves* toured to Tauranga, Napier and Masterton as part of our broader programme to work with regional museums and galleries and showcase more of our national art collection. The title *Art of Two Halves* reflects the two very distinct painting periods of van der Velden. The first 'half' are works he painted in his native home, the Netherlands. The second 'half' shares much more dramatic works inspired by his new home, New Zealand, and the very different landscapes he encountered here. The appreciation that regional venues felt in being able to show these works is typified by this quote from Karl Chitham, Director Tauranga Art Gallery, in the *Bay of Plenty Times*:

"We are delighted to bring these powerful art works from Te Papa to Tauranga. The artist made a great impact on New Zealand art...encouraging artists to instil greater feeling into their depictions of the New Zealand landscape."

Te Papa partnered with the Asia Society Hong Kong Center to bring the exhibition *Picturing Asia: Double Take; The Photography of Brian Brake and Steve McCurry* to audiences in Hong Kong and then Auckland. The exhibition was shown at the Asia Society's gallery in Hong Kong from September to January and at Te Uru Waitakere Contemporary Art Gallery as part of the Auckland Arts Festival from February to May. World renowned for his Afghan girl image, Steve McCurry was inspired by Brian Brake to take up photography and was instrumental in the joint exhibition concept. With the backing of Wai-man Lau, donor of the Brian Brake collection, we provided a selection of 60 Brake images alongside curatorial support.

"We are very pleased with our collaboration with Te Papa Tongarewa (Te Papa). Last year, we brought *Picturing Asia: Double Take; The Photography of Brian Brake and Steve McCurry* to Hong Kong as part of Asia Society's 60th anniversary celebration which proved popular with our local audiences. Through their lenses, Brian Brake and Steve McCurry have brought Asia's cultural richness to the eyes of global audiences. We hope to build on their legacies and strengthen interactions between Asia and the rest of the world. We are proud of our partnership success with Te Papa, and we are now planning to extend this to other cities or countries,"

S. Alice Mong, Executive Director of Asia Society Hong Kong Center.

*Public and Private* comprises 30 photographs that cover 100 years, from the 1870s to the 1970s that were shown in our large-scale exhibition *New Zealand Photography Collected* which was a popular hit from November 2015 to August 2016. Private photographs are those we commission or take ourselves - the portraits or snapshots that we share only with our family and friends. The public ones are those that are taken on our behalf or for other people. They include team photographs, workplace gatherings, and people at public events. Such photographs are circulated to people we don't know, exposing us to public view. The photographs also all feature in the Ockham New Zealand Book Awards finalist *New Zealand Photography Collected* by curator Athol McCredie.

"I wanted to thank you...very much for enabling us to show 'Public and Private' here. The personal delivery and floor talk were fantastic. The exhibition is being thoroughly enjoyed by locals and a few Lions' fans and I'm sure it will be well-supported throughout its time here. *NZ Photography Collected* is selling well again so I've ordered more copies. Almost every professional photographer in Marlborough turned up for the talk by [Te Papa Curator] Athol McCredie."

Cressida Bishop, Millennium Public Art Gallery

## Working in partnership and sharing expertise

### Mural Search and Recovery Project request and Lindauer repair

Our paintings conservators were asked by the Mural Search and Recovery Project to help them determine whether a 1960s mural by Mervyn E Taylor called *First Kumara Planting* was still intact under white paint in the foyer of the old Soil Bureau building in Taita. Infra-red reflectography and paint cross-sections were used to confirm that the mural was indeed still present.



*Huru Te Hiaro*, circa 1884, by Gottfried Lindauer. Acquisition history unknown. Te Papa (1992-0035-1632).

This Gottfried Lindauer portrait of a Maori chief had remained in a storage drawer for many years because the chief was unknown and the canvas had a major tear through it. Last year a Te Papa curator discovered the subject of the portrait is an important chief from Wairarapa, and the painting was requested by Aratoi: Wairarapa Museum of Art and History to include in the exhibition *Te Marae o Rongotaketake: Redressing Our Kahungunu History*. Painstaking conservation treatment was carried out over several months to enable the portrait to be reconnected with its community. Lindauer's technique involved applying very thin layers of paint to canvas so the texture of the canvas weave is clearly visible. Thread by thread, under a stereo microscope, paintings conservators re-wove and repaired the tear, re-establishing the continuity of the canvas texture. The painting was then relined onto a new canvas, cleaned, inpainted and mounted into a newly constructed frame, and has been one of the centrepieces of the Aratoi exhibition.



## Learning and knowledge development

### Hinātore – collections at the heart of innovative learning

In March 2017, we officially opened Hinātore | Learning Lab: a site of innovation and participation within the museum. Hinātore—a te reo word for phosphorescence or luminescence—is Te Papa’s new learning space, where learners connect cutting-edge technology with taonga to inspire meaningful engagement. Hinātore marks a fundamental shift in learning at Te Papa by transforming the previous classroom and the learning programmes on offer, through a new development and facilitation model.

Learning and our collections, exhibitions and research are at the heart of this new space and our approach. Hinātore enables new ways into learning for visitors of all ages using a range of methodologies - including digital technologies - such as a virtual reality studio, telepresence technologies, robotics, 3D printers and scanners, and touch tables. It’s a place where ideas are tested through experiential and hands-on learning. Learners are encouraged to take risks, create knowledge, and solve real-world problems. A range of school, holiday learning and public programmes have been launched since March, with many new programmes to come.

Hinātore takes a STEAM (science, technology, engineering, arts and maths) approach across all our learning programmes and experiences, engaging across the breadth of our collections. This interdisciplinary approach supports participants to make connections in their own learning, bringing taonga to life and enabling them to create in new ways. The 21st century learning skills of communication, creativity, curiosity, critical thinking, collaboration and cultural engagement are woven through all our programmes. Our Learning Innovation staff are creating new engagement models which are receiving positive feedback from participants as well as interest from the international museums sector. Research and evaluation underpin this work to ensure impact and to share our findings, including a Research Partnership with Otago University’s College of Education.

### Hinātore school learning programmes

#### Supporting Māori medium learning: Kura Kaupapa pilot

With support from the Ministry of Education, we facilitated a pilot learning programme for two Māori medium kura at Te Papa. This programme draws on Te Papa’s collections and provides access to Hinātore using a learner-centred and transformative learning



approach. Delivered in te reo Māori, and underpinned by *Te Marautanga o Aotearoa*, this programme has enabled collections-based learning through STEAM and digital technologies.

#### Hands on learning: two-hour learning programmes

Hinātore offers a range of two-hour learning programmes, which are tailored to the needs of each class or group. A recent example of this is a World of Wearable Arts (WOW) learning programme where the textile conservators shared three WOW costumes from the collection with year 1-3 students, focusing on the design and care of these objects. The students then crafted their own models from plasticine and then created their own stop-motion WOW animation.

#### Expanding access: Virtual Excursions to Te Papa

Connective digital technologies have enabled schools to engage in new ways through our Virtual Excursions programme. Schools across New Zealand are now able to remotely connect with Te Papa through a tailored and interactive educator-led

digital experience in the museum. A teacher from Dunedin said: “It was really cool to have my students transported live to Te Papa. They loved hearing you talk about the amazing artworks. We really got a sense of what it’s like to be there.”



## Research

Te Papa initiates and participates in a wide variety of scientific and cultural research programmes, connecting different disciplines in unique ways. We disseminate our research nationally and internationally to both specialist and general audiences through a wide variety of platforms, from scholarly publications and exhibitions to blogs and community talks.

## Sharing our knowledge with the world

Te Papa researchers shared their knowledge around the world through conference papers and publications. Our staff presented 24 papers internationally and 29 nationally, on a diverse array of subjects from curatorial research, through to embedding innovation and digital product development practise to our ground-breaking repatriation programme. We produced over 50 peer reviewed book chapters, articles and reports and 30 popular articles, and presented more than 60 public talks.

## Library and Archive

Te Aka Matua Library and the Museum Archive continue to provide key resources and focused services in support of the organisation's annual research output. Print and electronic collections of published and unpublished information grew by 746 items (Library) and 824 records (Archive, including four significant new collections). These collections are continually reviewed to ensure sustained relevance to Te Papa's research profile. During the course of the year, the library handled 852 research requests from museum staff and 159 enquiries from members of the public, while the Archive's enquiries numbered 244. Each of the conference papers, publications and exhibitions produced throughout the year benefited from the richness of Library and Archive content, as well as the breadth of knowledge available through our research networks.

## Practice-based research

As a world leader in the museum sector we shared reflections and findings on our work with colleagues around the globe in order to question and enhance museological practice.

## Commenting on contraception

Stephanie Gibson, Curator History, researched audience engagement in the exhibition *Contraception: Uncovering the Collection of Dame Margaret Sparrow*, publishing the results in *Curator*,

an international museological journal. She analysed over 2,200 visitor comments which provided insights into visitors' attitudes, values, behaviours, experiences and concerns about contraception, sex, sexuality and sexual health in the early twenty-first century. Her findings demonstrated the value and usefulness of visitor comments both as an exhibition experience and as data to complement formal evaluation methods. Her work has inspired Dr Nayantara Sheoran Appleton of Victoria University, who is analysing the visitor responses from *Contraception* through a completely difference lens of cultural studies and medical anthropology.

## Kahu Ora highlighted in Getty Publication

A collaborative co-authored chapter by Rangi Te Kanawa, Awhina Tamarapa and Anne Peranteau was included in the Getty Publications 2016 volume *Refashioning and Redress: Conserving and Displaying Dress*. The chapter, highlighting Te Papa's 2012 *Kahu Ora* exhibition, featured in the book along with contributions from 34 other authors based in museums around the globe.

## Museums and the web

Chief Digital Officer, Melissa Firth, General Manager Innovation Hub, Tui Te Hau and Digital Operations Lead, Adrian Kingston contributed three presentations, papers and a panel at the Museum and the Web conference in Cleveland, United States. Their topics covered Te Papa's best practice digital product development process; world-first culture-sector innovation accelerator Mahuki; and the importance of big data and analytics for insights-based decision making. Melissa Firth also presented on Mahuki, and how a museum can work with entrepreneurs, to an international culture sector audience attending Museum Next in Melbourne.

## Out in the field

Te Papa's scientists participated in 14 research field trips. These included tracking Fiordland crested penguins, collecting nearly 500 mosses and liverworts from the central North Island, and a major marine expedition to the Kermadec region that discovered 20 fish species new to the New Zealand Exclusive Economic Zone.

Te Papa's scientists also made an excursion to Dusky Sound, the place where Europeans first recorded New Zealand biota (a species of seabird, Broadbilled Prion). The team retraced the footsteps of Captain Cook and his naturalists, in order to investigate changes in biodiversity since their visit in 1773. The team's findings were reported in a series of high-

rating blog posts and have led to the development of four scholarly papers.

Across the team, 1,638 field collections made since July 2016 have been databased.

## First World War Centenary Programme

Te Papa was proud to be the venue and a sponsor of *Myriad Faces of War: 1917 and its legacy*, an international, multi-disciplinary symposium, organised by Massey and Auckland universities, and Auckland War Memorial Museum. The symposium brought together leading scholars from around the world, including Te Papa's own Kirstie Ross, Curator History. Te Papa also invited several of the international guests to present public lectures.

Dr Joseph McBrinn, Reader in Belfast School of Art at Ulster University, Ireland, presented a paper at the *Myriad Faces of War* symposium on a work box in Te Papa's collection which was produced by the Disabled Soldiers Embroidery Industry in Britain and presented to the Dominion Museum in 1946 by Queen Mary. Dr McBrinn's research has added greatly to our understanding of this object. He also presented a lecture on the Irish Arts & Crafts movement and its New Zealand connections, to the Friends of Te Papa.

## Digital engagement and access

### Engagement through social media to build the collections – Women's March on Washington

In January 2017, the Women's March on Washington took place in cities in the United States, alongside over 600 sister marches throughout the world, including New Zealand. The marches saw millions of people taking to the streets to protest against the policies of the new United States Government and concerns over human rights. Colourful, dramatic and humorous protest objects were created, including the instantly iconic 'pussyhat'. Te Papa curators immediately put out a call via social media to collect a range of protest placards, pussyhats and photographs. Collecting such contemporary material demonstrates the zeitgeist of this particular moment, but it also speaks to ongoing concerns about women's rights.

## Increasing digital access to collections

As part of its initiatives to front-foot transformative technology this year, Te Papa has built its first Application Programming Interface (API), which enables efficient, customised curation of collections data and content in a range of websites and apps. The API will underpin the forthcoming redevelopment of the Collections Online website as well as other digital products that increase the public's awareness of, access to, and engagement with, Te Papa's collections.

Collection digitisation continued strongly during the course of the year, with almost 790,000 collection items, including 186,000 images, now available in Collections Online, and digital records accessible to museum staff and researchers for 1,030,000 million collection items.

## Digital Experience Platforms and Insights

The digital interfaces and interactive content developed for the *Bug Lab* exhibition included for the first time, integrated analytics modules to collect data on visitors' usage of interactive exhibition elements. This data, combined with observational research and additional data gathered from ground-breaking 10cm-accuracy indoor positioning technology developed by Mahuki team Breadcrumb, informed a set of rapidly deployed changes resulting in significant improvements in visitor engagement shortly after the exhibition opened. These improvements will benefit on-going visitors as the exhibition commences its touring lifecycle.

Lessons learned during the creation and refinement of digital elements within *Bug Lab* were immediately applied to mini-hotspots for the Te Pahi medal and Rugby exhibitions – the first of a new wave of digital interactives to sit on a new digital experience delivery platform. This new platform enables rapid and consistent creation of high-quality digital experiences. It also facilitates live updates to digital interactives on the floor, either to update content or to improve the functionality and performance of a product in response to data insights.

Supporting the digital experience delivery platform is a new Te Papa Digital Language System (or DLS). The DLS is a shared language of principles and patterns that document best practice and inform the design and development of Te Papa's digital products. It is a living pattern library that captures ongoing research into visitor interaction with digital content, and ensures a consistent user experience across the museum, while still allowing for creative and innovative solutions.

## Matariki Rising

Matariki in 2017 was the first step in a bold new plan to elevate Matariki to be an 'indigenous event of national identity'. Rebranded 'Matariki Rising', the Matariki public event in 2017 now has, as its central kaupapa, the idea of 'renewal'. As Matariki is a new year celebration, 'renewal' is the primary theme and purpose. This is then underpinned by three subthemes, namely:

- Whānau+Ako: Families and Learning
- Whānau+Kai: Families and Food
- Whānau+Rēhia: Families and fun, art and entertainment

This year, Matariki Rising commenced with an experimental community ritual celebration honouring diverse identity along with a celebration of the islands, sky and waters of our country. It then moved to acknowledge Matariki itself – by honouring the year and loved ones who have passed during the year, as well as expressing hopes and aspirations for the year to come. The public event continued with storytelling for the very young, entertainments for young adults and Māori cuisine demonstrations. The second week of the programme featured public lectures and panels and concluded with the hugely successful Kaumātua Kapa Haka weekend. The Kaumātua Kapa Haka event broke attendance records and the combined reach of the Facebook live videos was 1,606,764 views – an increase of 56% on the previous year.

Te Papa collaborated with museums and galleries across the Wellington region to bring Matariki Rising to the public, including Mahara Gallery (Waikanae) Pātaka Museum and Art Gallery (Porirua), Expressions Whirinaki (Upper Hutt), Dowse Art Museum (Lower Hutt), Wellington Museum and Space Place. Matariki digital resources and content on Te Papa's main website achieved 121,000 Unique Page Views (UPVs) this year, a 112% increase on 2016 Matariki digital visitation (57,000), showing that a digital content strategy to create enduring Matariki resources, easily discoverable by the public in internet searches, had a positive effect. The most popular page was Matariki Star Facts, which received 35% (42,000) of the total visitation (up 603% on the previous year).

## Partnership highlight: Te Papa and Weta Workshop

The unique collaboration between the multi-Academy Award winning Weta Workshop and the curators and content developers at Te Papa has resulted in two internationally renowned exhibitions which have been highly valued by visitors.

As of 30 June 2017, *Gallipoli: The scale of our war* has had 1,444,838 visitors since opening in April 2015. Under the Creative Directorship of Sir Richard Taylor, co-founder of Weta Workshop, the collaborative teams set themselves the ambitious goal of creating a deeply emotional and empathetic experience of war in a museum context.

“I have tears in my eyes as I leave the Gallipoli display. A deeply and profoundly moving experience. Thank you to all involved in this installation. I am lost for words.”

*Bug Lab* saw this unique partnership regroup to create an exhibition which explores how humans are applying their discoveries about bugs to solve big human problems. Te Papa and Weta Workshop worked with leading scientists to create an exhibition 'developed by the bugs themselves'. *Bug Lab* is built around four immersive chambers created by Weta Workshop. Here the visitors meet the gorgeous orchid mantis disguised as a beautiful flower, discover how the jewel wasp is a killer brain surgeon, witness the incredible flight of the dragonfly in the zoetrope and join with others in the beehive to defend the colony from a deadly giant hornet. Once again visitor response to this creative partnership has been overwhelmingly positive and has also achieved the ambitious goal of changing attitudes to insects.



“It was amazing. So interactive and the dragon fly experience was just wow.”

“More respect for bugs and their role in our ecosystem.”

# Te Papa's national and international activity and impact

In 2016/17, Te Papa continued to provide access to the national collections and share knowledge, expertise and learning opportunities throughout New Zealand and beyond.

## Connected learning

### Digital learning resources

Online teaching and learning resources had a total of 93,000 unique page views. Matariki and Māori resources account for 56% of this traffic, with language week resources (10%) and *Bug Lab* learning resources (3%) also performing well

The Venice Biennale Digital Learning Resource was launched to support classroom Visual Arts, Art History and Social Sciences learning and engagement with New Zealand's participation at Venice, focusing on *Lisa Reihana: Emissaries* (2017)

## Learning across New Zealand

### Hinātore | Learning Lab

A range of dynamic learning programmes were released that connect learners of all ages with Te Papa's collections and taonga, through innovative pedagogies and digital technologies

Connective digital technologies have enabled schools across New Zealand to remotely access Te Papa through interactive, Educator-led learning experiences

The Ministry of Education supported a pilot programme for Māori medium learners from Kura Kaupapa in Hinātore, combining contemporary and traditional technologies and integrating te reo, tikanga and mātauranga Māori

## Building capacity in partnership with museums, galleries and iwi

75 community workshops and partnerships were facilitated by Te Papa to support museums, galleries and iwi organisations in New Zealand

308 museums, galleries and iwi were supported by Te Papa in New Zealand

## Sharing expertise and building relationships around the world

A partnership with UNESCO enabled Te Papa to support professional development of museums in the Pacific – upskilling staff and volunteers of Rarotonga's museums, library and archives in collection preservation

Dissemination of research at international conferences and exchanges with international researchers

Repatriation of 59 Māori and Moriori ancestral remains in partnership with four overseas institutions

## New Zealand's national collections in the world

*Whales: Tohorā* continued touring overseas from San Diego to Grand Rapids to San Antonio in the United States

*Bug Lab* opened at Melbourne Museum

*Kura Pounamu: Treasured Stone of Aotearoa New Zealand* opened in Paris in partnership with Ngāi Tahu

Over 180,000 people visited Te Papa exhibitions toured to international locations

## Collection items shared through touring and loans

Over 78,000 people visited Te Papa's exhibitions toured to regional museums and galleries across New Zealand

454 collection items on loan for exhibition to 23 different institutions

730 collection items on loan for research to 25 different institutions

## Te Papa online

### Most popular pages

Aside from homepage and search, the *Bug Lab* exhibition page was our most popular exhibition page with 3.4% of all unique page views (UPVs). Guided tours (2.9%), Gallipoli exhibition (1.17%), Matariki star facts (2.15%) and Matariki education resources (1.17%) all featured in our top ten most downloaded pages.

## Who's visiting Te Papa's website from outside New Zealand?

Our main website visitation increased by 22%, reaching over 1 million visitors in 212 countries.

13% of visits were from international locations.

The strongest overseas digital visitation came from Australia (5.5%), United States (3.4%) and the United Kingdom (1.5%).

## Social media

Referrals from social media channels to our main website have increased, up from 3% to 4.6%.



## Strategic intention: Housing the treasures

Taonga (treasures) within the guardianship of Te Papa will be at the heart of its activities.

By the numbers – our service performance measures and outputs				
Performance measures	Target 2016/17	Actual 2016/17		Actual 2015/16
The percentage of new collection acquisitions recorded	100%	100%	✓	New measure
The percentage of collection items located in secure and environmentally controlled spaces	100%	100%	✓	New measure
The number of cases of irreparable damage caused by public access	< 4	0	✓	0
The percentage of loan requests responded to within five days of receipt	100%	100%	✓	New measure

### Our performance by impact

As the national museum of New Zealand, we house many of the nation's taonga (treasures) with collections that include New Zealand's extraordinary natural environment, Māori and Pacific Island cultural items, an extensive art collection that includes some of New Zealand's most important works, and items that reflect New Zealand's society and culture through the ages.

Te Papa Tongarewa literally translates to the place where treasured things are held. Currently there are more than 2.2 million treasures in our collection, with about a 50/50 split between natural history and humanities. Caring for and maintaining the national collections on behalf of all New Zealanders is at the heart of Te Papa, and includes provision of expertise to museums, galleries and iwi that receive items for loan or through touring exhibitions regarding installation and care while on display or in use.

### Protecting our collections from disaster

Of over two million objects in our collections, the November 2016 earthquake caused damage to only nine objects, six on display and three in the museum's store rooms. We have installed a range of seismic protection measures in the store rooms. Many of the measures are simple – retention bars to keep drawers from opening, straps and netting on shelving to keep boxes and objects from shifting.

Our team of experts have been making some adjustments and improvements to increase the resilience of our seismic protection fixes from what we learned from the November 2016 earthquake. The collection staff have also revised and refreshed collection emergency response procedures and equipment to be best prepared to protect the collections in any emergency.

In 2016/17 we registered and housed more than 4,000 new items/taonga into the collection, comprising more than 10,000 individual catalogue records, across our Science and Humanities collections.

### Caring for collection items – to share them with audiences at and beyond Te Papa

#### Conservation

##### Margaret Butler bronze bust

A bronze bust by Margaret Butler, vandalised 20 years ago, was requested by the Alexander Turnbull Library for loan for its *Wahine: Beyond the Dusky Maiden* exhibition. Conservation treatment was carried out to fill the severe scratches, stabilise corrosion, and inpaint the treated areas to match



the surrounding surfaces. Treatment dramatically reduced the disfigurement, and the family of the sitter has now been able to again see the sculpture on display. As an added bonus, the manufacturing foundry identification stamp and label were discovered during the treatment process.

#### Ngā Toi | Arts Te Papa

Nga Toi | Arts Te Papa Season 6 was the final in the series, and saw a big team effort behind the scenes to condition report, treat, mount and install a diversity of collection items from 16th century costume in *Splendour* to contemporary art with Simon Denny's *Secret Power*.

In 2016/17, we completed more than 1,000 condition assessments prior to acquisition, exhibition or loan, and more than 80 remedial treatments, including items damaged in the November 2016 earthquake.

### Understanding our collections – the James McDonald project

Research that enhances knowledge of our collections is a key priority. Te Papa's James McDonald photographic archive is an important record of mātauranga Māori but until recently it has been poorly documented and largely inaccessible. McDonald was an art assistant, photographer and, at times, acting director at the Dominion Museum from 1912–1926. He took photographs and shot movie film of customary practices on ethnographic expeditions with Peter Buck (Te Rangihiroa), Elsdon Best and Johannes Andersen to Gisborne, Rotorua, Waiapu (East Cape) and the Whanganui River between 1918 and 1923. He also recorded the Māori village at the Christchurch Exhibition of 1906–07 and many Māori subjects in the Dominion Museum studio.

Prompted by a Marsden-funded project led by Dame Anne Salmond on intercultural projects in the first half of the twentieth century, we have begun work on compiling information about the McDonald photographs that has been scattered across many sources, either within Te Papa or held by other institutions. This work has been undertaken by Gina Matchitt, originally on a Victoria University summer scholarship, and more recently on contract to Te Papa. This project will provide a basis for gaining further information from Māori communities as well as contributing to their own knowledge.

## An in-depth look at how we acquire, conserve, display and safely store collection items of national significance

### Women's Social and Political Union Medal for Valour

#### The medal's significance in history

This medal is associated with the struggle of British women to win voting rights (suffrage) in the early years of the 20th century. The militant struggle was led by the Womens' Social and Political Union (W.S.P.U.). It was intense and marked by acts of violence and courage. Many suffrage activists were arrested and imprisoned. Those who went on 'hunger strike' in protest were subjected to force-feeding.

The medal, which is in its original inscribed case, was 'Presented to Frances Parker by the Women's Social and Political Union in Recognition of a Gallant Action, whereby through Endurance to the last Extremity of Hunger and Hardship, a Great Principle of Political Justice was Vindicated'.

Frances Parker was a New Zealander living in Britain who became a prominent suffrage activist. She had left New Zealand to study at Cambridge in 1896, when she was aged 22, and her suffrage activism may have been motivated by the fact that New Zealand women had had voting rights since 1893. She became a leader of the W.S.P.U. in Scotland and was involved in violent protests and attempts to burn down prominent buildings. In February 1914, Parker was arrested for attempting to set fire to the cottage of Robert Burns, Scotland's national poet.

In prison, Parker went on hunger strike and was subject to force-feeding which involved acts of extreme violence and other indecencies. Her health collapsed and she was released to a nursing home, from which she escaped.

The medal is a testament to these actions, and was awarded to Parker while she was imprisoned. The obverse is engraved with the words 'Hunger Strike', and the reverse features the following inscriptions: 'Fed by Force 4/3/12', 'Fed by Force 8/7/14'.

With the outbreak of war in August 1914, Parker, who was the niece of Field-Marshal Lord Kitchener, offered her services to support the war effort. The charges against her were dropped and Parker was to play an important role in organising women's war work.

The terminology of the medal's inscriptions explicitly evokes the suffrage struggle as a military campaign and the inscriptions liken the suffragists' valour to the bravery expected of soldiers on active service.



Te Papa purchased this medal as a powerful memento of the ongoing struggle of women around the world for civil rights, and as a tangible link to New Zealand's engagement in that struggle.

#### The acquisition

The medal came up for auction at Dix Noonon Webb, a London auction house specialising in medals and militaria in early 2016.

After carrying out research on Frances Parker and her participation in the W.S.P.U movement, obtaining high quality images of the object, and researching recent auction prices for comparable objects, Michael Fitzgerald, Curator History, submitted an acquisition proposal to Te Papa. The core argument for purchasing the medal was that it was a powerful memento of the ongoing struggle of women around the world for civil rights, and a tangible link to New Zealand's engagement in that struggle. The proposal was accepted, and an upper bidding limit agreed to.

Te Papa engaged a trusted agent to bid on our behalf in London, and we secured the medal.



### Transporting the medal to New Zealand

The medal was collected and packed by a logistics company that specialises in providing art storage, local, national and international transportation, packing and installation services for museums, galleries, collectors and artists.

On arrival at Te Papa, the medal was unpacked, inspected and condition reported by Robert Clendon, one of Te Papa's Object Conservators. He confirmed that the object was in good condition, that components appeared to be mechanically and chemically stable, and that while slightly wrinkled, the ribbon showed no evidence of fading. The metal surfaces of the medal revealed minor scratches and abrasions and some tarnishing.

Its display box had not fared quite so well. Robert found abrasions and losses to the exterior lining, which he attributed to handling and storage. The interior silk hinge lining is partially split.

### Storage

Once the medal had been condition reported, the medal and box were prepared for storage by Carolyn McGill, Collection Manager. The medal and box are stored separately but together in the same custom-made acid-free box, in a drawer in the coins and medals room. Because of the very fragile nature of the silk lining at the hinge of the box, the box is stored in an open position with foam supports preventing the box lid from falling backwards and ripping the lining.

### Preparing the medal for display

Following a discussion between Robert Clendon, Objects Conservator and Claire Regnault, Senior History Curator, the decision was made to reduce but not to completely remove tarnishing from all metal surfaces for display, Robert used acetone moistened cotton wool swabs to gently do this.

Following advice from Anne Peranteau, Textile Conservator, a bespoke mount was made to enable people to view both sides of the medal, and the medal was supported in such a way that no strain was placed on the ribbon.

### Out on Display

Frances Parker's medal was placed on display on the Promenade at Te Papa from 15 September to 15 December 2016. The display was heralded by a large banner in the colours of British women's suffrage – purple, green and white. The interpretation accompanying the display firmly placed Frances Parker and her convictions at the centre of the story.

The opening blessing was attended by the British High Commissioner, who spoke about the leadership role that New Zealand played in the United Kingdom during the fight for suffrage in the pre-war period.

### Frances Parker on the web – and uncovering more of the story

Rachael Hockridge, Digital Content producer worked with Claire Regnault, Senior Curator History, to develop content on Frances Parker and New

Zealanders contribution to international suffrage for Te Papa's website. In the process of developing this content, additional material relating to Frances Parker's incarceration was discovered in a collection in England.

<https://www.tepapa.govt.nz/visit/whats-on/exhibitions/new-zealanders-and-british-suffrage-movement/who-was-frances-parker>

### A special breakfast

The display was the focal point for a special Women's Suffrage Day breakfast which took place on the morning of 19 September 2016. Claire Regnault spoke about Frances Parker and the medal. Dame Frances 'Fran' Wilde, former MP and the first female Mayor of Wellington, spoke about her political career and the importance of fighting for human rights, and representatives of Wellington Girls' College Feminist Club gave an insight into the challenges facing young women today.

The medal was also the centrepiece of a workshop offered by Te Papa's History team during the National Council for Women's annual conference which was held at Te Papa from 15 to 16 September 2016.

Following the close of the display Frances Parker's medal was returned to storage.

### Preparing for Suffrage 125 – supporting the Government's Commemoration Programme

Frances Parker's *Women's Social and Political Union Medal for Valour* will be a key object in Te Papa Press' forthcoming book *Thinking About: Women's Suffrage*. Edited by Dr Bronwyn Labrum, it will be published as part of the 125th anniversary of suffrage in New Zealand in 2018.



## Engagement with Collections Online

Access to collections goes way beyond physical exhibitions. Anyone can access the national collections by visiting Collections Online; and they can download free images (where rights allow). Here are some examples of how digital access to collections helped to change hearts, minds and lives.

<http://collections.tepapa.govt.nz/>

### Students and parents of students

*"I am E. P. Cox's great granddaughter, and using his picture for my own daughter's school project on Veterans."*



### Te Papa's sponsors and stakeholders

The Ministry for Culture and Heritage staff found an image perfect for their *Today in History* section of their New Zealand History website (<https://nzhistory.govt.nz/new-zealand-declares-war-on-japan>)

### Other Galleries, Libraries, Archives and Museums

*"To help interpret a depot boat in our collection that was from Auckland Islands."*



### People connecting with their culture

*"I am learning to Matai chiefly language and it is a requirement to know the faalupega..."*



*"I am a Fiji from Bau, and I would like to show my kids how their forefathers used to travel. Vinaka."*



### People connecting with their ancestors

*"My great grandfather was a trimmer on this ship, engaged in Dunedin 1905."*



### People engaging with art

*"His dramatic contrasts in the Otira and West coast paintings give me inspiration for dramatic charcoal drawings that my students can be inspired to try i.e. 'After Van der Velden' His was not the romantic European version of the New Zealand landscape. Plus I visit Otira via West Coast most years for the reasons Petrus loved - the wildness!"*



### Researchers and citizen scientists

*"Invasive species research presentation."*

Further examples of how people have used images from Collections Online can be found in the original Te Papa blog post that featured this content at <http://blog.tepapa.govt.nz/2017/01/26/how-people-are-using-te-papas-collection-images/>



## Acquisition highlights 2016/17



### History

#### Sir Peter Snell – a generous gift to the nation

In April 2017, Te Papa welcomed Sir Peter Snell and his family with a moving pōwhiri to celebrate his achievements and his generous gift of 14 significant items from his personal collection, including two Olympic gold medals. He hopes these objects will provide an inspiration to young New Zealand athletes and generations to come. The most significant items – two Olympic gold medals and the shoe worn by Sir Peter when he first won gold at the Rome Olympics in 1960 – were immediately placed on public display in the Wellington Foyer. After the pōwhiri, Sir Peter met with young aspiring athletes from Wellington schools to share tips and inspiration.



### Mātauranga Māori

#### Tāwhirimatea Karetao Puoro by James Webster, Te Arawa.

This is a hybrid karetao-puoro (puppet-instrument) created by renowned Te Arawa artist, James Webster. Named Tāwhirimatea, it is made from kauri in the shape of a pūrerehua (bullroarer instrument) with a pounamu insert and is decorated with duck and hawk feathers. It is one of a whānau of karetao puoro and is used with others in performance story telling.

Tawhirimatea' karetao-puoro, 2009-2010 by James Webster. Purchased 2017.

### Art

#### Nicholas Chevalier

Nicholas Chevalier (1828-1902) was a nineteenth-century artist of Swiss and Russian descent, who travelled widely in Europe and studied at the Royal Academy of London before embracing adventure in the Antipodes. *Cook's Strait, New Zealand* is a variant on the 1884 oil painting, *Cook Strait, New Zealand*, also in Te Papa's collection, and demonstrates Chevalier's dynamic, atmospheric style at its best. It is a rare example of an exhibition-scale watercolour that combines both genre and landscape painting.



Cook's Strait, New Zealand, 1875, by Nicholas Chevalier. Purchased 2016. Te Papa (2016-0010-1).

#### Arnold Wilson, *Haumia, Rangitiina, Tiinia*, 1980, wood. Purchased 2017.

#### Te Papa (TMP-026602).

Arnold Manaaki Wilson (1928–2012) is a significant figure in the development of modern and contemporary Māori art. These signature works are some of the earliest works emulating pou whenua that Wilson made. Carved using power tools and painted in the Maori tri-colours of red, white and black, Wilson's three pou whenua (which can be installed in any order) combine to make a statement about regeneration and the importance of ecosystems in ensuring the earth's vitality.

### Natural History

#### Fossils purchased (Bony-toothed bird femur, Seal cranium, and Seal pelvic and vertebral elements)

Te Papa purchased three fossil specimens of vertebrates which are an integral part of a primary research programme of Te Papa's, investigating the origin of New Zealand's vertebrates. The specimens are beautifully-preserved, unique fossils of great scientific (and exhibition) potential. One is from a species not otherwise represented in Te Papa's collections (bony-toothed bird) and another is skeletal elements (seal pelvic & vertebral elements) not represented. The cranium is the key diagnostic element in a seal skeleton, which is also not previously represented.



# Strategic intention: **Sharing authority | Mana Taonga**

Te Papa will share decision-making with iwi, communities and individuals with respect to management and understanding of their taonga.

By the numbers – our service performance measures and outputs			
Performance measures	Target 2016/17	Actual 2016/17	Actual 2015/16
The number of international institutions from which repatriations are completed each year	2	4 ✓	5
The percentage of repatriations completed in accordance with international standards	100%	100% ✓	New measure
The number of museums, galleries and iwi supported by National Services Te Paerangi	250-275	308 ✓	New measure
The number of community workshops and partnership projects run by National Services Te Paerangi	35	75 ✓	New measure
The percentage of museums, galleries and iwi that recommend engagement with Te Papa to others	90%	92% ✓	New measure

### Our performance by impact

In 2016/17, we continued to share decision making with iwi, communities and individuals across the range of our work, including research, collection care and development, exhibition delivery and supporting iwi in the Post-Settlement era. Our sector development work is on going to ensure museums, galleries and iwi are connected, supported, informed and capable to care for, display and share taonga.

### Welcoming Rongowhakaata – our new iwi in residence

It is with great pleasure that we welcome the Rongowhakaata iwi of Tūranganui-a-Kiwa as the new iwi in residence at Te Papa. Following on from Ngāti Toa Rangatira, Rongowhakaata are the eighth iwi in residence at Te Papa since opening in February 1998. Building on our bicultural foundation, the iwi exhibition programme is one of the most visible expressions of iwi participation and partnership at Te Papa. In May of this year we welcomed Rongowhakaata and their taonga into Te Papa and together we symbolically marked 150 years since the Te Hau ki Turanga carved meeting house was taken by the Crown and first accessioned

into the old Colonial museum. We are honoured to have Rongowhakaata in house and for them to tell their histories and present their taonga to ourselves and the world through their exhibition *Ko Rongowhakaata: The Story of Light and Shadow*.

### Working in partnership – research

#### National partnerships

We work with other institutions and communities to create a co-ordinated and sustainable approach to research activities.

Te Papa has a contract with NIWA to collaborate on research related to the origins and distributions of fish species in the New Zealand EEZ/ECS and the surrounding ocean, and one with Landcare Research to provide research on Myosotis and continue to update the eFlora database. We are also working on a research project with Deakin University on winter breeding birds on Solander Island.

In response to a review of taxonomic collections done by the Royal Society of New Zealand, our Head of Science has been working to form a Taxonomic Collections working group. The group is made up of 22 different institutes within New Zealand associated

with taxonomic collections. To begin the process, we called a meeting with all relevant CEOs to discuss the response to the review and the formation of a Working Group. In May, an adhoc group of taxonomic collection institutes met to discuss the first draft of Terms of Reference of the Working Group. The Working Group's main objective is to collaborate and create a five-year plan for taxonomic projects in the future. The institutes involved to date are: Landcare Research, AgResearch, Cawthron Institute, Scion, GNS Science, ESR, NIWA, Canterbury, Auckland and Otago museums, Auckland, Waikato, Canterbury, Otago, Massey, Lincoln and Victoria universities.

### Collaborating with communities

Communities of interest also play an important part in our research activities. In May 2017 Hokimate Harwood, Bicultural Science Researcher, travelled to Te Tai Tokerau (Northland) to interview six prominent weavers and northern iwi kaumātua (respected elders) regarding aspects of Māori feather cloak production and use. This research was designed to

capture oral narratives for Hokimate's PhD research on the history and language of Māori feather cloaks, and was the first contemporary recording of Ngāpuhi iwi knowledge on the subject.

### Repatriation research – lifting the veil off the colonial past

In May 2017, Te Papa welcomed home 59 kōimi tangata and kōiwi tangata.

The Karanga Aotearoa Repatriation Programme administered by Te Papa is tasked by the New Zealand government to locate Māori and Moriori ancestral remains in overseas institutions, confirm their provenance to Aotearoa New Zealand, negotiate their return, physically uplift the ancestors, and bring them home. Ultimately the aim is for karāpuna (Moriori ancestors) and tūpuna to reunite with their uri (descendants) and return to their hau kāinga (homelands).

The four institutions which agreed to return the ancestors in 2017 included the Ubersee Museum in



Critical to repatriation research is confirming connections to iwi and rohe (regions) around the country, and to begin the process of engaging in conversations of regional repatriation.

Karanga Aotearoa is pleased that representatives of the iwi of Whangaroa, Tainui/Waikato, Hokianga and Moriori were at the pōwhiri on 29 May 2017, and we look forward to returning these ancestors to their home ground in the future.

### Working in partnership – exhibitions and collection development

#### **Kura Pounamu: Treasured Stone of Aotearoa**

Te Papa's *Kura Pounamu: Treasured Stone of Aotearoa* opened on 22 May 2017 at Musée du quai Branly – Jacques Chirac in Paris under the title *La Pierre sacrée des Māori*. The exhibition which has previously been shown at five venues in China was developed by Te Papa working closely with Ngāi Tahu. It features more than 200 pounamu taonga (treasures) and tells the story of this most precious of stones, its significance for Māori, and its enduring value from ancient times until today. Lisa Tumahi, Interim Kaiwhakahaere, Te Rūnanga o Ngāi Tahu says that throughout Māori history pounamu has been regarded as a taonga and many share a strong spiritual connection with the stone. "It's great that these beautiful taonga can be shared around the world through this exciting exhibition."

Bremen, Germany, Karolinska Institutet in Stockholm, Sweden, Pitt Rivers Museum in Oxford, England, and Manchester Museum, also in England.

In respect to these four institutions, Te Papa's research reveals most of the ancestral remains (over 85 %) were uplifted from their wāhi tapu (sacred burial sites) between the 1880s and the early 1900s. This is evidenced by the accession information provided by the Ubersee Museum which returned 44 Moriori and Māori ancestral remains. After a thorough investigation, the museum confirmed at least 35 Moriori ancestral remains with provenance to Rēkohu Chatham Islands and collected by Hugo Hermann Schauinsland (1857 – 1937). Schauinsland visited New Zealand and the Chatham Islands during 1896 and 1897. The remains include skulls, jawbones, ribs, foot bones, scapulae, pelvises, sacra and two near complete skeletons. Another six Māori ancestral remains were collected and/or traded by Henry Suter (also known as Hans Heinrich Suter), who came to settle in New Zealand in 1887 with his family from Switzerland. Henry Suter actively corresponded with other well-known collectors of Māori remains including Thomas Frederick Cheeseman (1845-1923). Three of the kōiwi tangata (Māori skeletal remains) have provenance to Whangaroa in Northland and are recorded as being associated with the Ngāpuhi tribe.

The other kōiwi tangata have provenance to the Tainui/Waikato regions, and general provenance to Aotearoa New Zealand.



### William and Sarah Rhodes' wedding attire

On 27 September, the History team were thrilled to welcome a large group of descendants of prominent nineteenth-century Wellington entrepreneur William Barnard Rhodes to Te Papa, and to accept two remarkable items into our collection. Rupert Ryle-Hodges, Rhodes' great-great-grandson, travelled from England to present to Te Papa a silk brocade wedding dress and waistcoat, worn by William and his bride Sarah King at their 1852 wedding. These will be the oldest items of wedding attire worn in New Zealand in our collection, and are a rare example of matching men's and women's wedding garments.

### Supporting the development of the sector through National Services Te Paerangi

We support the sector through collegial support and advice on an ongoing basis. In addition to active assistance on request, the National Services Te Paerangi (NSTP) team leads on developing formal assistance through a range of programmes which enable cultural organisations to achieve their development goals.

In the 2016/17 year, NSTP worked with 308 museums, galleries and iwi groups across New Zealand. Those we worked with were overwhelmingly positive about engagement with Te Papa through this service. Of those organisations that responded to our annual client survey, 92% would recommend engagement with Te Papa to others.

### Respondents to the National Services Te Paerangi client survey highlight the importance of Te Papa's ongoing support:

“We also take a leadership role in our community and referral to NSTP is an important way we can support others.”

“As a 'small' museum the support offered by NSTP is invaluable to us. Collaboration is an important method of working together when we are so remotely located.”

“Very good support from NSTP has helped us as a small museum to develop and inspire our volunteers and staff through workshops and supporting attendance at professional conferences. This is something that would not be possible otherwise as we are a Charitable Trust, and although we have great audiences we have very limited resources.”



We delivered 33 community workshops and 42 partnership projects during the 2016/17 financial year, providing targeted assistance to meet developmental needs across the sector.

### Working together to better empower the sector

We work with a number of museum sector training providers to support those entering the industry. In the 2016/17 financial year, we also worked with communities in the Pacific to enable access to museum sector training, resources and advice. A full list of partnership projects can be found in appendix 1.

### Partnership with ServiceIQ – New Zealand Certificate in Museum Practice

NSTP assists trainees to complete this on-the-job qualification, delivering qualification-aligned training and assessment. We work closely with trainees who are unable to access museum expertise at their workplace – such as support from our Museum Development Adviser | Kaiwhanake Whare Taonga Sally August which enabled a Kawerau Museum staff member to complete this qualification in partnership with Rotorua Museum collection and exhibition staff, both upskilling and building links between institutions.

### Supporting museums in the Pacific with UNESCO

Judith Taylor, Museum Development Adviser | Kaiwhanake Whare Taonga, and Grace Hutton, Kaitiaki Taonga Pacific Cultures, spent a week working on site with museums on Rarotonga in the Cook Islands providing training on collection preservation for staff and volunteers of Rarotonga's four museums, library, and archives. This work was supported by the New Zealand National Commission for UNESCO and Te Papa, following liaison with the Ministry of Cultural Development Cook Islands. Further work in Samoa will take place in the coming year.

### Responsive and proactive training opportunities

We develop workshops to remedy identified skill shortages as well as enable organisations to plan collaboratively. A full list of workshops delivered in 2016/17 can be found in appendix 1.

### Responding to changes in Health and Safety legislation

We partnered with the Office of the Auditor-General to run a series of workshops highlighting governance health and safety responsibilities following changes to legislation in 2015. Through these workshops, our health and safety staff were able to support organisations without dedicated staff in these roles to understand impacts of new legislation.

### Suffrage workshops with Ministry for Women

We partnered with the Ministry for Women to hold a series of curatorial research workshops enabling participants to tell the voting stories of important women around the country in advance of the 125th anniversary of women gaining the right to vote in New Zealand.

### Reach across New Zealand

Museums, galleries and iwi supported by National Services Te Paerangi	
Region	Number
Northland	24
Auckland	30
Waikato	19
Bay of Plenty	11
Taranaki	9
East Coast	17
Manawatu-Wanganui	14
Wellington/Wairarapa	53
Tasman Nelson Marlborough	25
West Coast	8
Canterbury	46
Otago	29
Southland	13
Cook Islands	10
	308



# Strategic intention: Being a forum for the future

As a cultural and intellectual leader, Te Papa will signpost pathways to the future by initiating, hosting and engaging in debates that explore a wide-range of contemporary issues.

By the numbers - our service performance measures and outputs				
Performance measures	Target 2016/17	Actual 2016/17		Actual 2015/16
The number of publications, presentations and forums Te Papa has participated in, nationally and internationally <sup>5</sup>	75	418	✓	New measure
Museum renewal investment decisions and plans approved	By 30 November 2016	Business cases approved 2 and 25 August 2016	✓	New measure
Museum renewal baseline performance measures developed	By June 2017	Measures developed	✓	New measure
Five innovation events <sup>6</sup> that catalyse and support innovation across Wellington and New Zealand's creative and technology sectors	By 30 June 2017	18	✓	New measure
Teams participating in the 2016/17 Mahuki programme	8	10	✓	New measure

## Our performance by impact

Our Strategic Narrative and revised *Statement of Intent* were finalised in 2016/17 and set out key strategic priorities for the coming years. In 2016/17, we started on the journey to transform the museum for future generations by commencing exhibition renewal, investing in future-focused technologies and knowledge development, working to enhance sustainability and investing in infrastructure.

for a digital asset management system (to house media assets and rights information used in all our storytelling operations), a Cloud Computing project to modernise the technology infrastructure for our key business applications, a rapid digitisation programme, as well as approving another two years operations for Mahuki.

In May 2017 the Lotteries Grants Board committed funding for components of the Art Renewal project. It is projected that Art will open in the first quarter of 2018, with Natural History opening by December 2018.

## Exhibition renewal - looking to the future

### Investment decisions

We have made good progress with the renewal project. The Board has considered business cases for the redevelopment of the Natural History zone on Level 2 and the expanded Art Gallery across Levels 4 and 5. The Board also approved digital and technology transformation business cases

### Baseline performance measures

Draft performance measures have been developed and are being shared within the organisation. The measures will be confirmed in time for the opening of the first renewal exhibition. These measures will provide both formative and summative feedback as we move through the renewal process.

<sup>5</sup> This is a new measure, expanded from the 2015/16 performance measure that reported the number of scholarly and popular publications produced by Te Papa staff. Expansion of this measure to include presentations and forums has resulted in the higher actual result compared to target. Performance in this area will inform the setting of targets for similar measures in future.  
<sup>6</sup> An innovation event is defined as a public / external event. It does not include speaking engagements.



## Art at Te Papa

The renewal of art exhibitions at Te Papa is the beginning of a new strategy and operating model for Art at Te Papa. The renewal provides the opportunity to present a powerful and diverse suite of art experiences.

This new strategy for Art at Te Papa, together with a greatly expanded footprint for the presentation of art and art programming, became the premier project to launch the five-year exhibition renewal programme. The renewal will bring a new spatial configuration to the 4th and 5th floors of our Cable Street site by increasing the existing footprint for Art from 3,175m<sup>2</sup> to 3,990m<sup>2</sup>.

The Head of Art assembled a distinguished group of specialists to act as an advisory body. The Art



Curatorium will continue to review and advise on exhibition concepts on an ongoing basis.

Construction has commenced of the new Art Gallery and exhibition planning is well advanced.

## Natural History zone

Planning is well advanced for the Natural History exhibition.

Three core concepts underpin the new Natural History zone:

1. **UNIQUE TAONGA:** Aotearoa New Zealand's natural environment is a taonga – unique, diverse, and central to our culture and survival.
2. **THREATS:** Our environment faces serious threats.
3. **ACTION:** Our future depends on actions we all take now.

The exhibition will show that our small 'new' nation has the chance to lead the world in conservation, guided by scientific research and mātauranga Māori (Māori knowledge).

## Māori and New Zealand and Pacific Cultures

Throughout the year, consultation and exploration continued on the concept and sequencing of the other three core exhibition zones on Level 4 (Maori, and New Zealand and Pacific Cultures).

## Closures of exhibitions and public spaces

Preparation for the construction of the art gallery inevitably saw the closure of a number of public exhibition spaces; including *Eyelights*, *Ilott Gallery* and *Made in New Zealand*. Also closed was the very popular children's interactive Discovery Centre *Inspiration Station*. The closure of the core free exhibitions was inherently dependent on operationalising a number of related projects, in particular collections de-installation, and a new storage project to house many of the items which have been on display since opening in 1998.

## Architect and related construction consultants

Following a competitive, 2-stage tender process, Warren and Mahoney were selected from among a very strong field to provide architectural design services to museum renewal, including the first high-profile project, the expanded Art Gallery.

Similar competitive processes were run to select specialist design consultancy services, with contracts awarded to OPUS Service Engineers, BECA Fire Engineers, and Maltbys QS Services.

Once design of the Art Gallery was underway, Te Papa again went public with the construction specifications, and Hawkins 2017 Ltd was engaged as the builder of the new gallery.

In March, we received confirmation from Wellington City Council that the building consent for the gallery construction was approved, and construction commenced on site with the erection of double height hoardings around the building site. These hoardings have a significant presence on Level 4 and a design project has been devised to cover these walls with reproduced large-scale art works, interactive opportunities, and messaging to increase visitor anticipation of the new gallery space.

## Interpretive Framework

Te Papa's Interpretive Framework was created towards the end of 2016. It sets out our priority audiences, interpretive principles (based on those priority audiences), and overall visitor learning goals for the exhibition renewal programme. The framework supports the development of interpretation plans for specific exhibitions, guides how we invest in exhibitions and prioritise audience experiences, and helps us measure our success.

## Ko Rongowhakaata: The Story of Light and Shadow

The Rongowhakaata iwi exhibition *Ko Rongowhakaata: The Story of Light and Shadow* reached its final design stage at the end of June and is undergoing construction for opening in September 2017. The exhibition promotes the concept of light and shadow and features three key spaces that highlight Rongowhakaata development and artistic expression. The separate restoration of the house, Te Hau ki Tūranga, alongside the exhibition, highlights the special relationship Te Papa has with this particular iwi.

## Innovation

### Mahuki

Since its inception, Te Papa has offered a bold, innovative experience and challenged expectations of what a museum and art gallery can be. This global leadership was reinforced with the launch of Mahuki, the world's first business innovation accelerator for the cultural sector.

Mahuki's accelerator programme is focused on global opportunities in the culture and heritage sector. It is a space where entrepreneurialism and culture collide to create innovative solutions that enrich galleries, libraries, archives and museums (GLAM) and meet broader cultural objectives. Backed by Te Papa, it is located in a purpose built facility in New Zealand's national museum. Mahuki is part of a growing trend amongst museums and cultural institutions to create new models for collaboration in order to fast track innovation and adapt to a dynamic and increasingly digital world.



With its first year completed, Mahuki has proven the demand for an accelerator programme for creative technologies focused on the culture and heritage sector that offers tangible pathways to customers, national and international markets. Mahuki is the only New Zealand accelerator programme for creative technologies such as augmented, virtual and mixed reality, artificial intelligence, gamification, gestural interfaces and other emerging experience technologies. Coupled with an extensive international network, Mahuki is a national programme targeting applications from throughout New Zealand.

Mahuki year one saw the successful completion of Te Papa's first accelerator programme. Ten teams participated in the inaugural programme; nine teams successfully completed the final showcase event, and one team dissolved during the programme following in-depth international research which uncovered low growth prospects for their business model. Seven teams have successfully had a deployment or pilot within Te Papa – four of which have a signed commercial agreements. And, as of June 2017, two teams have successfully raised investment.

In May, Mahuki partnered with the U.S. State Department to bring Disney Imagineer Creative Program Manager MK Haley to New Zealand for a series of talks at Te Papa and other locations on the Experience Economy, the importance of story in GLAM (Galleries, Libraries, Archives and Museums) and other creative technology topics; in just one of a number of activities undertaken over the course of the year to create stronger links between Te Papa and the creative industries in our ecosystem.

Alongside Te Papa's innovation initiatives, launching Hinātore for STEAM (science, technology, engineering, arts and maths) learning, and Mahuki for cultural and creative technology entrepreneurship, the museum has engaged the public on innovation topics in a number of ways.

## Te Papa Talks: Virtual Realities

In March 2017 Te Papa presented Te Papa Talks: Virtual Realities: a four day public programme developed in partnership with Victoria University of Wellington, with additional sponsorship from the New Zealand Film Commission. Building on the success of Te Papa Talks: Animation in 2016, this year's series of talks, workshops and demonstrations gave visitors the opportunity to explore virtual and augmented realities. Inspired by the launch of Hīnātore | Learning Lab and Te Papa's Learning Philosophy, Te Papa Talks considered how virtual, augmented and mixed technologies enable a new world of collaboration, creativity and empathy.

Te Papa Talks comprised three international and one New Zealand keynote speakers, and workshops run by three international and four New Zealand facilitators. Nearly 600 people participated in the Friday night event and weekend workshops, and approximately 300–500 museum visitors engaged with the live demonstrations over the weekend in Hīnātore and across level 4. The programme was extremely well received, selling out ahead of time and engaging a variety of audiences including young designers, teachers and industry experts across the four days.



## Bug Lab: Drone Race

Attended by over 250 people, *Bug Lab: Drone Race* was the world's first national museum drone race. Bio-inspiration was a major theme in the *Bug Lab* exhibition, with bugs such as the dragonfly influencing the development of technology for example, planes and drones.

Inspired by the exhibition, on the evening of January 2017, we hosted 12 of New Zealand's top first person view drone racers to race on our specially designed race course in Bush City. Wearing VR headsets, the racers pilot their drones via on-board cameras, giving the racers and our audience members an exciting first person view of the action on large-scale outdoor themes. Visitors could also enjoy *Bug Lab* after hours.

This race was developed in partnership with Rotorcross NZ and Model Flying New Zealand, the

national drone racing community. As an emerging sport we offered the general public a chance to view the racing via a big screen in our amphitheater. Our audience were from diverse age groups and genders, with a number of families attending with very eager budding drone pilots among them. It also positioned Te Papa at the forefront of innovation by hosting this world first event.

We have received fantastic feedback from the drone racing community. This was their first event at this scale and has given the sport great exposure and the community the confidence to grow. Strong national print and television media coverage helped promote the exhibition as well as the event.

## Knowledge development

### Research towards major publications

Te Papa Press is energetically rebuilding its publication list following the review in the 2015/16 year. One of the first books from the new list, *The Genius of Bugs* by Simon Pollard, was shortlisted for the 2017 New Zealand Book Awards for Children and Young Adults. This momentum is continuing this year with research towards three major new publications.

### *Tatau: a history of Samoan tattooing*

Sean Mallon, Senior Curator Pacific Cultures, is co-authoring a book with Sebastien Galliot, a Postdoctoral Fellow at the Centre de Recherche et de Documentation sur l'Océanie in Marseille, France on a cultural history of 3000 years of Samoan tatau (tattooing). Through a chronology rich with people, encounters and events it will describe how Samoan tattooing has been shaped by local and external forces of change over many centuries. This publication draws on both authors' long term research and engagement with Samoan tattooists in New Zealand, Samoa, Europe and the United States.

### *Exploring material stories of resistance and protest in Aotearoa*

Puawai Cairns, Senior Curator Mātauranga Māori, and Stephanie Gibson, Curator History, are researching the material and visual culture of protest and resistance in Aotearoa New Zealand towards a Te Papa Press publication. Their aim is to reveal and celebrate the material that survives, as such objects bear witness to the human endeavour and emotions invested in protest and resistance. Research trips from Invercargill to Auckland have uncovered a rich range of material and visual culture. In-depth research of our collections has resulted in enhanced documentation, and has identified potential collection development. Significant opportunities to collect have arisen, such as the Women's March on Washington in January 2017, and Tame Iti's confiscated objects from the controversial anti-terrorism raids in 2007.

## Crafting Aotearoa

Curators from across Art, History and Pacific Cultures are contributing their knowledge to a major new book edited by Dr Damian Skinner, Karl Chitham and Kolokesa Māhina-Tuai on the history of craft in Aotearoa New Zealand. Supported by Creative New Zealand, the book brings together contributions from over 20 researchers and writers, and will be enhanced by a website hosted by the Auckland Museum.

### Supporting new researchers

In 2016/17 we hosted Victoria University of Wellington Summer Research Scholars. The programme is designed to bring together academics, students and external organisations such as Te Papa together, and to provide students with valuable real-world research experience.

Scott Flutey, a post-graduate History student, researched the Gerald Elliott philatelic collection at Te Papa as part *Soldiers of Empire*, a Marsden-funded research project led by Professor Charlotte Macdonald, who is an Honorary Research Associate at Te Papa, and Dr Rebecca Lenihan. *Soldiers of Empire* aims to examine the British Army and Navy's day-to-day presence in New Zealand amidst the wars of the 1860s, and to link this presence to wider issues and questions around garrison and empire in the 19th century. Following his summer at Te Papa, Scott has enrolled in a museum studies programme.

"Scott's project as a summer scholar working with the Gerald Elliott postal collection brings the strands joining this difficult but important history to greater attention." – Professor Charlotte McDonald, Victoria University of Wellington

## Te Papa Manukau

Over the last year we have refined and developed our thinking for Te Papa Manukau. Working closely with Panuku Development Auckland we have been defining an educational learning centre and youth museum. Our plan is to develop an integrated facility which supports Auckland Council's *Transform Manukau* project. Drawing from the lessons learnt in Hīnātore | Learning Lab and Mahuki, Te Papa Manukau will create high quality learning experiences and opportunities using our collections to inspire that learning. Te Papa has been liaising with our fellow institutions and community partners to develop this new youth-oriented project.

## Sustainability – caring for the planet

Our ongoing commitment to environmental best practice saw a continued emphasis through a number of our infrastructure upgrade projects. Over the past

12 months the following significant projects had environmental benefits:

- The on-going lighting control system upgrades continue to provide increased control over lighting. For example sensors now ensure that lights are only on when necessary, thereby reducing energy use.
- The ongoing light fittings replacement project saw a significant amount of end-of-life fittings replaced with efficient LED fittings, again reducing energy usage.
- In addition to the completion of the Cable Street Building Management System (BMS) upgrade, a similar upgrade was progressed at the Tory Street storage facility. The increased controls over the environmental conditions again provide energy efficiencies.
- Design work was completed for the impending heating, ventilation and air conditioning (HVAC), and bathroom upgrades which will also see increased energy efficiency and reduced water consumption.

A 'Green Team' – which was formed from self-selecting passionate staff – worked with a sustainability specialist, and made positive strides in reviewing its policy, establishing and implementing an action plan, and setting baselines and targets for reductions in water, waste, and energy. The team implemented a recycling initiative to many parts of the museum, and inserted themselves into various projects where they have been influencing and advocating for more sustainable decisions across a number of projects. Examples include the procurement of materials and design decisions on bathroom products.

### Infrastructure management

2016/17 was the second year of receiving the Government's allocation of \$10 million (\$40 million over 4 years), for the purpose of refreshing the building's infrastructure and IT/digital capability due to the aging nature of the systems and elements within it. The funds were put to good use upgrading or replacing many critical components in the museum. Key projects included lighting system upgrades, light fittings replacement, electrical system upgrades, generator control system upgrade, building management systems upgrades, heating ventilation and air conditioning system upgrades, exterior cladding replacement, lift upgrades, seismic strengthening work, security upgrades, and IT upgrades to name a few. In fact, some 25 building infrastructure projects and a number of IT projects were either advanced or completed during the course of the year. All the work undertaken was done so with minimal disruption to the public and day-to-day operations of the museum.

# Financial statements 2016/17

## Cost of service statement

year ended 30 June 2017

### 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 2017 \$000	Budget 2017 \$000	Actual 2016 \$000
<b>Museum services</b>			
<b>Operating</b>			
Revenue - Crown	29,574	29,574	29,574
Revenue - commercial and other	28,233	25,457	26,479
Costs	(64,246)	(61,571)	(61,979)
<b>Operating deficit</b>	<b>(6,439)</b>	<b>(6,540)</b>	<b>(5,926)</b>
<b>Non-departmental output expenses</b>			
Museum services - operating	29,574	29,574	29,574

### Non-departmental capital expenditure - collections

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

	Actual 2017 \$000	Budget 2017 \$000
Capital contribution from the Crown*	3,000	3,000
Expenditure on collections	2,027	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 \$973k lower than 2016/17 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%

A full list of collection items acquired during the year are listed in Appendix 2.

### Non-departmental capital expenditure - capital works

This appropriation is limited to capital expenditure at Te Papa. It is to be applied to renewal and improvement of Te Papa's assets.

	Actual 2017 \$000	Budget 2017 \$000
Capital contribution from the Crown*	10,000	10,000
Expenditure on capital works	12,145	12,888

\* 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. Expenditure on capital works includes IT and property infrastructural replacements at the Cable and Tory Street sites.

### Assessment of performance

	Actual standard of performance	Budget standard of performance
Delivery of capital asset plan	Delivered against plan	Delivered against plan



## 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 2017

The Auditor-General is the auditor of the Museum of New Zealand Te Papa Tongarewa (Te Papa) and group. The Auditor-General has appointed me, Stephen Lucy, 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 67 to 97, that comprise the statement of financial position as at 30 June 2017, 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 25 to 61.

In our opinion:

- the financial statements of Te Papa and group on pages 67 to 97:
  - present fairly, in all material respects:
    - their financial position as at 30 June 2017; and
    - their 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.
- the performance information on pages 25 to 61:
  - presents fairly, in all material respects, Te Papa and group's performance for the year ended 30 June 2017, 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 16 October 2017. This is the date at which our opinion is expressed.

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

### Basis for our opinion

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

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

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

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

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

In preparing the financial statements and the performance information, the Board is responsible on behalf of Te Papa and group for assessing Te Papa and group's ability to continue as a going concern. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless there is an intention to merge or to terminate the activities of Te Papa and group, or there is no realistic alternative but to do so.

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

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

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

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

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

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

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

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Te Papa and group's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the reported performance information within Te Papa and group's framework for reporting its 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 3 to 23, 66, and 98 to 131, but does not include the financial statements and the performance information, and our auditor's report thereon.

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

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

## Independence

We are independent of Te Papa and group in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1 (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 and group.



S B Lucy  
Audit New Zealand  
On behalf of the AuditorGeneral  
Wellington, New Zealand

## Financial performance highlights for the year ended 30 June 2017

Te Papa's underlying performance is in line with budget and is driven by:

- Increased Other revenue when comparing to budget and last year;
  - Visitation numbers of 1,578,292;
  - Gallipoli attracts 677,023 visitors with a conversion rate of over 40%;
  - The Te Papa created Bugs touring exhibition attracted 137,741 visitors and is currently touring in Australia;
  - A significant increase in events and functions held in Te Papa;
- Increased commercial activities, lower levels of staff capitalisation have contributed to the higher than planned personnel costs.
- The flow on effect of increased visitation and commercial activities have driven the increase in Other operating expenses when comparing to budget;
- The Land & Building assets, Library, History, Natural History and Photography collections were revalued this year, collectively resulting in an increase of \$68.3m in reserves with the total Collections value of just under a billion dollars;
- The redevelopment of Te Papa's Infrastructural assets to the value of \$12.1m have been completed in accordance with year two of the Capital Development Plan; and
- The exhibition renewal programme is progressing well with the Art Gallery opening in the 2017/18 year and the Natural History exhibition opening in the following year.

Please refer to Note 17 for explanations of significant variances against budget.

## Statement of Comprehensive Revenue and Expenses

for the year ended 30 June 2017

	Note	Consolidated		Museum		
		Actual 2017 \$000	Actual 2016 \$000	Actual 2017 \$000	Budget 2017 \$000	Actual 2016 \$000
<b>Revenue</b>						
Revenue from the Crown	3	29,574	29,574	29,574	29,574	29,574
Interest revenue		1,123	1,346	1,123	1,292	1,346
Other revenue	3.1	25,681	24,495	25,681	23,527	24,495
Donated revenue		1,749	638	1,429	638	638
<b>Total revenue</b>	3.2	<b>58,127</b>	<b>56,053</b>	<b>57,807</b>	<b>55,031</b>	<b>56,053</b>
<b>Expenditure</b>						
Personnel costs	4	28,088	27,697	28,088	25,747	27,697
Other expenses	5	22,841	21,884	22,839	22,824	21,884
<b>Total expenditure</b>		<b>50,929</b>	<b>49,581</b>	<b>50,927</b>	<b>48,571</b>	<b>49,581</b>
<b>Earnings before depreciation and amortisation</b>		<b>7,198</b>	<b>6,472</b>	<b>6,880</b>	<b>6,460</b>	<b>6,472</b>
Depreciation and amortisation expenses	7,8	13,319	12,398	13,319	13,000	12,398
<b>Net deficit</b>		<b>(6,121)</b>	<b>(5,926)</b>	<b>(6,439)</b>	<b>(6,540)</b>	<b>(5,926)</b>
<b>Other comprehensive revenue and expenses</b>						
Gain on collection revaluation	13	20,574	42,489	20,574	-	42,489
Gain on property, plant and equipment revaluation	13	47,696	-	47,696	-	-
Financial assets at fair value	13	(323)	90	(323)	-	90
<b>Total other comprehensive revenue and expenses</b>		<b>67,947</b>	<b>42,579</b>	<b>67,947</b>	<b>-</b>	<b>42,579</b>
<b>Total comprehensive revenue and expenses</b>		<b>61,826</b>	<b>36,653</b>	<b>61,508</b>	<b>(6,540)</b>	<b>36,653</b>

In the current financial year, market-related gains on investments have been disclosed as part of Other comprehensive revenue and expenses. In the previous financial year, these were disclosed under Other revenue. Comparative information has been restated, refer to note 13.

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 2017

	Note	Consolidated		Museum		
		Actual 2017 \$000	Actual 2016 \$000	Actual 2017 \$000	Budget 2017 \$000	Actual 2016 \$000
Balance at 1 July		1,328,467	1,279,070	1,328,467	1,285,797	1,279,070
Total comprehensive revenue and expenses for the year		61,826	36,653	61,508	(6,540)	36,653
Reserve movements on impairment/disposals		(1,174)	(10)	(1,174)	-	(10)
Other reserve movements		363	(246)	363	-	(246)
Capital contribution from the Crown		13,000	13,000	13,000	13,000	13,000
<b>Balance at 30 June</b>	13	<b>1,402,482</b>	<b>1,328,467</b>	<b>1,402,164</b>	<b>1,292,257</b>	<b>1,328,467</b>

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

The accompanying notes form part of these financial statements.

## Statement of Financial Position

as at 30 June 2017

	Note	Consolidated		Museum		
		Actual 2017 \$000	Actual 2016 \$000	Actual 2017 \$000	Budget 2017 \$000	Actual 2016 \$000
<b>Assets</b>						
<b>Current assets</b>						
Cash and cash equivalents		1,931	1,262	1,713	822	1,262
Receivables		2,708	1,960	2,708	646	1,960
Investments	6	-	10,000	-	5,000	10,000
Prepayments		638	463	638	437	463
Inventories		1,056	1,236	1,056	1,306	1,236
Publications work in progress		36	20	36	38	20
<b>Total current assets</b>		<b>6,369</b>	<b>14,941</b>	<b>6,151</b>	<b>8,249</b>	<b>14,941</b>
<b>Non-current assets</b>						
Investments	6	18,529	17,911	18,529	18,251	17,911
Property, plant and equipment	7	436,802	382,431	436,802	390,173	382,431
Collections	9	947,714	923,785	947,614	883,392	923,785
Intangible assets	8	3,149	2,830	3,149	3,237	2,830
<b>Total non-current assets</b>		<b>1,406,194</b>	<b>1,326,957</b>	<b>1,406,094</b>	<b>1,295,053</b>	<b>1,326,957</b>
<b>Total assets</b>		<b>1,412,563</b>	<b>1,341,898</b>	<b>1,412,245</b>	<b>1,303,302</b>	<b>1,341,898</b>
<b>Liabilities</b>						
<b>Current liabilities</b>						
Payables	10	3,674	7,262	3,674	3,866	7,262
Provisions	11	200	30	200	-	30
Revenue in advance		3,301	3,554	3,301	4,054	3,554
Employee entitlements	12	2,751	2,351	2,751	2,639	2,351
<b>Total current liabilities</b>		<b>9,926</b>	<b>13,197</b>	<b>9,926</b>	<b>10,559</b>	<b>13,197</b>
<b>Non-current liabilities</b>						
Employee entitlements	12	155	234	155	486	234
<b>Total non-current liabilities</b>		<b>155</b>	<b>234</b>	<b>155</b>	<b>486</b>	<b>234</b>
<b>Total liabilities</b>		<b>10,081</b>	<b>13,431</b>	<b>10,081</b>	<b>11,045</b>	<b>13,431</b>
<b>Net assets</b>		<b>1,402,482</b>	<b>1,328,467</b>	<b>1,402,164</b>	<b>1,292,257</b>	<b>1,328,467</b>
<b>Equity</b>						
Contributed capital	13	493,898	480,898	493,898	493,898	480,898
Restricted reserves	13	2,854	2,487	2,854	2,743	2,487
Property, plant and equipment revaluation reserve	13	232,797	186,275	232,797	186,285	186,275
Collection revaluation reserve	13	869,026	848,452	869,026	793,152	848,452
Financial assets at fair value reserve	13	279	602	279	-	602
Accumulated losses	13	(196,372)	(190,247)	(196,690)	(183,821)	(190,247)
<b>Total equity</b>		<b>1,402,482</b>	<b>1,328,467</b>	<b>1,402,164</b>	<b>1,292,257</b>	<b>1,328,467</b>

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 2017

	Consolidated		Museum		
	Actual 2017 \$000	Actual 2016 \$000	Actual 2017 \$000	Budget 2017 \$000	Actual 2016 \$000
<b>Cash flows from operating activities</b>					
Receipts from the Crown	29,574	29,574	29,574	29,574	29,574
Interest revenue	1,200	1,234	1,200	1,292	1,234
Receipts from other revenue	24,952	25,225	24,732	24,389	25,225
Payments to suppliers	(26,259)	(20,965)	(26,257)	(23,418)	(20,965)
Payments to employees	(27,767)	(28,431)	(27,767)	(26,540)	(28,431)
Goods and services tax (net)	439	(436)	439	-	(436)
<b>Net cash from operating activities</b>	<b>2,139</b>	<b>6,201</b>	<b>1,921</b>	<b>5,297</b>	<b>6,201</b>
<b>Cash flows from investing activities</b>					
Purchase of property, plant and equipment	(20,162)	(10,781)	(20,162)	(19,616)	(10,781)
Purchase of collections	(2,027)	(4,574)	(2,027)	(3,000)	(4,574)
Purchase of intangible assets	(1,340)	(1,374)	(1,340)	(1,693)	(1,374)
Movement in investments	9,059	(5,447)	9,059	-	(5,447)
<b>Net cash from investing activities</b>	<b>(14,470)</b>	<b>(22,176)</b>	<b>(14,470)</b>	<b>(24,309)</b>	<b>(22,176)</b>
<b>Cash flows from financing activities</b>					
Capital contribution from the Crown	13,000	13,000	13,000	13,000	13,000
<b>Net cash from financing activities</b>	<b>13,000</b>	<b>13,000</b>	<b>13,000</b>	<b>13,000</b>	<b>13,000</b>
<b>Net increase/(decrease) in cash and cash equivalents</b>	<b>669</b>	<b>(2,975)</b>	<b>451</b>	<b>(6,012)</b>	<b>(2,975)</b>
Cash and cash equivalents at the beginning of the year	1,262	4,237	1,262	6,834	4,237
<b>Cash and cash equivalents at the end of the year</b>	<b>1,931</b>	<b>1,262</b>	<b>1,713</b>	<b>822</b>	<b>1,262</b>

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 2017

Reconciliation of net deficit to net cash from operating activities

	Consolidated		Museum	
	Actual 2017 \$000	Actual 2016 \$000	Actual 2017 \$000	Actual 2016 \$000
Net deficit	(6,121)	(5,926)	(6,439)	(5,926)
<b>Add/(less) non cash items:</b>				
Depreciation and amortisation expense (refer Notes 7,8)	13,319	12,398	13,319	12,398
Donated assets income	(1,328)	(207)	(1,228)	(207)
Other revenue	367	(259)	367	(259)
Other expenses	-	35	-	35
<b>Total non-cash items</b>	<b>12,358</b>	<b>11,967</b>	<b>12,458</b>	<b>11,967</b>
<b>Add/(less) items classified as investing or financing activities:</b>				
Losses on disposal of property, plant and equipment	11	160	11	160
<b>Total items classified as investing or financing activities</b>	<b>11</b>	<b>160</b>	<b>11</b>	<b>160</b>
<b>Add/(less) movements in statement of financial position items:</b>				
(Increase)/decrease in receivables	(748)	499	(748)	499
Decrease/(increase) in inventories	164	(179)	164	(179)
Increase in prepayments	(175)	(26)	(175)	(26)
(Decrease)/increase in revenue in payables	(3,588)	1,029	(3,588)	1,029
Decrease in revenue in advance	(253)	(501)	(253)	(501)
Increase in employee entitlements	321	19	321	19
Increase/(decrease) in provisions	170	(841)	170	(841)
<b>Net movements in working capital items</b>	<b>(4,109)</b>	<b>-</b>	<b>(4,109)</b>	<b>-</b>
<b>Net cash from operating activities</b>	<b>2,139</b>	<b>6,201</b>	<b>1,921</b>	<b>6,201</b>

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 Tahī Limited and Mahuki Limited. Te Papa's ultimate parent is the New Zealand Crown.

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 2017, and were approved by the Board on the 16th of October 2017.

### 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 Tier 1 PBE accounting standards.

These financial statements comply with 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).

#### Standards issued and not yet effective and not early adopted

In January 2017, the External Reporting Board issued 2016 Omnibus Amendments to PBE Standards, pursuant to section 12(a) of the Financial Reporting Act 2013. The amendments apply to PBEs with reporting periods beginning on or after 1 January 2017. Te Papa will apply these amendments in preparing its 30 June 2018 financial statements. Te Papa expects there will be no effect in applying these amendments. Two of the standards issued that may impact Te Papa have been listed below.

#### Financial instruments

In January 2017, the External Reporting Board issued PBE IFRS 9 Financial Instruments. This replaces PBE IPSAS 29 Financial Instruments: Recognition and Measurement. PBE IFRS 9 is effective for annual periods beginning on or after 1 January 2021, with earlier application permitted. The main changes under the standard are:

- New financial asset classification requirements for determining whether an asset is measured at fair value or amortised cost.
- A new impairment model for financial assets based on expected losses, which may result in the early recognition of impairment losses.
- Revised hedge accounting requirements to better reflect the management of risks.

Te Papa will review the standard in the 30 June 2018 financial year to determine the impact on Te Papa's financial statements and then decide on the timing of the implementation of this standard.

## 1 Statement of accounting policies (continued)

#### Impairment of Revalued Assets

In April 2017, the External Reporting Board issued Impairment of Revalued Assets Standard, which now clearly scopes in revalued property, plant and equipment into the impairment accounting standards. Previously, only property, plant and equipment measured at cost were scoped into the impairment accounting standards.

Under the amendment, a revalued asset can be impaired without having to revalue the entire class-of-asset to which the asset belongs. Te Papa will apply this updated standard in preparing its 30 June 2018 financial statements. Te Papa expects there will be minimal or no change in applying this updated accounting standard.

### 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 foreign exchange 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.

#### Income tax

Te Papa is exempt from the payment of income tax in terms of section 20 of the Museum of New Zealand Te Papa Tongarewa Act 1992. The wholly owned subsidiary Mahuki Tahī Ltd is subject to income tax, but for the 2016/17 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

## 1 Statement of accounting policies (continued)

### Consolidation of the Foundation

The Group financial statements include the Te Papa Foundation as a controlled entity in 2017. The Foundation is a controlled entity under PBE IPSAS 35 for financial reporting purposes but is an independent charitable trust, with the majority of the 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

There are no financial entries in the Mahuki Tahi Limited (wholly owned) subsidiary in the 2016/17 financial year. The subsidiary's Statement of Financial Position has investments of \$180,000 and a corresponding liability of \$180,000.

### Controlled entities consolidation balances

The Te Papa Foundation balances have been disclosed below rather than including them in the remaining notes due to the immaterial nature of these balances. There were no financial entries for the Foundation in the prior financial year.

	Actual 2017 \$000
<b>Revenue</b>	
Donated revenue	320
<b>Expenditure</b>	
Other expenses	2
<b>Net surplus for the year</b>	<b>318</b>
<b>Represented by:</b>	
<b>Assets</b>	
Cash and cash equivalents	218
Collections	100
<b>Total assets</b>	<b>318</b>

## 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.

## 3 Revenue (continued)

### 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 2017 \$000	Actual 2016 \$000
Commercial revenue	16,462	16,417
Exhibition revenue	1,673	1,600
Other grants received	932	1,503
Other revenue	2,661	1,094
Rental income	204	220
Net foreign exchange gains	3	37
Sponsorship revenue	3,746	3,624
<b>Total other revenue</b>	<b>25,681</b>	<b>24,495</b>

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.

### Revenue

#### 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 statement of comprehensive revenue and expenses 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 2017 \$000	Actual 2016 \$000
Less than one year	196	70
Greater than one year and less than five years	184	187
<b>Total non-cancellable operating leases</b>	<b>380</b>	<b>257</b>

Te Papa leases part of the Tory Street building to the Wellington City Council. The current lease was renewed on 2nd February 2013. Te Papa leases part of the Cable Street building to the Wellington Free Kindergarten Association. The current lease expires on 7th February 2020 with two 5 year rights of renewal.

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

### 3 Revenue (continued)

#### 3.2 Total revenue

##### Exchange and non-exchange revenue

	Actual 2017 \$000	Actual 2016 \$000
<b>Non-exchange revenue</b>		
Revenue from the Crown	29,574	29,574
Donated revenue	1,429	638
Other grants received	7	462
<b>Total non-exchange revenue</b>	<b>31,010</b>	<b>30,674</b>
<b>Exchange revenue</b>		
Interest revenue	1,123	1,346
Commercial revenue	16,462	16,417
Exhibition revenue	1,673	1,600
Other grants received	925	1,041
Other revenue	2,661	1,094
Net foreign exchange gains	3	37
Rental income	204	220
Sponsorship revenue	3,746	3,624
	<b>26,797</b>	<b>25,379</b>
<b>Total revenue</b>	<b>57,807</b>	<b>56,053</b>

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

Employer contributions to KiwiSaver and the Government Superannuation Fund are accounted for as defined contribution superannuation schemes and are recognised as an expense in the statement of comprehensive revenue and expenses as incurred.

	Actual 2017 \$000	Actual 2016 \$000
Salaries and wages	27,096	27,065
Defined contribution plan employer contributions	743	616
Increase in employee entitlements	249	16
<b>Total personnel costs</b>	<b>28,088</b>	<b>27,697</b>
	<b>Actual 2017 No:</b>	<b>Actual 2016 No:</b>
Total remuneration paid or payable		
Salary Band		
\$100,000 – \$110,000	9	9
\$110,001 – \$120,000	11	11
\$120,001 – \$130,000	9	7
\$130,001 – \$140,000	4	5
\$140,001 – \$150,000	5	6
\$150,001 – \$160,000	2	1
\$160,001 – \$170,000	3	-
\$170,001 – \$180,000	2	-
\$180,001 – \$190,000	2	2
\$190,001 – \$200,000	1	1
\$200,001 – \$210,000	-	2
\$210,001 – \$220,000	3	3
\$220,001 – \$230,000	1	-
\$230,001 – \$240,000	1	-
\$430,001 – \$440,000	1	-
\$470,001 – \$480,000	-	1
<b>Total employees</b>	<b>54</b>	<b>48</b>

During the year ended 30 June 2017, 9 (2016: 20) employees received compensation and other benefits in relation to cessation totalling \$352,417 (2016: \$726,419).

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

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



## 5 Other expenses

	Actual 2017 \$000	Actual 2016 \$000
Administrative and general office expenses	1,622	1,234
Advertising and public relations	1,013	1,037
Building and exhibition operating costs	7,807	8,059
Computer and IT costs	1,808	1,283
Consultancy	1,619	1,907
Cost of commercial goods sold	5,559	5,605
Fees to auditor:		
- fees to Audit New Zealand for audit of financial statements	108	107
Inventories written off	4	35
Loss on disposal of assets	11	109
Other expenses (including Board Fees)	1,731	1,311
Donations and koha	7	9
Training and travel	1,550	1,188
<b>Total other expenses</b>	<b>22,839</b>	<b>21,884</b>

### Board member remuneration

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

	Actual 2017 \$000	Actual 2016 \$000
Evan Williams (Chairperson)	33.0	33.0
Miria Pomare	-	5.5
Aloysius Teh	-	4.1
Wendy Lai (term completed July 16)	1.4	16.5
Philip Carter (term completed July 16)	1.4	16.5
Dayle Mace	16.5	16.5
Paul Majurey	16.5	16.5
Sir Peter Gluckman	16.5	16.5
Dame Fran Wilde	16.5	12.4
Soana Pamaka	16.5	11.0
Sir Rob Fenwick (appointed July 16)	15.1	-
Abby Foote (appointed July 16)	15.1	-
<b>Total Board member remuneration</b>	<b>148.5</b>	<b>148.5</b>

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 (2016: \$nil).

## 6 Investments

### Accounting Policy

Investments in bank deposits are initially measured at the amount invested. After initial recognition, investments in bank deposits are measured at amortised cost using the effective interest rate method.

Funds under management are initially measured at the amount invested. They are subsequently measured at available for sale financial assets recognised in other comprehensive revenue and expenses. Interest is subsequently accrued and added to the investment balance.

	Actual 2017 \$000	Actual 2016 \$000
<b>Current portion</b>		
Term deposits	-	10,000
<b>Total current portion</b>	<b>-</b>	<b>10,000</b>
<b>Non-current portion</b>		
Shares	137	127
Milford Asset Management	18,212	17,784
Equity Investments in Mahuki Participants	180	-
<b>Total non-current portion</b>	<b>18,529</b>	<b>17,911</b>
<b>Total investments</b>	<b>18,529</b>	<b>27,911</b>

There is no impairment provision for investments (2016: nil).

The carrying amount of term deposits with maturities less than 12 months approximates their fair value.

### 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.

Te Papa has acquired shares in the participants in Mahuki, Te Papa's innovation hub as part of the participation arrangement.

## 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 an asset 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 and are reported net in the statement of comprehensive revenue and expenses. When revalued assets are disposed of, the amounts included in revaluation reserves in respect of those assets are transferred to general funds.

### Subsequent costs

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

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

### Depreciation

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

The residual value and useful life of an asset is reviewed, and adjusted if applicable, at each financial year end.

## 7 Property, plant and equipment (continued)

### Impairment of property, plant and equipment

Property, plant and equipment that has a finite useful life is 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 determined using an approach based on either a depreciated replacement cost approach, 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 amount. The total impairment loss is recognised in the statement of comprehensive revenue and expenses.

The reversal of an impairment loss is recognised in the statement of comprehensive revenue and expenses.

### 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.

#### Estimating the fair value of land and buildings

The most recent valuation of land and buildings was performed by independently contracted registered valuer, C.W. Nyberg of Darroch Limited. The valuation is effective as at 30 June 2017. The total fair value is \$397,052,000.

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 \$116,650,000.

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 \$280,402,000.

## 7 Property, plant and equipment (continued)

	Land \$000	Land Non-residential Buildings Improvements \$000	Land \$000	Plant and Equipment \$000	Computer Hardware \$000	Motor Vehicles \$000	Furniture and Fittings \$000	Exhibitions \$000	WIP \$000	Total \$000
<b>Cost or valuation</b>										
Balance at 1 July 2015	109,020	254,038	4,436	18,229	3,531	183	8,031	56,530	4,361	458,359
Additions	-	257	2	1,669	318	124	268	82	9,096	11,816
Asset transfers	-	4,451	30	98	387	-	154	13	(5,133)	-
Other asset adjustments	-	205	-	(212)	40	-	4	(4)	(22)	11
Disposals	-	(150)	-	(634)	(45)	(44)	(65)	(20,725)	-	(21,663)
Balance at 30 June 2016	109,020	258,801	4,468	19,150	4,231	263	8,392	35,896	8,302	448,523
Balance at 1 July 2016	109,020	258,801	4,468	19,150	4,231	263	8,392	35,896	8,302	448,523
Additions	-	322	-	1,237	1,282	1	259	345	16,740	20,186
Asset transfers	-	5,038	-	134	119	2	23	4,798	(10,114)	-
Revaluation	7,630	20,777	-	-	-	-	-	-	-	28,407
Eliminate on revaluation	-	-	-	-	-	-	-	-	-	-
Disposals	-	(4,536)	-	(61)	(1,168)	-	(2)	-	-	(5,767)
<b>Balance at 30 June 2017</b>	<b>116,650</b>	<b>280,402</b>	<b>4,468</b>	<b>20,460</b>	<b>4,464</b>	<b>266</b>	<b>8,672</b>	<b>41,039</b>	<b>14,928</b>	<b>491,349</b>
<b>Accumulated Depreciation</b>										
Balance at 1 July 2015	-	7,416	166	14,025	2,062	125	6,678	45,438	-	75,910
Depreciation expense	-	7,578	167	1,114	563	30	236	1,997	-	11,685
Eliminate on disposal	-	(43)	-	(630)	(6)	(44)	(57)	(20,723)	-	(21,503)
Other asset adjustments	-	127	-	(128)	1	-	2	(2)	-	-
Balance at 30 June 2016	-	15,078	333	14,381	2,620	111	6,859	26,710	-	66,092
Balance at 1 July 2016	-	15,078	333	14,381	2,620	111	6,859	26,710	-	66,092
Depreciation expense	-	7,526	168	1,418	887	29	258	1,965	-	12,251
Eliminate on disposal	-	(4,536)	-	(51)	(1,158)	-	(2)	-	-	(5,747)
Eliminate on revaluation	-	(19,288)	-	(2)	-	-	-	-	-	(19,290)
Other asset adjustments	-	1,220	-	(8)	-	-	-	29	-	1,241
<b>Balance at 30 June 2017</b>	<b>-</b>	<b>-</b>	<b>501</b>	<b>15,738</b>	<b>2,349</b>	<b>140</b>	<b>7,115</b>	<b>28,704</b>	<b>-</b>	<b>54,547</b>
<b>Carrying amounts</b>										
At 30 June 2015	109,020	246,622	4,270	4,204	1,469	58	1,353	11,092	4,361	382,449
At 30 June 2016	109,020	243,723	4,135	4,769	1,611	152	1,533	9,186	8,302	382,431
<b>At 30 June 2017</b>	<b>116,650</b>	<b>280,402</b>	<b>3,967</b>	<b>4,722</b>	<b>2,115</b>	<b>126</b>	<b>1,557</b>	<b>12,335</b>	<b>14,928</b>	<b>436,802</b>

## 7 Property, plant and equipment (continued)

The total amount of property, plant and equipment in the course of construction is \$14,928,000 (2016: \$8,302,000). Within that amount \$7.9million relates to property and facility-related projects and \$3.5million relates to the renewal of exhibitions.

There are no items of property, plant and equipment (2016: \$nil), that have been pledged as security and there are no restrictions on any of these items (2016: \$nil).

### Capital commitments and operating leases

	Actual 2017 \$000	Actual 2016 \$000
<b>Capital commitments</b>		
Property, plant and equipment	7,772	1,772
Intangibles	-	21
<b>Total capital commitments</b>	<b>7,772</b>	<b>1,793</b>

### Operating leases as lessee

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

	Actual 2017 \$000	Actual 2016 \$000
Less than one year	255	127
Greater than one year and less than five years	891	1,019
Greater than 5 years	-	127
<b>Total non-cancellable operating leases</b>	<b>1,146</b>	<b>1,273</b>

Te Papa leases 3,348m<sup>2</sup> 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.

#### Intangible assets

Movements for each class of intangible asset are as follows:

	<b>Total \$000</b>
<b>Cost</b>	
Balance at 1 July 2015	5,205
Additions	2,057
Balance at 30 June 2016	7,262
Balance at 1 July 2016	7,262
Additions	1,340
<b>Balance at 30 June 2017</b>	<b>8,602</b>
<b>Accumulated amortisation and impairment losses</b>	
Balance at 1 July 2015	3,720
Amortisation expense	712
Balance at 30 June 2016	4,432
Balance at 1 July 2016	4,432
Amortisation expense	1,021
<b>Balance at 30 June 2017</b>	<b>5,453</b>
<b>Carrying amount</b>	
At 30 June 2015	1,485
At 30 June 2016	2,830
At 30 June 2017	<b>3,149</b>

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 Environment 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.

The net revaluation results are credited or debited to an asset revaluation reserve for that class of asset. Where this results in a debit balance in the asset 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 offsets 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.

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	Te Aka Matua Library	History	Mātarauanga Māori	Natural History	Philatelic	Pacific and International	Photography	Total
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Balance at 1 July 2015	189,186	9,474	55,107	210,673	135,630	141,000	98,787	37,535	877,392
Acquisitions	2,823	8	268	44	344	-	91	119	3,697
Donated assets	133	-	50	15	4	-	5	-	207
Revaluation increase / (decrease)	-	-	-	45,963	-	-	(3,474)	-	42,489
<b>Balance at 30 June 2016</b>	<b>192,142</b>	<b>9,482</b>	<b>55,425</b>	<b>256,695</b>	<b>135,978</b>	<b>141,000</b>	<b>95,409</b>	<b>37,654</b>	<b>923,785</b>
Balance at 1 July 2016	192,142	9,482	55,425	256,695	135,978	141,000	95,409	37,654	923,785
Acquisitions	964	-	175	294	283	-	70	241	2,027
Donated assets	118	-	463	7	637	-	-	3	1,228
Revaluation (decrease)/increase	-	(4,265)	29,985	-	846	-	-	(5,992)	20,574
<b>Balance at 30 June 2017</b>	<b>193,224</b>	<b>5,217</b>	<b>86,048</b>	<b>256,996</b>	<b>137,744</b>	<b>141,000</b>	<b>95,479</b>	<b>31,906</b>	<b>947,614</b>

## 9 Collections (continued)

Collection	Last revalued	Valuation basis/methodology
Art	30/6/2015	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 & Objects as independent valuer in 2015.
Te Aka Matua Library	30/6/2017	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 independent valuer in 2017.
History	30/6/2017	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 2017.
Mātarauanga Māori	30/6/2016	These items are valued based on current domestic sales based on catalogues from reputable auction houses. The valuation for the Mātarauanga Māori collection was undertaken by Dunbar Sloane as independent valuer in 2016.
Natural History	30/6/2017	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 2017 by Dunbar Sloane as independent valuer.
Philatelic	30/6/2015	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 2015.
Pacific and International	30/6/2016	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 independent valuer in 2016.
Photography	30/6/2017	Based on market values drawn from auction sales and dealers' catalogues. The valuation for the Photography collection was undertaken by Dunbar Sloane as independent valuer in 2017.

## 10 Payables

### Accounting Policy

Short-term payables are recorded at their face value.

	Actual 2017 \$000	Actual 2016 \$000
Creditors	1,936	3,919
Accrued expenses	1,617	3,238
Other payables	121	105
<b>Total payables</b>	<b>3,674</b>	<b>7,262</b>

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 2017 \$000	Actual 2016 \$000
Employee provisions	200	-
Medical retirement	-	30
<b>Total provisions</b>	<b>200</b>	<b>30</b>

During the year, employee provisions were set aside for known exit-settlements. In the prior financial year a medical retirement provision was raised for a member of staff who was medically retired in July 2016.

### Contingencies

Te Papa has no contingent liabilities or contingent assets (2016: \$nil).

## 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.

#### 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 2016/17 were: 1 year 1.97%; 2 years 2.36%; 3 years plus 3.92% and long term salary inflation rate of 3.0% (2016: discount rates used were: 1 year 2.12%; 2 years 1.95%; 3 years plus 3.13% and long term salary inflation rate of 3.0%). The discount rates were referenced to the New Zealand Government Bond yield curve published 30 June 2017.

	Actual 2017 \$000	Actual 2016 \$000
<b>Current portion</b>		
Accrued salaries and wages	449	386
Annual leave	1,944	1,692
Sick leave	34	25
Retirement and long service leave	324	248
<b>Total current portion</b>	<b>2,751</b>	<b>2,351</b>
<b>Non-current portion</b>		
Retirement and long service leave	155	234
<b>Total non-current portion</b>	<b>155</b>	<b>234</b>
<b>Total employee entitlements</b>	<b>2,906</b>	<b>2,585</b>

## 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 losses

### 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 2017 \$000	Actual 2016 \$000
<b>Contributed capital</b>		
Balance at 1 July	480,898	467,898
Capital contribution	13,000	13,000
<b>Balance at 30 June</b>	<b>493,898</b>	<b>480,898</b>
<b>Restricted reserves</b>		
Balance at 1 July	2,487	2,743
Net movement	367	(256)
<b>Balance at 30 June</b>	<b>2,854</b>	<b>2,487</b>
<b>Property, plant and equipment revaluation reserve</b>		
Balance at 1 July	186,275	186,285
Revaluations	47,696	-
Transfer to reserves on Impairment/disposal	(1,174)	(10)
<b>Balance at 30 June</b>	<b>232,797</b>	<b>186,275</b>
<b>Collection revaluation reserve</b>		
Balance at 1 July	848,452	805,963
Revaluations	20,574	42,489
<b>Balance at 30 June</b>	<b>869,026</b>	<b>848,452</b>
<b>Financial assets at fair value through other comprehensive revenue and expense reserves</b>		
Balance at 1 July	602	512
Net change in fair value	(323)	90
<b>Balance at 30 June</b>	<b>279</b>	<b>602</b>
<b>Accumulated losses</b>		
Balance at 1 July	(190,247)	(184,331)
Net deficit	(6,439)	(5,926)
Transfers (to)/from other reserves	(4)	10
<b>Balance at 30 June</b>	<b>(196,690)</b>	<b>(190,247)</b>
<b>Total equity</b>	<b>1,402,164</b>	<b>1,328,467</b>

## 13 Equity (continued)

### 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 2017 \$000	Actual 2016 \$000
Restricted reserves consists of:		
- Trusts and bequests (non-exchange transactions)	2,108	2,302
- Project funding (exchange transactions)	746	185
	<b>2,854</b>	<b>2,487</b>

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 an asset revaluation reserve for each class of asset. Where this results in a debit balance in the asset revaluation reserve, this balance is expensed in the statement of comprehensive revenue and expenses. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised in the statement of comprehensive revenue and expenses is to be recognised first in the statement of comprehensive revenue and expenses up to the amount previously expensed, and then credited to the revaluation reserve for that class of asset.

	Actual 2017 \$000	Actual 2016 \$000
Property, plant and equipment revaluation reserves consists of:		
Land	80,218	72,588
Buildings	141,959	103,067
Other	10,620	10,620
<b>Total property, plant and equipment revaluation reserves</b>	<b>232,797</b>	<b>186,275</b>

## 13 Equity (continued)

### 13.3 Collection revaluation reserves

#### Accounting Policy

The result of revaluations are credited or debited to an asset revaluation reserve for collections. Where this results in a debit balance in the collections revaluation reserve, this balance is expensed in the statement of comprehensive revenue and expenses. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised in the statement of comprehensive revenue and expenses is recognised first in the statement of comprehensive revenue and expenses up to the amount previously expensed, and then credited to the collections revaluation reserve.

	Actual 2017 \$000	Actual 2016 \$000
Collection revaluation reserves consists of:		
Art (including Ceramics)	158,383	158,383
Te Aka Matua Library	2,353	6,618
History	83,562	53,577
Mātaraunga Māori	234,951	234,951
Natural History	133,138	132,292
Philatelic	131,906	131,906
Pacific and International	94,710	94,710
Photography	30,023	36,015
<b>Total collection revaluation reserves</b>	<b>869,026</b>	<b>848,452</b>

### 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).

In the current financial year, market-related gains on investments have been disclosed as part of Other comprehensive revenue and expenses. In the previous financial year, these were disclosed under Other revenue. Comparative information has been restated in the note above. The impact of this change is as follows:

- 2015/16 opening balances – an increase in the Financial assets at fair value through other comprehensive income and expense reserve of \$512,000 and a corresponding increase in the accumulates losses balance of \$512,000
- 2015/16 financial year – an increase in the financial assets at fair value through other comprehensive income and expense reserve of \$90,000 and a corresponding increase in accumulated losses for the year of \$90,000.

## 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 2017 \$000	Actual 2016 \$000
Board Members		
Remuneration	149	149
Full-time equivalent members	0.7	0.8
Leadership Team		
Remuneration	2,703	2,194
Full-time equivalent members	10.0	8.0
<b>Total key management personnel remuneration</b>	<b>2,852</b>	<b>2,343</b>
<b>Total full-time equivalent personnel</b>	<b>10.7</b>	<b>8.8</b>

Key management personnel include all Board members, the Chief Executive, Kaihautu, and the Leadership team, a total of 16 (2016: 18).

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.

There have been no related party transactions entered into by Te Papa for any organisation in which management personnel have declared an interest in 2016/17.



## 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 2017 \$000	Actual 2016 \$000
<b>Loans and receivables</b>		
Cash and cash equivalents	1,713	1,262
Term deposits	-	10,000
Debtors and other receivables	2,708	1,960
<b>Total loans and receivables</b>	<b>4,421</b>	<b>13,222</b>
<b>Financial assets available for sale</b>		
Investments	18,529	17,911
<b>Total financial assets available for sale</b>	<b>18,529</b>	<b>17,911</b>
<b>Financial liabilities measured at amortised cost</b>		
Payables (excluding revenue in advance, taxes payable and grants received subject to conditions)	3,674	7,262
<b>Total financial liabilities - measured at amortised cost</b>	<b>3,674</b>	<b>7,262</b>

### 15.2 Fair value hierarchy

#### Accounting Policy

Investments are classified as available-for-sale. Available-for-sale investments are held at fair value if this can be reliably measured. If the equity instruments are not quoted in an active market and their fair value cannot be reliably measured, the available-for-sale investment is carried at cost, less accumulated impairment. Gains and losses arising from changes in fair value of available-for-sale assets are recognised directly in equity. On disposal the cumulative net gain or loss is transferred to the statement of comprehensive income. Income is recognised in the income statement when the right to receive payment is established.

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 2017 \$000	Actual 2016 \$000
<b>Financial assets</b>	18,529	17,911
Shares - Quoted market price	137	127
Investments (Milford Asset Management) - Quoted market price	18,212	17,784
Other Investments - non observable inputs	180	-

## 15 Financial instruments (continued)

### 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 a series of 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 a listed investment.

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 2017 had fluctuated by plus or minus 5% (2016: 5%), the effect would have been an increase/decrease to other comprehensive revenue and expense, by \$6,842 (2016: \$6,372).

Te Papa's on call account is subject to changes in the market interest rates.

##### Sensitivity analysis

As at 30 June 2017 Te Papa held cash and cash equivalents at call totalling \$1,712,749.18 (2016: \$1,262,254) which were at floating rates. A movement in the interest rate of plus or minus 1% has an effect on interest income of \$17,127 (2016: \$12,623).

##### 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 goods and services that require it to enter into and settle transactions denominated in USD, Euro and Canadian Dollars. Te Papa holds bank accounts in all three of these currencies with a NZ financial institution. The balances held at the end of the year were as follows:

	Actual 2017 \$000	Actual 2016 \$000
USD	250	26
EUR	-	-
CAD	-	-

##### Sensitivity analysis

As at 30 June 2017, if the NZ dollar had weakened/strengthened by 5% (2016: 5%) against all of the above currencies, with all other variables held constant, the surplus for the year would have been:

\* strengthened; \$17,512 (2016: \$4,112)

\* weakened; \$16,678 (2016: \$3,916)

##### 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 invests surplus cash with registered banks and limits the amount of credit exposure to any one institution.

Te Papa's maximum credit exposure for each class of financial instrument is represented by the total carrying amount of cash and cash equivalents, net receivables and term deposits (note 6). There is no collateral held as security against these financial instruments. Te Papa has no significant concentrations of credit risk, as it has a small number of credit customers and only invests funds with registered banks with specified Standard and Poor's credit ratings.

Te Papa does not have any significant credit risk exposure to a single counterparty or any group of counterparties having similar characteristics due to the large number of customers included in Te Papa's customer base. The credit risk on cash at bank, short term investments and foreign exchange dealings is limited as Te Papa spreads its business amongst a number of AA+ rated counterparties. The credit risk relating to cash at bank and short term investments is insured by the Government deposit guarantee scheme up to a maximum of \$1,000,000 per depositor per guaranteed institution.

## 15 Financial instruments (continued)

### 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. Te Papa has strict guidelines around target levels of available cash to ensure obligations are met.

### Contractual maturity analysis of financial liabilities

The table below analyses Te Papa's financial liabilities into relevant maturity groupings based on the remaining period at balance sheet date to the contractual maturity date.

	Less than 6 months \$000
<b>2017</b>	
Creditors and other payables (note 10)	3,674
<b>2016</b>	
Creditors and other payables (note 10)	7,262

## 16 Events after the balance sheet date

There were no significant events after the balance date (2016: none).

## 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 2017

	Actual 2017 \$000	Budget 2017 \$000	Variance to budget \$000
<b>Revenue</b>			
Revenue from the Crown	29,574	29,574	-
Interest revenue	1,123	1,292	(169)
Other revenue	25,681	23,527	2,154
Donated revenue	1,429	638	791
<b>Total revenue</b>	<b>57,807</b>	<b>55,031</b>	<b>2,776</b>
<b>Expenditure</b>			
Personnel costs	28,088	25,747	2,341
Other expenses	22,839	22,824	15
<b>Total expenditure</b>	<b>50,927</b>	<b>48,571</b>	<b>2,356</b>
<b>Earnings before depreciation and amortisation</b>	<b>6,880</b>	<b>6,460</b>	<b>420</b>
Depreciation and amortisation expenses	13,319	13,000	319
<b>Net deficit</b>	<b>(6,439)</b>	<b>(6,540)</b>	<b>101</b>
<b>Other comprehensive revenue and expenses</b>			
Gain on collection revaluation	20,574	-	20,574
Gain on property, plant and equipment revaluation	47,696	-	47,696
Financial assets at fair value	(323)	-	(323)
<b>Total other comprehensive revenue and expenses</b>	<b>67,947</b>	<b>-</b>	<b>67,947</b>
<b>Total comprehensive revenue and expenses</b>	<b>61,508</b>	<b>(6,540)</b>	<b>68,048</b>

Other revenue was favourable to budget due to improved commercial trading conditions and the fee paying exhibition (Bugs) exceeding revenue expectations. The Gallipoli exhibition continues to experience strong support.

Personnel expenses were unfavourable to budget in part to support the increase in commercial activities and in part due to lower levels of staff time charged to the creation of new exhibition assets. Te Papa's extensive exhibition redevelopment plan changed the sequence of implementation and thus affected the staff capitalisation rate.

Donated revenue was favourable to budget due to the donation of the Snell memorabilia and a greater level of field collections captured that budgeted.

The movements under Other comprehensive revenue and expenses were due to the revaluations of Land and Buildings, Collections and Funds under Management (effective date 30 June 2017) which were not budgeted for.

# 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 Memorandum of Understanding 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 *2014-2018 Statement of Intent* and the *Statement of Performance Expectations 2016/17*. Our updated *Statement of Intent 2017-2021* sets out our aspirations and strategic priorities for the next four years.

### 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:

- a) collect works of art and items relating to history and the natural environment

- b) be an accessible national depository for collections of art and items relating to history and the natural environment
- c) develop, conserve and house securely the collections of art and items relating to history and the natural environment
- d) exhibit, or make available for exhibition by other public art galleries, museums and allied organisations, such material from its collections as the Board determines
- e) conduct research into matters relating to the collections or associated areas of interest and to assist others in such research
- f) provide an education service in connection with its collections
- g) disseminate information relating to its collections, and to any other matters relating to the Museum and its functions
- h) 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
- i) co-operate with other institutions and organisations having objectives similar to those of Te Papa
- j) make best use of the collections in the national interest
- k) design, construct and commission any building or structure required by the Museum.

In performing its functions Te Papa must:

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

## Governance and management

### Organisational structure

This diagram sets out our governance and leadership structure for the year ending 30 June 2017.



### 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.

### 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 independent 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 2016/17:

- Abby Foote (Chair)
- Dame Fran Wilde
- Evan Williams (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 over the next four years, as reflected in our updated <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"> <li>■ changing hearts</li> <li>■ changing minds</li> <li>■ changing lives.</li> </ul>
an enabling leadership and culture	underpin our work through our values: <ul style="list-style-type: none"> <li>■ hiranga (excellence)</li> <li>■ mātauranga (knowledge and learning)</li> <li>■ kaitiakitanga (guardianship)</li> <li>■ manaakitanga (community responsibility)</li> <li>■ whanaungatanga (relationships)</li> </ul>	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 provided to the people that can influence our service delivery and 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.

## Code of conduct

Te Papa has a code of professional conduct that applies to all employees, contractors, consultants, associates and volunteers. The code is also 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.

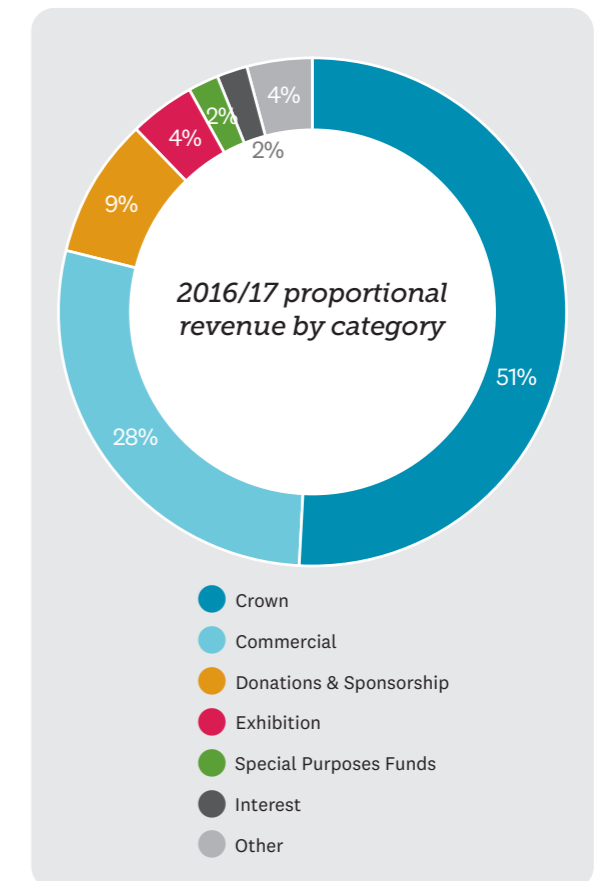
## Non-Crown revenue

Te Papa earned \$29.574 million in funding from the Government in 2016/17. Te Papa also earned \$28.233 million from non-Crown sources, contributing 49% of our total revenue.

Our 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, contributing 28% of total revenue in 2016/17. This means these operations are integral to our financial stability.

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





## Te Papa Foundation

The Te Papa Foundation is a charitable trust set up to secure significant wealth to ensure that Te Papa is a world leading cultural organisation for current and future generations. The Governor-General, Dame Patsy Reddy and Sir David Gascoigne are the Patrons of the Te Papa Foundation. To steward the Foundation towards success, a high calibre of Trustees kindly donate their time and expertise for this important cause: Alastair Carruthers CNZM (Co-Chair), Dayle, Lady Mace MNZM (Co-Chair), John Allen, Roger Bridge, Aloysius Teh, Kylie Archer and Karen Wilson.

The Foundation was officially launched at Te Papa in December 2016, and now has over 100 donors. The Foundation's donors come from a variety of backgrounds and have a variety of interests in the health of Te Papa collections both current and aspirational. However they all share a common belief; endowing the Foundation so that it can support Te Papa for generations to come.

## New Zealand Business Number implementation

In 2016/17, Te Papa consulted with the Ministry of Business, Innovation and Employment on the direction by the Ministers of the State Service and Finance to support a whole of government approach on implementation of the New Zealand Business Number. While Te Papa is not required to make any immediate change, to be proactive in assisting with delivery of the direction a process has been identified to update systems with the NZBN number of the agencies and organisations Te Papa works with. Te Papa will work towards implementing this update in 2017/18.

## The people and capability that enable us

Te Papa is committed to the principle and practice of equal employment opportunities in the recruitment, employment, training and promotion of staff, and to the identification and elimination of barriers that cause or perpetuate inequality in employment opportunities.

## Te Papa's workforce profile

The number of employees at Te Papa in 2016/17 was as follows.<sup>7</sup>

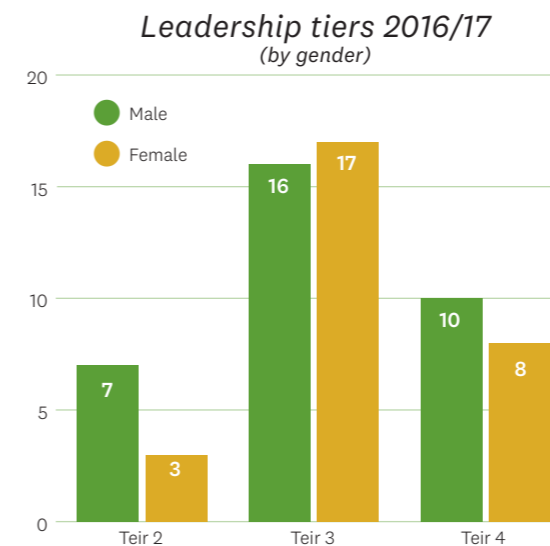
EMPLOYMENT STATUS	Full-time (head count)	Part-time (head count)*	Total (head count)	FTE (full-time equivalents)
Permanent	301	29	330	311.4
Fixed-term	47	7	54	49.4
<b>TOTAL</b>	<b>348</b>	<b>36</b>	<b>384</b>	<b>360.8</b>
Casual			169	
<b>TOTAL HEAD COUNT</b>			<b>553</b>	

\* Less than 30 hours per week

## Gender profile

Te Papa's workforce is 56% female and 44% male – this gender ratio has remained unchanged for the past two financial years.

In addition to the gender profile for the organisation, detailed below is our gender profile by leadership tier.<sup>8</sup>



## Age profile

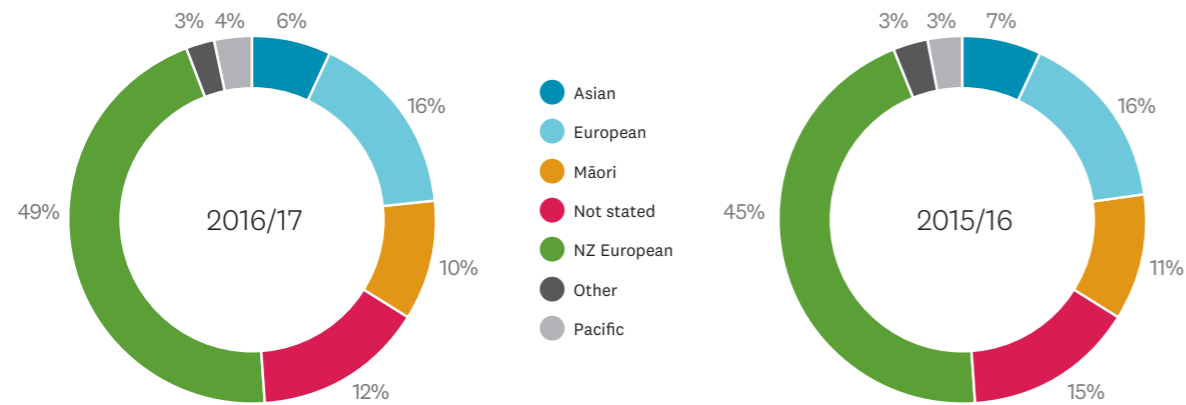
The average age of Te Papa's workforce is 39.7 years (39.5 years in 2015/16), which is younger than the public sector average of 45 years.<sup>9</sup> The age range of Te Papa staff is 16 to 75 years. (Note: Te Papa now only has 4.9% of employees who have chosen not to declare their age, a decrease from 7% in 2015/16 and 9.8% in 2014/15).

<sup>7</sup> Permanent staff numbers have remained stable over 2016/17, however there has been an increase in fixed term and casual staff numbers, primarily due to the implementation of Te Papa's strategic direction. This includes exhibition and infrastructure renewal, digital and innovation programmes and commercial activity.

<sup>8</sup> Based on staffing as at 30 June 2017.

<sup>9</sup> State Services Commission Human Resource Capability Survey 2016.

## Ethnicity profile



## Disability

Te Papa remains committed to valuing the diversity of its employees. In 2016/17, we have begun capturing disability information at commencement through our new employment documentation, although the declaration of this information remains voluntary. In previous years disability information was not actively sought at commencement, nor is there sufficient data to enable a useful disability profile to be declared.

## Equal Employment Opportunity (EEO) target group statistics, as at June 2017

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

	2016/17	2015/16	2014/15	2013/14	2012/13
Women	56.24%	56.02%	56.30%	56.30%	58.00%
Māori	10.13%	10.52%	7.96%	9.54%	8.00%
Pacific peoples	3.62%	3.06%	3.70%	4.01%	3.00%

## Gender pay gap<sup>10</sup>

Detailed below is pay gap by gender which is a new focus area for us. Te Papa has not reported pay gaps in prior years, so only a comparison to the prior year (2015/16) has been provided.

Te Papa intends to investigate these pay gaps in the coming year to further understand the reasons behind the differences, and will seek to implement an action and monitoring plan to address areas of concern.

	2016/17	2015/16
Te Papa Gender Pay Gap	12.09%	15.84%
New Zealand Gender Pay Gap	12%	11.8%

## Te Papa as a good employer

Te Papa recognises the importance of having a range of activities that measure 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 2016/17 are summarised below.

### Leadership, accountability and culture

- Our performance process includes a values-based competency framework, supporting managers to hold performance behaviour conversations as part of the review process, alongside key performance objectives.
- Updated position descriptions continue to include Te Papa's values. This alignment to the competency framework reinforces that performance behaviours are key requirements for any position in Te Papa, from management level to front-line staff.
- We are a member of the Leadership Development Centre, and have supported at least three cohorts of managers to undertake full use of the Management in Action programme. Further cohorts are planned for future years.
- New senior leaders selected over the last year continue to undergo a comprehensive leadership assessment process prior to appointment. This ensures we have the leadership capability required.
- We have commenced a Senior Leadership Programme with the New Zealand Leadership

Institute, focused on creating a culture of shared leadership across the organisation.

- We are piloting an Emerging Leaders Programme, focused on growing a strong pipeline of future leaders for the organisation.
- We continue to run twice-yearly Pulse Surveys with all employees to gauge our overall organisational health and culture and have implemented some changes and recommendations based on this feedback.

### Recruitment, selection and induction

- Robust, merit-based recruitment and selection processes remain in place.
- We run progression programmes for some of our core roles, based on merit rather than service, and built on competencies and skills.
- We capture, through our e-recruitment system, information related to the candidates' demographics, such as nationality and disability.
- A wider range of recruitment tools and advertising are being used to attract a more diverse pool of candidates, targeting specialised sectors, advertising channels and speed recruitment for our casual intakes.
- Rigorous methods of selection continue to be used, such as assessment centres and testing.

### 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.

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

- We continue to encourage and promote exit interviews with departing employees in order to capture key themes for reporting to senior management.
- Cultural training programmes, including te reo and tikanga lessons and waiata practice, are available to all staff.

#### 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, or compressed working hours to undertake personal projects.
- We commenced a New Ways of Working project, which involved creating additional work areas and spaces to change how our staff work interact with each other, thus enhancing our ability to work more collaboratively and flexibly when we need to.
- A school holiday learning programme is run on site, with discounts provided for employees' children.
- There is a child-care centre on site, with enrolments now only open to Te Papa employees.
- There is remote technology access to all Te Papa technology systems and applications, which provides staff greater flexibility in 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, not length of service, seniority or cost of living adjustments.
- 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.

#### 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 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 our employees' health and wellbeing by providing an employee assistance programme, 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 in place.
- ACC workplace cover remains in place, which allows Te Papa to pay ACC payments to injured employees immediately following an injury.

#### Digital Literacy

Te Papa's Digital directorate undertook a number of initiatives over the course of the year to lift the digital capability of Te Papa staff. These included internal events such as Digital Showcases, regular 'Lunch and Learn' seminars on digital topics; and the increased exposure of cross-functional teams to digital practice through direct involvement in the Lean Agile processes adopted for digital product and platform development.

The Digital directorate also provided instruction on appropriate governance for digital products delivered using Lean, Agile, and Design Thinking processes, provided Agile SCRUM coaching, and facilitated Lean Canvas workshops, Google Design Sprints, and Retrospectives for a variety of cross-functional teams.

## National Services Te Paerangi Expert Knowledge Exchanges, partnerships and workshops

### Expert Knowledge Exchanges

REGION	ORGANISATION	OBJECTIVE
Auckland	Papakura Museum	Strategic plan development
	Warkworth Museum	Display advice
Bay of Plenty	Tauranga Art Gallery	Historic textile display
	Western Bay Museum	Conservation of historic textiles
	Whakatane Museum and Gallery	Textiles conservation
Canterbury	Cotter Medical Museum	Collection audit
	Ferrymead Heritage Park	Interpretation and education
	Kaikoura Museum	Strategic advice
	Okains Bay Māori and Colonial Museum	Taonga significance assessment
	Radio Preservation Society of NZ	Museum design
East Coast	MTG Hawkes Bay	Support for Māori Writers workshop at Kaitiaki Hui
	Tairāwhiti Museum	Mounting Māori textiles
Manawatu-Wanganui	Te Manawa	Security advice and host training
Otago	South Otago Museum	Collection Management
Taranaki	Whanganui Collegiate School Museum	Conservation advice
Tasman Nelson Marlborough	Broadgreen Historic House	Display of textiles
	Marlborough District Museums cluster	Development of interpretative tours
	Marlborough Museum	Waka conservation
Waikato	Te Kauwhanganui Building and Monument Charitable Trust	Assessment of collection
Wellington/Wairarapa	Government House	Accessibility advice
	Holocaust Centre Museum	Conservation advice
	Port Nicholson Block Settlement Trust (Taranaki Whānui ki Te Upoko Te Ika)	Content management system
	Te Awahou Nieuwe Stroom	Visitor research advice

### Partnerships

REGION	ORGANISATION	DETAILS
Canterbury	Amuri Historical Museum	Support post-earthquake
	Canterbury Disaster Salvage Team	Disaster salvage workshop
	South Canterbury Museum Cluster	Care and handling of museum objects workshop
East Coast	MTG Hawkes Bay / Kahui Kaitiaki	Support for Kaitiaki Hui
Manawatu-Wanganui	Te Manawa Museum Society	Care and preservation of photographic collections
Taranaki	Te Reo o Taranaki	Taonga conservation hui
Wellington/Wairarapa	Pataka	Care of whānau photographs
	Te Awahou Nieuwe Stroom	Governance session lead by Lesley Moffat
	Victoria University of Wellington	Support for Museum and Heritage Studies programme including Michael Volkerling Memorial Lecture
	Vernon Systems	eHive cataloguing training for small museums
National	Massey University	Support for Museum Studies programme
	Museum Educators Association of New Zealand	Museums Educators Forum
	Mid-North Island Curators Group	Support for annual regional curators' hui
	Museums Aotearoa	Kahui Kaitiaki Hui at Museums Aotearoa conference 2017
	NZ Photographers of Cultural Collections	Photographers Forum
	Ngāi Tahu	Ngāi Tahu Cultural Mapping Project sector presentation
	Service IQ Industry Training Organisation	Support for National Certificate in Museum Practice trainees including assessment of unit standards and provision of workshops
	Toi Houkura Eastern Institute of Technology	Support for Te Ara Pourewa (Museum Studies programme)
International	Ministry of Cultural Development Cook Islands / New Zealand National Commission for UNESCO	Collection care, management and preventative conservation advice



## National Services Te Paerangi workshops

REGION	TOPIC
Auckland	Governance, health and safety
	Preventative conservation
	Suffrage 125: curatorial research
Canterbury	Past perfect
	Art and object handling
	Suffrage 125: curatorial research
Manawatu-Whanganui	Governance and health and safety
	Security in museums
Northland	Governance and health and safety
Nelson	Governance and health and safety
	The role of Māori in museums
	Art and object handling
Otago	Governance
	Health and safety
	Preventative conservation
Taranaki	Suffrage 125: curatorial research
	Preventative conservation
	Governance and health and safety
Waikato	Governance and health and safety
	The role of Māori in museums
	Art and object handling
Wellington	Suffrage 125: curatorial research
	Social media in museums
	Governance and health and safety
	Preventative conservation
	The role of Māori in museums
	Collection management
Art and object handling	

## Iwi workshops

IWI	TOPIC
Ngai Tāmanuhiri	Taonga conservation
	Paper conservation
Rangitāne	Photography care
Ngāpuhi / Ngāti Hine	Taonga conservation
	Photography care
Ngāti Tūranga	Photography care

## Collection acquisitions

For the year ended 30 June 2017

### ART

#### Contemporary Art

Don Driver, *Balance*, 1994, mixed media collage, purchase

Don Driver, *Coupling*, 2004, mixed media collage, purchase

Don Driver, *Figurative*, 1995, mixed media collage, purchase

Don Driver, *Invincible*, 1992, mixed media collage, purchase

Don Driver, *Lost worlds*, 2006, mixed media collage, purchase

Don Driver, *Mystery*, 1996, mixed media collage, purchase

Don Driver, *Not now*, 1996, mixed media collage, purchase

Don Driver, *Vital*, 1989, mixed media collage, purchase

Max Gimblett, *Remembrance* (3 works), 2015, screen print on brass, purchase

Mary Kelly, *Study for Post-Partum Document: Documentation I, Analysed Faecal Stains and Feeding Charts*, 1974, acrylic sheet, white card, nappy linings, plastic sheeting, paper and ink assemblage, purchase

Vivian Lynn, *Book of forty images*, 1973–74, silkscreen and vinyl artist's book, acquired 2016

Vivian Lynn, *Book of forty images*: 3 wallpaper rolls, 1973–74/2008, wallpaper, acquired 2016

Vivian Lynn, *Book of forty images*: large single print (colour version), 1973–74, silkscreen print, acquired 2016

Vivian Lynn, *Book of forty images*: large single print (colour version, folded), 1973–74, silkscreen print, acquired 2016

Vivian Lynn, *Book of forty images*: large single print (black and white version), 1973–74, acquired 2016

Vivian Lynn, *Iron maiden*, 1978, cast resin, brass, modelling compound, lenses, acrylic, shells, mirror, wood and glass sculpture, acquired 2016

Vivian Lynn, *Self portrait*, 1981, assemblage, acquired 2016

Vivian Lynn, *Potassium permanganate*, from the series 'Pharmacopeia', 1983, collage of medicinal substances and found objects, acquired 2016

Vivian Lynn, *Iodine*, from the series 'Pharmacopeia', 1983, collage of medicinal substances and found objects, acquired 2016

Vivian Lynn, *Mercurochrome*, from the series 'Pharmacopeia', 1983, collage of medicinal substances and found objects, acquired 2016

Vivian Lynn, *Gentian Violet*, from the series 'Pharmacopeia', 1983, collage of medicinal substances and found objects, acquired 2016

Vivian Lynn, *Merthiolate*, from the series 'Pharmacopeia', 1983, collage of medicinal substances and found objects, acquired 2016

Vivian Lynn, *Your mental set*, 2007, set of 10 works on paper, acquired 2016

Vivian Lynn, *Survival of...#1*, 2000–08, acrylic, modelling clay and stainless steel sculpture, acquired 2016

Vivian Lynn, *Survival of...#2*, 2000–08, acrylic, wood and hair sculpture, acquired 2016

Colin McCahon, *A poster for the Urewera no. 1*, 1975, acrylic and graphite on paper, purchase

Francis Upritchard, *Roman plastics*, 2008, coloured plastic in white, green and blue, purchase

Francis Upritchard, *Old drinks*, 2012, borosilicate glass, purchase

Robin White, *Florence and Harbour Cone*, 1975, silkscreen print on paper, purchase

Robin White, *White oystercatcher and Harbour Cone*, 1977, silkscreen print on paper, purchase

#### Modern and Contemporary Māori and Indigenous Art

Gordon Bennett, *Number 12*, 2003, acrylic on linen, purchase

Gordon Bennett, *Abstraction (Ethnic)*, 2011, acrylic on linen, purchase

Daniel Boyd, *Untitled (LBCP)*, 2016, oil pastel and archival glue on paper (19 individual drawings), purchase

Arnold Wilson, *Haumia, Rangitiina, Tiinia*, 1980, wooden sculpture, purchase

#### Pacific Art

Graham Fletcher, *Untitled (Red mask and reclining figure)*, from the series 'Lounge room tribalism', 2016, oil on canvas, purchase

Julian Hooper, *Queen*, 2008, acrylic on linen, purchase

Julian Hooper, *Vlad 11*, 2015, acrylic on linen, purchase

#### Modern Art

Pablo Picasso, *Autoportrait sous trois formes: Peintre couronné, Sculpteur en buste et Minotaure amoureux*, from: *La Suite Vollard*, 1933, etching on paper, purchase

Pablo Picasso, *Minotaure aveugle guidé dans la nuit par une petite fille au pigeon*, 1934, etching on paper, purchase

Pablo Picasso, *Picador entrant dans l'arène*, 1959, colour linocut on paper, purchase

Gordon Walters, *Untitled spirals*, 1966, ink on paper, purchase

#### Decorative Arts and Design

Tanya Ashken, Pendant and chain, 1963, sterling silver and mother of pearl, purchase

Tanya Ashken, Pendant and gold chain, 1972, gold, citrine quartz, purchase

Tanya Ashken, Quartz pendant and chain, c. 1975, sterling silver and rutiled quartz, purchase

Tanya Ashken, Pendant and neckband, late 1970s, sterling silver and lapis lazuli, purchase

Tanya Ashken, Acorn brooch, 1954, sterling silver, purchase

Tanya Ashken, Irregular shaped pendant, 1970s, sterling silver and rock crystal, purchase

Tanya Ashken, Sterling silver ring, 1978, sterling silver and malachite, purchase

Becky Bliss, *Penumbra breastplate*, 2014, oxidised copper and steel, purchase

Becky Bliss, *Penumbra brooch* (2 works), 2014, oxidised copper and steel, purchase

James Greig, collection of 29 ceramic works, 1967–86, purchase

Ernst Plischke, Book unit, c. 1948, wood and metal, gift of Julian Parsons and Beatrice Parsons, 2016

Ernst Plischke, Kidney-shaped table, c. 1948, wood and metal, gift of Julian Parsons and Beatrice Parsons, 2016

Rick Rudd, *Bottle*, 1986, raku-fired ceramic, purchase

Lisa Walker, *Folding brooch*, 1993, silver, purchase

#### Historical Art

Nicholas Chevalier, *Cook's Strait*, New Zealand, 1875, watercolour, purchase

Pietro Antonio Novelli, *Marriage of the Virgin*, c. 1770, pen and brown ink wash drawing, purchase

Richard Aldworth Oliver, *Sophia Gray, Bay of Islands*, 1847/51, watercolour, purchase

#### Modern and Contemporary Photography

Rhondda Bosworth, 17 photographs, 1971–2004, gelatin silver prints, purchase

Brian Brake, 18 photographs, c. 1946, gelatin silver prints, Gift of Nancy Lai Wang, 2016

Gordon Burt, Industrial components, 1940–45, gelatin silver print, purchase

Gordon Burt, Machine operator, 1940–45, gelatin silver print, purchase

Fiona Clark, *Living with AIDS*: 2 portfolios and 2 visitor books, 1988, photograph albums and loose-leaf binders, purchase

Marie Dean, *Rachael Howard*, 1920s–30s, gelatin silver print, purchase

John Fields, 7 photographs, 1969–71, gelatin silver prints, purchase

John Fields, *By Auckland bus*, 1972, gelatin silver print, gift of Patricia Fields, from the estate of John Fields, 2016

Murray Hedwig, *Road markings, yellow*, 1980, Cibachrome print, gift of Tony Mackle, 2016

Frank Hofmann, *First House. Architects: Group Construction Co*, 1948, gelatin silver print, purchase

Frank Hofmann, *Cathedral Square, Christchurch*, 1940, gelatin silver print, purchase

Frank Hofmann, *Clifton Firth*, c. 1945, gelatin silver print, purchase

Frank Hofmann, *Hofmann house, 75 Bell Road Remuera. Architect: Vernon Brown*, 1948, gelatin silver print, purchase

Frank Hofmann, *Christopher Bede Studios*, 1967, gelatin silver print, purchase

Alexis Hunter, *Approach to fear XIX: Voyeurism – exposure*, 1978, gelatin silver print, purchase

Alexis Hunter, *The model's revenge no. 1*, 1974, gelatin silver print, purchase

Megan Jenkinson, *XI Concordia – concord*, 1993-96, collage of Cibachrome prints, purchase

Megan Jenkinson, *XII Conservatio – conservation*, 1993-96, collage of Cibachrome prints, purchase

Megan Jenkinson, *XXVII Patentia – patience*, 1993-96, collage of Cibachrome prints, purchase

Megan Jenkinson, *XXXVI Spes – hope*, 1993-96, collage of Cibachrome prints, purchase

Mary Kelly, *Fort/Da*, 1974, black and white photographs, purchase

Peter Peryer, *Tulips, Invercargill*, 2007, inkjet print, purchase

Len Wesley, *Baptism, Christchurch*, 1972, gelatin silver print, purchase

### Historical Photography

Alfred Barker, *Mete Kingi Te Rangī Paetahi*, 1869, albumen silver print, purchase

Robert Henry Bartlett, *[F or L] Mitchell, Auckland, NZ*, 1890s, cabinet card, gift of Alan Gibson, 2017

Berry & Co, *Sergeant John McVean Walker, New Zealand Army Ordnance Corps*, 1917, gelatin silver print, gift of Wendy McArthur, 2017

Jessie Buckland, *Comin' thro' the rye*, c. 1908, silver gelatin print, purchase

Burton Brothers studio, *Mount Mackenzie – Clinton River – Te Anau track to Milford Sound*, 1889, albumen silver print, purchase

Burton Brothers studio, *Dunedin – from Roslyn*, 1880s, albumen silver print, purchase

Burton Brothers studio, *Milford Sound from Sinbad Gully*, 1880s, albumen silver print, purchase

Burton Brothers studio, *Milford Sound – Mitre Peak 5560 feet*, 1880s, albumen silver print, purchase

Burton Brothers studio, *In 40 Mile Bush*, c. 1880s, albumen silver print, purchase

Clarke Brothers, *Two men*, 1873-86, carte-de-visite, gift of Alan Gibson, 2017

JE & H Cobb, *Man*, 1884, carte-de-visite, purchase

JE & H Cobb, *Child sitting on a table*, 1884, albumen silver print, carte-de-visite, purchase

JE & H Cobb, *Woman and infant*, 1885-87, carte-de-visite, purchase

George Gregory, *Woman*, 1886-88, carte-de-visite, gift of Alan Gibson, 2017

John Hanna, *Woman*, 1885-95, carte-de-visite, gift of Alan Gibson, 2017

Hemus and Hanna, *Man*, 1875-85, carte-de-visite, gift of Alan Gibson, 2017

Adam Maclay, *Group portrait of railway workers*, 1900s, silver gelatin print, purchase

Robert Marsh, *Te Wairoa waterfall*, c. 1900, gelatin silver print, purchase

Josiah Martin, *Man*, 1880s, carte-de-visite, gift of Alan Gibson, 2017

Josiah Martin, *Woman*, 1880s, carte-de-visite, gift of Alan Gibson, 2017

John Morris, *Infant with one shoe*, 1881, albumen silver print, purchase

JC Morton, *Couple with a baby*, 1890s, cabinet card, gift of Alan Gibson, 2017

WHT Partington, *Man*, 1890-91, carte-de-visite, gift of Alan Gibson, 2017

WHT Partington, *Seated man, 20 years of age*, 1890-91, cabinet card, gift of Alan Gibson, 2017

Partington & Kinsey, *Man wearing a hat*, 1882-84, carte-de-visite, gift of Alan Gibson, 2017

Scott Brothers, *Māori woman*, 1860s-70s, albumen silver print, purchase

Unknown photographer, *Edward Spencer*, 1850s, ambrotype, purchase

Unknown photographer, *Māori woman holding raupo*, 1890-1910, gelatin silver print, purchase

Unknown photographer, *Okere wharf*, 1912, gelatin silver print, purchase

Unknown photographer, *Portrait of a child*, 1850s, hand-coloured ambrotype, purchase

Unknown photographer, *Portrait of a man*, 1850s, ambrotype, purchase

Unknown photographer, *Portrait of a middle-aged couple*, 1850s, hand-coloured daguerreotype, purchase

Unknown photographer, *Portrait of a seated man*, 1850s, daguerreotype, purchase

Unknown photographer, *Portrait of a seated woman*, 1850s, ambrotype, purchase

Unknown photographer, *Portrait of a seated woman with clasped hands*, 1850s, ambrotype, purchase

Unknown photographer, *Portrait of a woman*, 1850s, ambrotype, purchase

Unknown photographer, *Portrait of a young boy*, 1850s, hand-coloured ambrotype, purchase

Unknown photographer, *Portrait of a young girl*, 1850s, ambrotype, purchase

Unknown photographer, *Portrait of a young girl*, 1850s, ambrotype, purchase

Unknown photographer, *Portrait of a young girl*, 1850s, hand-coloured ambrotype, purchase

Wrigglesworth & Binns studio, *Cook Strait by moonlight, from Plimmerton*, 1874-c. 1895, albumen silver print, purchase

Wrigglesworth & Binns studio, *Customhouse Quay Wellington*, 1874-c. 1895, albumen silver print, purchase

### Art and Photography Archives

Issue of *Illustrated London News* featuring Brian Brake photograph, 1947, gift of Nancy Lai Wang, 2016

Fingers Contemporary New Zealand Jewellery collection of invitations, and newspaper articles, 1976-2005, gift of Fingers Contemporary New Zealand Jewellery, 2016

Books and magazines featuring the graphic design work of Gordon Walters, 1962-70, purchase

Correspondence and archival material relating to a proposed Colin McCahon catalogue raisonné, 1990-91, gift of Jim Barr and Mary Barr, 2017

Cubewell House archive of exhibition catalogues, flyers, photographs of installations and openings, correspondence and newspaper clippings, 1992-93, gift of Jim Barr and Mary Barr, 2017

Vivian Lynn, *Book of forty images: storyboard*, colour separations and concept drawings, 1972-73, acquired 2016

Vivian Lynn, *Book of forty images: 9 photographs*, 1972-73, acquired 2016

Vivian Lynn, *Preparatory artist's catalogue for Gardener gates*, 1982, acquired 2016

### HISTORY

#### Fashion and Textiles

1940s Man's suit, F. W. Bedford, 1948, gift of Dawn Proctor 2016

Debutante dress, Bird Dressmaker, 1953, gift of Dawn Proctor 2016

Indian dress-up costume, Eileen France, c. 1942, gift of Dawn Proctor 2016

Romper Suit, Master Robin, c. 1955, gift of Rachael Collinge 2016

Matching Wedding Dress and Man's Waistcoat, brocade, unknown makers, 1852, gift of Rupert Hyle-Hodges, William Cavendish and John Wittgenstein 2016

Archive of ephemera from fashion designer Starfish, 1993-2013, gift of Laurie Foon, 2016

Silk handkerchief commemorating cancelled Royal visit to New Zealand, unknown maker, c. 1949, gift of Patricia Chainey 2017

Three garments, three lengths of fabric and an Audio-visual Concept Teaser from *Make/Use* range, Holly McQuillan, Greta Menzies and Jason O'Hara, 2015, purchase

Evening Gown, Tarantella, 1965, gift of Jan Furness 2016

Pieced red leggings SB008, Spliced sweater dress SB005 and Cojoined long dress SB03 from the Fundamentals Range, wool, Space Between, 2015, purchase

Honeycomb patchwork quilt, 1800-1949, gift of John Wall 2016

Trouser suit, Leathercraft Specialists Ltd, 1967-75, purchase

Women's suit, sundress and evening dress, Marilyn Sainty Design Ltd, 1991-92, purchase

Homemade hairdressing cape and matching jacket, Amy McLaren, 1948, gift of Beth Arrowsmith 2017

Full length cape, Esther Nitschke, 1986, gift of the Estate of Oroya Day 2017

Leather jacket and trouser ensemble, Nita Henry, 1986, gift of Elaine Fluit 2017

Crocheted throw, Rita Angus, 1949-50, purchase

#### Design Histories and Cultures

Pair of knife rests, sterling silver and pounamu, Frank Grady, 1890-1900, purchase

Hand-potted and painted vases, Crown Lynn, 1955-65, purchase

First Day Covers of New Zealand stamps (260), 1934-88, gift of Russell Close in the name of his mother, Mildred Close, 2016

Letter from the first commercial mail delivery flown internally in New Zealand, The Sun Print, 1919, purchase

Franking machines (6), various makers, 1904-62, The New Zealand Post Museum Collection, gift of New Zealand Post Ltd. 2016

Māori chief souvenir cushion and souvenir jigsaw puzzles (2), unknown makers, 1960s-70s, gift of Sarah Farrar, 2016

Katerina Nehua Family collection of ephemera, photographs, pendant and brooches (3), gift of Meaghan Pritchard, 2016

*Independent women invest here* poster, Kiwi Wealth Ltd, 2015, gift of Kiwi Wealth Ltd

*Discovery of New Zealand* bronze chess set and table, Frank Szirmay, 1970, Purchase

Zip electric jug, Spillane Agencies Limited, c. 1970s, gift of Jan Haxton 2017

Women's hats (5) and partial roll of wallpaper, various makers, 1955-74, gift of the family of Barbara Elizabeth Collins of Wellington 2017

### Sports History

Rome Olympic Games gold medal, International Olympic Committee, 1960, gift of Sir Peter Snell 2017

Tokyo Olympic Games gold medal, International Olympic Committee, 1964, gift of Sir Peter Snell 2017

Sportsman of the Year Award trophy, unknown maker, 1960 & 1964, gift of Sir Peter Snell 2017

Tankard for mile world record in Whanganui, unknown maker, 1962-2002, gift of Sir Peter Snell 2017

Spiked track shoe, Arthur Lydiard, 1960, gift of Sir Peter Snell 2017

International Amateur Athletic Federation World Record plaques (3), International Amateur Athletic Federation, 1961, 1962 and 1963, gift of Sir Peter Snell 2017

Sydney Olympic Games torch, Blue Sky Design, 2000, gift of Sir Peter Snell 2017

Neck badge and breast star of a Knight Companion of the New Zealand Order of Merit (KNZM), Phillip O'Shea, 2001, gift of Sir Peter Snell 2017

Order of the British Empire (OBE), Royal Mint, 1962, gift of Sir Peter Snell 2017

British Empire and Commonwealth Games gold medals (2), K.G. Luke Ltd., 1962, gift of Sir Peter Snell 2017

### World War One History

World War One Military hatbands (2), armband and Soldier's rank chevron, unknown makers, 1914-19, gift of Cameron Stitchbury 2017

Pen and ink map of France drawn by a WWI soldier, Henry Cormack, 1918-51, purchase

### Children and Youth

Princess Elizabeth doll and dolls clothing, Madame Alexander, 1937, purchase

*Lo Scugnizzo fumatore* toy, Oskar, 1940s, gift of Dawn Proctor 2016

Dolls from TVNZ series *Serial Stuff* (8), Totally Frocked, c. 1990, gift of Jenny Bain 2016

Child's painting of a fish, greeting card and writing book, Arya Naidu, 2015, gift of Arya Naidu 2015

Photo of Arya Naidu on her first day at school, Archana Kumar, 2014, gift of Arya Naidu 2015

Child's Dutch style dancing shoes, Tap shoes, certificates (2) and photographs featuring dancers (8), 1929-36, gift of Marjorie Lee 2017

Girl's christening and bridesmaid outfit consisting of blue cardigan, blue shoes, and child's dress, c. 2014, gift of Maya Shaw 2016

Toitoti journal, Tutu, and First day at school photo of Sasha and Luca Gibbon, 2013-15, gift of Sasha Gibbon 2016

Lego Spaceship, Eastern suburbs AFC football uniform and Sunderland AFC shirt, 2015-16, gift of Luca Gibbon 2016

Puppets for the show *Mustava and the Kauri Giant* (9), Norbert Hausberg, c. 1990, purchase

Air New Zealand activity pack for children, Air New Zealand Ltd, 2015, gift of Air New Zealand Ltd, 2016

Child's jester costume, unknown maker, 1930-60, gift of Rosemary McLeod 2016

Princess Elizabeth tea cup, saucer and plate set, Paragon China Co., c. 1927, gift of Patricia Chainey 2017

Toy iron with box, Morphy Richards, 1950s, gift of Jan Haxton 2017

Toy Scales, Vulcan, 1950s, gift of Jan Haxton 2017

Child's parasol and toy kitchen utensils, unknown makers, c. 1932-1950s, gift of Jan Haxton 2017

Mrs Piggy toy, unknown maker, Alice in Wonderland cards, Thos. De La Rue & Co. Ltd, and Happy Families cards, John Jaques & Son, Ltd., 1934-45, gift of Bridget Austin 2016

### Domestic and Family History

Trunk associated with Italian Migrant Community, unknown maker, c. 1938, gift of Teresa Cuccurrullo (nee Ruocco) 2017

Guard Family collection of books, ephemera and printed material, 1800-1995, gift of the Guard Family 2016

Guard family photograph, knife and peeler, unknown makers, 1837-1901, gift of the Guard Family 2017

*Meals with the family* book, Alison Holst, 1967, gift of Leslie Shalders 2017

National Savings Pass Book, New Zealand Post Office

Savings Bank, 1941, gift of Pamela Robertson 2017

Cosmetic face powders (4), 1940s-70s, gift of Betty McFadgen 2016

### Protest and Politics

Special Constable's Baton used during the 1913 Waterfront dispute, unknown maker, 1913, gift of Anthony Dreaver 2016

*Double the Quota poster & Doing our Bit* booklet, 2016, gift of Murdoch Stephens 2016

Free West Papua t-shirt and Merry Christmas card, Oceania Interrupted, 2013, purchase

Free West Papua badges (2), West Papua Action Auckland, 2013, purchase

1080 protest placards (2), unknown makers, 2016, gift of Department of Conservation (Fiordland District Office) 2017

*Gear Up* posters (2), New Zealand AIDS Foundation, 2015, gift of New Zealand AIDS Foundation 2016

### Activism and Social Reform

*The Concert* T-Shirt, Student Volunteer Army, 2012, gift of Student Volunteer Army 2016

Johnny Croskery Collection of photographs, garments and *Balcony* menu folder, various makers, 1950's - 2006, gift of Peter Kooiman 2016

Envelope containing contraceptive prescription and diagram of safe times for sex, United Friendly Societies' Dispensary, 1940, gift of Brian Easton 2016

CoAction Pack, CoAction, 1977, gift of Anna Abernethy on behalf of Deborah Willett 2017

## MĀORI

### Taonga Tawhito (Pre-contact)

Taonga tawhito (archaic Pendant), serpentine, unknown maker, 1200-1400, purchase

Whao (nephrite chisel), pounamu, unknown maker, 1700-1850, gift of Mason Nelson 2017

Uhi ta moko (bone tattooing handle with comb), baleen, unknown maker, 1800-50, gift of Mason Nelson 2017

Pa Kahawai (trolling lure), unknown maker, 1800-50, gift of Mason Nelson 2017

Hei Tiki, nephrite, unknown maker, purchase

### Customary Taonga (Post contact)

Christening gown and petticoat, unknown makers, 1896, gift of Margaret Barnes 2016

Kuru pounamu (ear pendant), unknown maker, 1800-95, gift of Margaret Barnes 2016

*Old woman Ngaiterangi tribe (more tattooed than usual)*, watercolour on paper, Horatio Gordon Robley, 1864, purchase

*Old man Matene Te Nga*, watercolour on paper, Horatio Gordon Robley, 1864-65, purchase

Waka ama hoe, laminated wood and fibreglass, Maui Kjeldsen, 1980-95, purchase

### Contemporary Taonga (20<sup>th</sup> century to present)

*Jobs that Count* t-shirt and *Union Hard* t-shirt, The Meat Workers Union, 2015, purchase

Hue Mahoe, glass, John Penman, 2015, purchase

*Titiro ki mua, titiro ki muri - Look ahead, look back* (Hue), muka tasselling, gourd and paint, Ross Gregory, purchase

Manu Tukutuku, Harakeke and raupo, Ross Gregory, purchase

Pounamu Bar Brooches (5), pounamu and sterling silver, Paul Lilach, 2016, purchase

Karetao-puoro, whalebone, matai and totara, James Webster, 2016, purchase

Manga Kahu / Maunga Kahu t-shirt, Denis O'Reilly, 2009, gift of Denis O'Reilly 2016

Kahu Kanga, harakeke, muka and corn husk, Tangimoe Clay, 2016, purchase

Long poi, muka, corn husk and tissue paper, Tangimoe Clay, 2016, purchase

Short poi, muka, corn husk and tissue paper, Tangimoe Clay, 2016, purchase

Kete Pingao (2), pingao and muka, Tangimoe Clay, 2016, purchase

Kete kanga (2), muka, corn husk and harakeke, Tangimoe Clay, 2016, purchase

Hoe urunga (steering paddle), totara and paua shell, Clive Fugill, 2001, purchase

Moana Movie merchandise, including Moana costume, Moana wig, Moana and Maui limited edition figurines, Moana projection boat playset, Moana doll with Hoe, Heihei, Pua & Rock, Walt Disney Productions, 2016, purchase

Pipi Mā Tāre - Maori speaking dolls (4), Punarau Media Limited, 2016, purchase

*E Tu! Stand with Standing Rock* protest t-shirt, Toka Tu, 2016, purchase

22 carat gold Kete (basket), Muka samples (2), Poi

*Kura* necklace, *Kuini* brooch and *Kawana* brooch, Matthew McIntyre-Wilson, purchase

Jeans, camisole, leather jacket, contemporary Maori bridal gown, contemporary kakahu, kimono, floor-length skirt, black slip, hand-beaded applique top, wool shrug, white wool skirt, white top and pounamu necklace, Kiri Nathan, c. 2016, purchase

## PACIFIC CULTURES

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*Late Lady Diana* dress and Dinner dress, plant fibre, Florence Kamel, 2016, purchase

Bag from Santa Cruz, unknown maker, 1900-1909, gift of Lesley Askew 2016

Tivaevae Taorei and 'ei pupu, Matanoanoa Vaeruarangi, 1955, purchase

*Mauna Kea Sacred 'Aina t-shirt*, *The Hawaiian Force* sticker, *Wa'a* sticker, *Ea Honua* sticker and *Hawaiian Force* business card, Craig Neff, 2015, purchase

Tokelauan Sea Shell presented at the opening of *Tangata o le Moana* (2007), gift of Kupa 2015

## SCIENCE

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### Vertebrates - Fossils

Taranaki marine Pliocene vertebrate fossils, including partial petrel, seal skull, seal femur, dolphin bones, box fish and two partial fish, purchase

Taranaki marine Pliocene vertebrate fossils, including Bony-toothed bird femur, Seal cranium and Seal pelvic and vertebral elements, purchase

Cast of giant bony-toothed bird fossil coracoid holotype, purchase

### Vertebrates - Birds

Feathers of *Himatione sanguinea sanguinea* (2) and *Drepanis coccinea* (2), gift of Hanna Mounce 2016

### Invertebrates

Larval mosquitoes (232) collected during 2007 and 2008 as part of the National Mosquito Surveillance and National Salt-marsh Project, gift of NZ Biosecure Entomology Laboratory and Julia Kasper, 2017

Collection of terrestrial Mollusca, 2276 lots, purchase

## Publications and presentations<sup>11</sup>

For the year ended 30 June 2017

### BOOKS

**Rice, R.** *Unsettling: Art and the New Zealand Wars*. Wellington: Victoria University of Wellington, 2016.

**Stocker, M.** and Lindley, P. (eds) *Tributes to Jean Michel Massing: Towards a Global Art History*. Turnhout: Brepols, 2016.

### BOOK CHAPTERS

#### Art

**McCredie, A.** 'Brian Brake: Choosing Asia'. In *Picturing Asia: Double take; the photography of Brian Brake and Steve McCurry*, ed Ian Wedde. Hong Kong: Asia Society Hong Kong, 2016.

**Nichols, C.** 'Photography as a form of taxidermy: Zoe Leonard's *Preserved Head of a Bearded Woman, Musee Orfila*'. In *Museums and Photography: Displaying Death*, eds E Stylianou and T Stylianou-Lambert. London: Routledge, 2017.

**Stocker, M.** 'Māori. Modernism and Monumentality: Molly Macalister's *Maori Warrior*'. In *Tributes to Jean Michel Massing: Towards a Global Art History*, eds M Stocker and P Lindley. Turnhout: Brepols,

#### History

**Ross, K.** 'Four Seasons in One Day: Weather and Culture in the Museums'. In *Curating the Future: Museums, Communities and Climate Change*, eds J Newell, L Robin, and K Wehner. London: Routledge, 2016.

**Ross, K.** "'More than books can tell": Museums, Artefacts and the History of the Great War'. In *History Making a Difference: New Approaches from Aotearoa*, eds K Pickles, L Fraser, M Hill, S Murray, and G Ryan. Newcastle upon Tyne: Cambridge Scholars Publishing, 2017.

### Science

**Brownsey, PJ,** and **Perrie, LR.** 'Thelypteridaceae'. In *Flora of New Zealand – Ferns and Lycophytes* (Fascicle 16), eds I Breitwieser, P Heenan, and A Wilton. Lincoln: Manaaki Whenua Press, 2016. <http://dx.doi.org/10.7931/B1G59H>

**Brownsey, PJ,** and **Perrie, LR.** 'Lindsaeaceae'. In *Flora of New Zealand – Ferns and Lycophytes* (Fascicle 17), eds I Breitwieser and A Wilton. Lincoln: Manaaki Whenua Press, 2017. <http://dx.doi.org/10.7931/B1D59W>

### RESEARCH PAPERS

(Externally peer reviewed journal articles, reports and conference proceedings)

#### Art

**McCredie, A.** 'Augustus Hamilton: Creating a visual database'. *Journal of the Royal Society of New Zealand* 47(1): 138–144. <http://www.tandfonline.com/doi/full/10.1080/03036758.2016.1217244>

**Nichols, C,** and **Waters, L.** 'Undressed: A study of Louise Henderson's *Les Deux Amies* (1953)'. *Back Story: Journal of New Zealand Art, Media & Design History* 1(1): 5–22.

**Rice, R.** 'Conversazione in the Colonial Museum'. *Journal of the Royal Society of New Zealand* 47(1): 41–47. <http://www.tandfonline.com/doi/full/10.1080/03036758.2016.1189439>

**Stocker, M.** 'A New Zealand sculptor's diary: W. T. Trethewy in Europe, 1936'. *Sculpture Journal* 25(1): 118–138. doi: 10.3828/sj.2016.25.1.8

**Stocker, M.** 'Review of Paula Murphy, *Art and Architecture of Ireland Volume III. Sculpture 1600–1800*'. *Sculpture Journal* 25(2): 283–285.

**Stocker, M.** 'Review of Athol McCredie, *New Zealand Photography Collected*'. *Burlington Magazine* 158(1365): 986–987.

**Stocker, M.** 'Review of Katharine Eustace, *Britannia: Icon on the Coin*'. *Burlington Magazine* 159(1367): 146.

**Stocker, M.** 'Review of Julie King, *Olivia Spencer Bower: Making Her Own Discoveries*'. *Burlington Magazine* 159(1369): 325–326

### Collection Services

**Hardy, C.** 'An expedition into the changing world of museum collections: are they vital or a thing of the past?' In *A Cultural Cacophony: Museum Perspectives and Projects*, eds A Simpson and G Hammond. New South Wales: Museums Galleries Australia, 2016.

### History

**Gibson, S.** "'Let's talk about sex": Visitor comments in *Contraception: Uncovering the collection of Dame Margaret Sparrow*'. *Curator* 60(1): 47–65. <http://onlinelibrary.wiley.com/doi/10.1111/cura.12190/full>

### Science

**Beveridge P,** Glenny D, and Smissen R. 'Cephaloziella tahora Bever. & Glenny, a new species of *Cephaloziella* (Jungermanniopsida, Cephaloziellaceae) from eastern Taranaki, New Zealand'. *Journal of Bryology* 39(1): 57–65. <http://dx.doi.org/10.1080/03736687.2016.1185593>

**Brownsey, PJ,** and **Perrie, LR.** 'Taxonomic notes on the New Zealand flora: lectotypes in the fern families Dennstaedtiaceae and Lindsaeaceae'. *New Zealand Journal of Botany* 54(4): 511–514. <http://dx.doi.org/10.1080/0028825X.2016.1217889>

**Brownsey, PJ,** and **Perrie, LR.** '*Asplenium decurrens* Willd., an earlier name for *A. northlandicum* (Brownsey) Ogle'. *New Zealand Journal of Botany* 54(4): 515–519. <http://dx.doi.org/10.1080/0028825X.2016.1236736>

Pteridophyte Phylogeny Group, including **Brownsey, PJ,** and **Perrie, LR.** 'A community-derived classification for extant lycophytes and ferns'. *Journal of Systematics and Evolution* 54(6): 563–603. doi: 10.1111/jse.12229

**Brownsey, PJ,** and **Perrie, LR.** '(2493) Proposal to conserve the name *Asplenium richardii* with a conserved type'. *Taxon* 66(1): 201–202. <https://doi.org/10.12705/661.21>

**Brownsey, PJ,** and **Perrie, LR.** 'Re-interpreting the identity of the New Zealand fern *Asplenium richardii* Hook.f.'. *New Zealand Journal of Botany* 55(2): 187–192. <http://dx.doi.org/10.1080/0028825X.2017.1288636>

**Lehnebach, CA,** Zeller, AJ, Frericks, J, and Ritchie, P. 'Five new species of *Corybas* (Diurideae, Orchidaceae) endemic to New Zealand and phylogeny of the *Nematoceras* clade'. *Phytotaxa* 270(1): 1–24. <http://dx.doi.org/10.11646/phytotaxa.270.1.1>

**Lehnebach, CA,** Rolfe, JR, Gibbins, J, and Ritchie, P. 'Two new species of *Gastrodia* (Gastrodieae, Orchidaceae) endemic to New Zealand'. *Phytotaxa* 277(3): 237–254. <http://dx.doi.org/10.11646/phytotaxa.277.3.2>

**Lehnebach, CA,** Winkworth, RC, Becker, M, Lockhart, PJ, and F, Hennion. 'Around the pole: evolution of sub-Antarctic *Ranunculus*'. *Journal of Biogeography* 44(4): 875–886. <http://onlinelibrary.wiley.com/doi/10.1111/jbi.12952/full>

Vaux, F, Crampton, JS, **Marshall, BA,** Treweek, SA and Morgan-Richards, M. 'Geometric morphometric analysis reveals that the shells of male and female siphon whelks *Penion chathamensis* are the same size and shape'. *Molluscan Research* 37(3): 194–201. <http://dx.doi.org/10.1080/13235818.2017.1279474>

**Marshall, BA,** and Worthy, TH. 'Miocene land snails (Mollusca: Gastropoda: Pulmonata) from palaeolake Manuherikia, southern New Zealand'. *Journal of the Royal Society of New Zealand*: 1–25. <http://dx.doi.org/10.1080/03036758.2017.1287101>

Booth, J, Booth, W, Booth, C, Booth, R, and **Marshall, BA.** 'Evidence for early-yet short-lived-use of toheroa (*Paphies ventricosa*) shell in the manufacture of trolling-lure shanks'. *Archaeology in New Zealand* 60: 31–44.

**Marshall, BA,** Beu, AG, Ponder, WF, Walton, K, and Willan, RC. 'Case 3706 – *Trochus* (*Osilinus*?) *capillaceus* Philippi, 1849 (currently *Cantharidus capillaceus*; Mollusca, Gastropoda, Trochoidea): proposed conservation of the specific name'. *Bulletin of Zoological Nomenclature* 74.

**Meudt, H.** 'Pollen morphology and its taxonomic utility in the Southern Hemisphere bracteate-prostrate forget-me-nots (*Myosotis*, Boraginaceae)'. *New Zealand Journal of Botany* 54(4): 475–497. <http://www.tandfonline.com/doi/full/10.1080/0028825X.2016.1229343>

Mayland-Quellhorst, E, **Meudt, HM,** and Albach, DC. 'Transcriptomic resources and marker validation for diploid and polyploid *Veronica* (Plantaginaceae) from New Zealand and Europe'. *Applications in Plant Sciences* 4(10): 1600091. <http://www.bioone.org/doi/pdf/10.3732/apps.1600091>

<sup>11</sup> A full list of all publications and presentations is available on Te Papa's website [www.tepapa.govt.nz/learn/research](http://www.tepapa.govt.nz/learn/research)

**Meudt, H.** 'Integrative, next-generation, collaborative vascular plant systematics in New Zealand'. *New Zealand Science Review* 73(3–4): 99–106. <http://scientists.org.nz/files/journal/2016-73/NZSR73%283-4%29.pdf>

Grecian WJ, Taylor GA, Loh, G, McGill, RAR, **Miskelly, CM**, Phillips, RA, Thompson, DR and Furness, RW. 'Contrasting migratory responses of two closely related seabirds to long-term climate change'. *Marine Ecology Progress Series* 559: 231–242. <http://www.int-res.com/prepress/m11875.html>

**Miskelly, CM, Stahl, J-C, Tennyson, A.J.D.** 'Do grey-backed storm petrels (*Garrodia nereis*) breed in Fiordland, New Zealand?' *Notornis* 64(2): 109–114.

**Miskelly, CM**, Crossland, AC, Sagar, PM, Saville, I, **Tennyson, A.J.D.** and Bell, EA. 'Vagrant and extra-limital bird records accepted by the Birds New Zealand Records Appraisal Committee 2015–2016'. *Notornis* 64(2): 57–67.

Robertson, HA, Baird, K, Dowding, JE, Elliott, GP, Hitchmough, RA, **Miskelly, CM**, McArthur, N, O'Donnell, CFJ, Sagar, PM, Scofield, RP, and Taylor, GA. 'Conservation status of New Zealand birds, 2016'. *New Zealand Threat Classification Series* 19. Wellington: Department of Conservation, 2017. <http://www.doc.govt.nz/Documents/science-and-technical/nztcs19entire.pdf>

**Miskelly, CM.** 'Colonial ornithology in New Zealand – the legacy of the New Zealand Institute'. *Journal of the Royal Society of New Zealand* 47(3): 244–253. <http://dx.doi.org/10.1080/03036758.2017.1334673>

**Perrie, LR**, and **Brownsey, P.J.** 'Asplenium lepidotum, a new fern species from New Zealand allied to *Asplenium oblongifolium* and *Asplenium obtusatum*'. *New Zealand Journal of Botany* 54(3): 377–391. <http://dx.doi.org/10.1080/0028825X.2016.1205108>

**Roberts, C, Stewart, A, Struthers, C, Barker, J,** and **Kortet, S.** 'How many fishes can be identified in the New Zealand region? The most recent figure of 1262 may be over 700 species short'. In *New Zealand Marine Sciences Society & Australian Marine Sciences Association Joint 2016 Conference*. Wellington: New Zealand Marine Sciences Society, 2016.

**Shepherd, LD**, de Lange, PJ, **Perrie, LR**, and Heenan, PB. 'Chloroplast phylogeography of New Zealand *Sophora* trees (Fabaceae): extensive hybridization and widespread Last Glacial Maximum survival'. *Journal of Biogeography* 44(7): 1640–1651. <http://onlinelibrary.wiley.com/doi/10.1111/jbi.12963/full>

**Shepherd, LD**, and Heenan, PB. 'Origina of beach-cast *Sophora* seeds from the Kermedec and Chatham Islands'. *New Zealand Journal of Botany* 55(3): 241–

248. <http://dx.doi.org/10.1080/0028825X.2017.1310115>

Last PR, **Stewart AL**, and Séret B. 'A new temperate deepwater skate of the genus *Bathyraja* (Rajoidei: Arhynchobatidae) from the South-West Pacific'. *Zootaxa* 4132(1): 107–117. doi: 10.11646/zootaxa.4132.1.9

Linley, TD, **Stewart, AL**, McMillan, PJ, Clark, MR, Gerrer, ME, Drazen, JC, Fujii, T, and Jamieson, AJ. 'Bait attending fishes of the abyssal zone and hadal boundary: community structure, functional groups and species distribution in the Kermadec, New Hebrides and Mariana trenches'. *Deep-Sea Research Part I* 121: 38–53. <https://doi.org/10.1016/j.dsr.2016.12.009>

Rawlence, NJ, Collins, CJ, Anderson, CN, Maxwell, JJ, Smith, IW, Robertson, BC, Knapp, M, Horsburgh, KA, Stanton, JA, Scofield, RP, **Tennyson, AJ**, Matisoo-Smith, EA, and Waters, JM. 'Human-mediated extirpation of the unique Chatham Islands sea lion and implications for the conservation management of remaining New Zealand sea lion populations'. *Molecular Ecology* 16: 3950–3961. <http://onlinelibrary.wiley.com/doi/10.1111/mec.13726/abstract>

De Pietri, VL, Scofield, RP, Hand, SJ, **Tennyson, A.J.D.** and Worthy, TH. 'Sheathbill-like birds (Charadriiformes: Chionoidea) from the Oligocene and Miocene of Australasia'. *Journal of the Royal Society of New Zealand* 46: 181–199. <http://www.tandfonline.com/doi/full/10.1080/03036758.2016.1194297>

Schodde, R, **Tennyson, A.J.D.**, Groth, JG, Lai, J, Scofield, P, Steinheimer, FD. 'Settling the name *Diomedea exulans* Linnaeus, 1758 for the wandering albatross by neotypification'. *Zootaxa* 4236(1): 135–148. <http://dx.doi.org/10.11646/zootaxa.4236.1.7>

**Tennyson, A.J.D.** and **Shepherd, LD.** 'DNA reveals the relationships of the extinct Scarlett's shearwater *Puffinus spelaeus* (Procellariiformes: Procellariidae)'. *Journal of Ornithology* 158(2): 379–384. <http://link.springer.com/article/10.1007/s10336-016-1416-5>

Weimerskirch, H, Filippi, D, Collet, J, **Waugh, S**, and Patrick, S. 'Use of radar detectors to track attendance of albatrosses at fishing vessels'. *Conservation Biology* (Online open access). <http://onlinelibrary.wiley.com/doi/10.1111/cobi.12965/full>

**Waugh, SM**, Poupert, T, **Miskelly, C**, **Stahl, J.C.** and Arnould, JPY. 'Human exploitation assisting a threatened species? The case of muttonbirders and Buller's albatross'. *PLoS ONE* 12(4): e0175458. <https://doi.org/10.1371/journal.pone.0175458>

Ball, OJ-P, **Webber, WR**, and **Shepherd, LD.** 'New species and phylogeny of landhoppers in the genus *Waematau* (Duncan, 1994) (Crustacea: Amphipoda: Talitridae) from northern New Zealand'. *Zootaxa*.

## CONFERENCE PRESENTATIONS

### Art

**Nichols, C.** 'Cindy Sherman and the grotesque – Cruelty and Comedy'. Panel discussion presented at *Cindy Sherman: A Symposium*, 18 March 2017, City Gallery, Wellington. <http://citygallery.org.nz/sites/default/files/CS%20Symposium%20Timetable%2018%20March%202017%20FINAL.pdf>

**Rice, R.** 'Copying for the Colonies'. Presented at *ArtCrime2016: The Symposium*, 15 October 2016, City Gallery Wellington, Wellington. <https://artcrime.nz/symposium-2016/>

**Stocker, M.** 'Trethewey: A New Zealand Sculptor in Germany, 1936'. Presented at the *Jean Michel Massing Retirement Celebrations Symposium Reunion*, 1–2 July 2016, Emmanuel United Reformed Church, Cambridge, UK. <http://www.hoart.cam.ac.uk/Downloads/jean-michel-massings-retirement-celebrations>

**Stocker, M.** 'Life outside academia'. Presented at the Australian & New Zealand Association for Medieval & Early Modern Studies Conference, 8 February 2017, Rutherford House, Victoria University of Wellington, Wellington.

**Stocker, M.** 'Poverty, pornography and the case of T.B. Kennington'. Presented at the *Family Ties: Exploring Kinship and Creative Production in 19th Century Britain* symposium, 13 February 2017, University of Otago, Dunedin.

### Collection Services

**Hardy, C.** 'Museum collections: Who is included?' Presented at the Museums Aotearoa 2017 Conference: *He Waka Eke Noa – Museums of Inclusion*, 23 May 2017, Palmerston North Convention and Function Centre, Palmerston North.

### Digital

**Firth, M.** 'Big Data And Analytics: What We've Learned So Far'. Presented at *MW17: Museums and the Web 2017*, 19 April 2017, Hilton Hotel, Cleveland, Ohio, USA. <https://mw17.mwconf.org/proposal/big-data-and-analytics-what-weve-learned-so-far/>

**Kingston, A.** 'More than just a website: Changing the way Te Papa makes digital products'. Presented at the *National Digital Forum*, 21 November 2016, Te Papa, Wellington. [https://www.youtube.com/watch?v=kyg9tvx-y\\_c&index=9&list=PLItfMzpMy7R\\_L9tEC80y7BVE-IXLmU6rh](https://www.youtube.com/watch?v=kyg9tvx-y_c&index=9&list=PLItfMzpMy7R_L9tEC80y7BVE-IXLmU6rh)

**Kingston, A.** 'Audience-Centered Product Development: Establishing a Digital Product Development Framework at Te Papa'. Presented at *MW17: Museums and the Web 2017*, 19 April 2017, Hilton Hotel, Cleveland, Ohio, USA. <http://mw17.mwconf.org/paper/audience-centred-product-development-establishing-a-digital-product-development-framework-at-te-papa/>

### History

**Labrum, B.** 'Navigating Objects and Archives: Workshop'. Presented at the Australasian Consortium of Humanities Research Centres Annual Meeting: *The Public Humanities*, 10 November 2016, State Library of South Australia's Hetzel Theatre, Adelaide, Australia. <http://www.achrc.net/annual-meetings/2016-annual-meeting/>

**Labrum, B.** 'Public History projects'. Member of panel presenting at the Australasian Consortium of Humanities Research Centres Annual Meeting: *The Public Humanities*, 11 November 2016, State Library of South Australia's Hetzel Theatre, Adelaide, Australia. <http://www.achrc.net/annual-meetings/2016-annual-meeting/>

**Labrum, B.** 'Keynote address: Material history as New Zealand history: The excitement and challenges of collecting "history" at a national museum'. Presented at the New Historians Conference, 17 October 2016, Victoria University of Wellington, Wellington.

**Regnault, C.** 'Blood Sports & Animal Magic: the jewellery of Jane Dodd'. Presented at the Costume and Textile Association of New Zealand 2016 Symposium: *Nature Now*, 7–8 July 2016, Massey University, Wellington.

**Regnault, C.** 'Collecting Disruption: The "End of Fashion" at the Museum'. Presented at *The End of Fashion*, 9 December 2016, College of Creative Arts, Massey University, Wellington. <http://thendofashion.com/program/>

**Ross, K.** 'Academics and Curators Working Together'. Presented at the 2016 Australian Historical Association Conference: *From Boom to Bust*, 4–8 July 2016, Federation University, Ballarat, Australia.

**Ross, K.** 'An Introduction to Gallipoli: *The scale of our war*'. Presented at *The Myriad Faces of War: 1917 and Its Legacy* symposium, 26 April 2017, Te Papa, Wellington. <http://myriadfaces.org/>

**Ross, K.** "Fittingly displayed": The acquisition and exhibition of photographs of New Zealand's Great War medal winners at the Dominion Museum, Wellington'. Presented at *The Myriad Faces of War: 1917 and Its Legacy* symposium, 28 April 2017, Te Papa, Wellington. <http://myriadfaces.org/>

**Townsend, L.** 'Remembering the Evergreen'. Presented at *Beyond the Culture Wars. LGBTI History Now*, 25 November 2016, La Trobe University, Melbourne, Australia. <http://alga.org.au/files/AHHC2016-Program-final-21.11.16-1.pdf>

**Townsend, L.** 'Keynote address: Curating *Air New Zealand 75 Years: Our nation. The world. Connected.*' Presented at the *Aviation Cultures Mk III: Airspaces, Mobilities, Identities* conference, 27–29 April 2017, University of Sydney, Sydney, Australia. [http://sydney.edu.au/arts/history/docs/conferences/Aviation\\_Cultures\\_Mk\\_III\\_programme\\_and\\_abstracts.pdf](http://sydney.edu.au/arts/history/docs/conferences/Aviation_Cultures_Mk_III_programme_and_abstracts.pdf)

## Learning Innovation

**Browne, R.** 'It's a Bug's Life – Discoveries from Te Papa's science education project'. Presented at the Whānau Manaaki Conference 2016: *Tino Rangatiratanga, 20 Years of Te Whariki*, 12 July 2016, Michael Fowler Centre, Wellington.

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**Richards, M.** 'Innovation with VR/AR/MR'. Presented at the New Zealand Photographers of Cultural Collections Forum: *Future Ways of Working*, 24 November 2016, Te Papa, Wellington.

**Richards, M.** 'Maker Mindsets: Experiential learning & the digital technologies curriculum'. Presented at the Australian Digital Technologies Curriculum Conference, 31 August 2016, Royal on the Park, Brisbane, Australia. <http://www.criterionconferences.com/event/dtc16/agenda/>

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**Richards, M.** 'Creating a High-Tech Learning Lab in a Museum'. Presented at the *EduTech* Conference, 7–8 June 2016, EduTech, Sydney, Australia. [https://docs.](https://docs.google.com/presentation/d/1fSwyGgOlitRsrr-EGQj-mO6bevMO8igBx8t9tbrBzt0/pub?start=false&loop=false&delayms=3000&slide=id.p#slide=id.p)

[google.com/presentation/d/1fSwyGgOlitRsrr-EGQj-mO6bevMO8igBx8t9tbrBzt0/pub?start=false&loop=false&delayms=3000&slide=id.p#slide=id.p](https://docs.google.com/presentation/d/1fSwyGgOlitRsrr-EGQj-mO6bevMO8igBx8t9tbrBzt0/pub?start=false&loop=false&delayms=3000&slide=id.p#slide=id.p)

**Young, M.** 'Transforming learning at Te Papa: Innovation, participation and experimentation through Hīnātore | Learning Lab'. Presented at *MuseumNext*, 26–28 June 2017, De Doelen, Rotterdam, Netherlands. [https://www.museumnext.com/events/museum\\_conference\\_europe/program/](https://www.museumnext.com/events/museum_conference_europe/program/)

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**Firth, M.** 'Mahuki: Challenging Expectations on the Role of Museums'. Presented at *MuseumNext*, 16 February 2017, Australian Centre for the Moving Image (ACMI), Melbourne, Australia. [https://www.museumnext.com/conference\\_history/melbourne/](https://www.museumnext.com/conference_history/melbourne/)

**Firth, M.** 'Finding comfort in discomfort – Stepping outside the boundaries and recognizing your full potential'. Presented at the Women in ICT Leadership Summit 2016, 15 November 2016, Stamford, Auckland.

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**Harwood, H.** 'The Assimilation of European Materials and Culture in 19th-century Māori Cloaks: Using Case Studies of Māori Feather Cloaks in the Museum of New Zealand Te Papa Tongarewa Collections'. Presented at the 2016 Pasold Conference: *Dressing Global Bodies*, 7–9 July 2016, University of Alberta, Edmonton, Alberta, Canada. <http://www.dressingglobalbodies.com/#theconference>

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**Williams, M.** 'A Vision of Inclusivity'. Panel discussion presented at *Nui te Kōrero | The Big Conversation*, 7 June 2017, Aotea Centre, Auckland. <http://www.creativenz.govt.nz/development-and-resources/workshops-webinars-and-training/nui-te-korero>

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**Hutton, G.** 'Tivaevae – a connection to my taku ipukarea (homeland)'. Presented at the Costume and Textile Association of New Zealand 2016 Symposium: *Nature Now*, 7–8 July 2016, Massey University, Wellington.

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**Mallon, S.** 'Object\_Memory\_Archive: art histories, formal knowledge and the power and problem of what we remember'. Member of panel discussion presented at the *Objectspace National Symposium on Craft, Applied Art and Design*, 26–28 August 2016, Auckland Museum, Auckland.

**Mallon, S.** '*Moana of the South Seas (1926)*'. Member of panel discussion presented at the *Moana: A Romance of a Golden Age Symposium*, 2 September 2016, Ngā Taonga Sound & Vision, Wellington.

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November 2016, University of Auckland, Auckland. <http://lali-nzipr.blogs.auckland.ac.nz/2016/11/02/new-horizons-in-samoan-history-conference-24-25-november/>

**Mallon, S.** 'Arts, media and culture'. Member of a panel discussion presented at the Leadership New Zealand course, 9 June 2017, Wellington.

**Mallon, S.** 'Pasifika perspectives on inclusion'. Member of a panel discussion presented at the Museums Aotearoa 2017 Conference: *He Waka Eke Noa – Museums of Inclusion*, 22 May 2017, Palmerston North Convention and Function Centre, Palmerston North.

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**Kasper, J.** 'Bedbugs (*Cimex* sp.) on the rise in New Zealand'. Presented at the Health Forum 2017, 3 May 2017, Conference Centre, Grand Mercure Hotel, Wellington.

**Meudt, H.** 'Delimiting species in a recent species radiation: Systematics of endemic New Zealand forget-me-nots (*Myosotis*, Boraginaceae)'. Presented at the III International Boraginales Meeting, September 2016, Nees-Institute for Biodiversity of Plants, University of Bonn, Bonn, Germany.

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**Miskelly, C.** 'The breeding petrels of Dusky Sound, Fiordland – survivors of a century of stoat invasions'. Presented at the Australasian Seabird Group seminar, May 2017, Te Papa, Wellington.

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**Roberts, C, Stewart, A, Struthers, C, Barker, J, and Kortet, S.** 'How many fishes can be identified in the New Zealand region? The most recent figure of 1262 may be over 700 species short'. Presented at the New Zealand Marine Sciences Society and Australian Marine Sciences Association Annual Conference *Sharing Ocean Resources – Now and in the Future*, 4-7 July 2016, Victoria University, Wellington.

Ball, O, **Shepherd, L,** and **Webber, R.** 'Biogeographic observations of the landhopper genus *Waematau* (Amphipoda: Talitridae)'. Presented at the 66th Entomological Society of New Zealand Conference, 19 April 2017, Victoria University, Wellington. <http://ento.psiconf.com/abstracts/440>

**Tennyson, AJD,** Rieth, TM, and Cochrane, EE. 'Bird remains from an early archaeological site on Tutila Island, Sāmoa'. Presented at the Ninth International Meeting of the Society of Avian Paleontology and Evolution, 1 August 2016, Centro de Investigaciones Científicas y Transferencia de Tecnología a la Producción de Diamante, Diamante, Argentina. <http://www.palass.org/meetings-events/future-meetings/9th-international-meeting-society-avian-paleontology-and-evolution>

**Tennyson, AJD.** 'A summary of the extinct species of birds recently described from New Zealand'. Presented at the 2016 GeoSciences Society Annual Conference, 30 November 2016, Lake Wanaka Centre, Wanaka. <http://www.absolutelyorganised.co.nz/geosciences-2016-annual-conference-wanaka/>

**Tennyson, A.** 'Breeding biology of the NZ storm petrel'. Presented at the Australasian Seabird Group seminar, May 2017, Te Papa, Wellington

**Waugh, S.** 'Seabird tropic level shifts from the 1920s to 2010s for shelf-feeding endemic species in the New Zealand region'. Presented at the Seabird Group Conference, September 2016, Macintyre Centre, Edinburgh, Scotland, UK.

**Waugh, S.** 'Seabird tropic level shifts from the 1920s to 2010s for shelf-feeding endemic species in the New Zealand region'. Presented at the 6th International Albatross and Petrel Conference, 21 September 2016, University of Barcelona, Barcelona, Spain. <http://www.iapc6.info/>

**Waugh, S.** 'Filling blanks on the map: Where do Westland petrels feed and how does marine protection in New Zealand assist their conservation?' Presented at the 6th International Albatross and Petrel Conference, 21 September 2016, University of Barcelona, Barcelona, Spain. <http://www.iapc6.info/>

# 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.

**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.

**Learning** One of Te Papa's three philosophies. People learn in different ways, and Te Papa provides a range of experiences to meet visitors' different learning needs and styles. For staff, Te Papa will provide a supportive learning environment. The ability of staff to meet visitor needs will be developed through an appreciation of differences and openness to new ideas and providing time for reflection on events, outcomes, practices, and processes.

**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 should 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** One of Te Papa's three philosophies, 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 matauranga 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. Museology is one of Te Papa's three philosophies.

**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 is from the New Zealand Government via the Ministry of Culture and Heritage. We also value the support of the following organisations:

## Our Partners

### Absolutely Positively Wellington City Council

Me Heke Ki Pōneke

Wellington City Council (WCC) is a Founding Partner and has supported Te Papa for 20 years. Te Papa aligns with a number of WCC's strategies; we make Wellington a more vibrant place to live and help to cement Wellington's reputation as the New Zealand arts and culture capital – contributing to residents' quality of life, their prosperity, identity and the opportunities available to them. Te Papa's appeal to Wellingtonians, New Zealanders and international visitors alike, places us at the heart of Wellington's cultural and arts scene.



Fuji Xerox came on board as Te Papa's Print Partner in 2015, providing expertise and leading document solutions. Te Papa's reputation for being bicultural, scholarly, innovative and fun aligns closely with Fuji Xerox's company philosophy of being a strong, kind and interesting company.



The Earthquake Commission (EQC) is one of our Founding Corporate Partners. For more than 19 years, EQC has supported the Awesome Forces and Quake Braker exhibitions within Te Papa. It also supports the EQC schools fund, enabling Te Papa's Learning Innovation Team to inspire and motivate learners through earthquake preparedness activities and challenges that can be shared with their parents and extended family members.



GNS Science is a Founding Corporate Associate of Te Papa and the partnership has been in place for over 20 years. GNS Science is a co-sponsor of the Awesome Forces and Quake Braker exhibitions alongside EQC. GNS Science also provide Te Papa with valuable in-kind support in the form of staff time, tacit scientific expertise and through loans of scientific objects for exhibits.



Hewlett Packard Enterprise (HPE) was Te Papa's Founding Technology Partner, and provided premium service and technology solutions that enabled us to deliver a wide range of programmes and manage our collection. HP Enterprise continue to work with Te Papa as an in-kind partner for Gallipoli: The scale of our war, providing monitors and digital signage for the exhibition.

## Education, Events, Festivals & Programmes

### Matariki Wellington 2017



Matariki Wellington 2017 was supported by the Wellington Amenities Fund. Te Papa, in partnership with Pataka Art + Museum, The Dowse Art Museum, Mahara Gallery, Expressions Art and Entertainment Centre, City Gallery

Wellington, Wellington Museum and Space Place worked together to deliver a programme of events and exhibitions to celebrate Matariki Wellington 2017.

The funding received from the Wellington Amenities Fund was integral to the festival's success and enabled us to promote the festival extensively within the Wellington region and beyond.



Matariki Wellington 2017 was generously supported by our media partner, The Breeze.



### Kaumātua Kapa Haka 2017



With the support of Te Māngai Pāho, the Kaumātua Kapa Haka was live streamed to an audience of 140,000 throughout the world. Te Papa thanks Te Māngai Pāho for its support.

### Hīnātore | Learning Lab - Education Partners



## Exhibitions

Te Papa's temporary exhibition programme was made richer thanks to the generous support of the following partners:

### Whiti Te Rā! The Story of Ngati Toa Rangatira



As an Iwi Development Partner, Te Puni Kōkiri kindly supported public programmes associated with this exhibition.



Dulux New Zealand were our Paint Partner for this exhibition.



Inzide Commercial were our Flooring Partner for this exhibition.



Māori Television were our Official Media Partner for this exhibition.

### Gallipoli: The scale of our war



This exhibition was developed by Te Papa, working closely with Weta Workshop.



### Absolutely Positively Wellington City Council

Me Heke Ki Pōneke

The exhibition was made possible by the generous support of the New Zealand Lottery Grants Board and our Founding Partner, Wellington City Council.

We would like to acknowledge the support of the following in-kind partners:



### Hewlett Packard Enterprise

Technology Partner



Print Partner for poppies



Projector Partner



Travel Partner



Airline Partner

### Bug Lab: The Exhibition

Developed by Te Papa with Weta Workshop



Te Papa gratefully acknowledges the support of the following partners for this exhibition:

### Absolutely Positively Wellington City Council

Me Heke Ki Pōneke

Destination Partner



Technology Partner



Media Partner



Media Partner



Media Partner

### Rugby Legends: The exhibition



### Mahuki - Te Papa's Innovation Hub



Key Strategic Partner

As a key Strategic partner of Mahuki, Vodafone supported Te Papa in the development of digital technologies for the cultural sector, to enable New Zealanders to access their national collection in new ways.

### Absolutely Positively Wellington City Council

Me Heke Ki Pōneke

### Deloitte Private



Te Papa gratefully acknowledges



Paint and colour partner

Te Papa gratefully acknowledges the continued support of the Friends of Te Papa





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