

Museum of New Zealand Te Papa Tongarewa
Te Pūrongo ā Tau | Annual Report
2015/16



In accordance with section 150 of the Crown Entities Act 2004, this annual report of the Museum of New Zealand Te Papa Tongarewa for 2015/16 is presented to the House of Representatives.



Photo credits

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- Te Hikoi Wiki o te reo Māori, 2016. Photo: Mike O'Neill. Te Papa.

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- Repatriation ceremony, 2016. Photo: Mike O'Neill. Te Papa.
- Te Papa Open Day, 2015. Photo: Kate Whitley. Te Papa.
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- Te Marae. Photo: Michael Hall. Te Papa.

Museum of New Zealand Te Papa Tongarewa

Te Pūrongo ā Tau | Annual Report

2015/16



*E huri ngākau ana.
E huri whakaaro ana.
E huri oranga ana.*



*Changing Hearts,
Changing Minds,
Changing Lives* ,

1,784,939

visitors to Te Papa this year – the highest number ever

The Matariki Festival Kaumātua Kapa Haka live streams reached over

900,000

Facebook users

More than

750,000

collection items available online

6,614

storage enclosures created for collection items

Gallipoli: The scale of our war will reach over

1 million

visitors in 2016 – the most visited exhibition in New Zealand's history



Over

2.7 million

visitors to *Whales Tohorā* since opening

Celebrating

150 YEARS

since the founding of the Colonial Museum – Te Papa's first predecessor



26,541

students participated in a learning programme at Te Papa

60

Māori and Moriori ancestral remains repatriated to New Zealand from five overseas institutions

4

exhibitions installed



820

functions held at Te Papa venues



Over

3 million

visits to Te Papa websites

2,756

visitors went behind the scenes to see our collection items at the Open House event



Over

100

remedial treatments on collection items

274

museums, galleries and iwi organisations supported by National Services Te Paerangi¹

¹ Via workshops, forums, conferences, expert advice, grants, museum/iwi development adviser visits and other partnerships for the benefit of the sector.



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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 2016.

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

Tirohanga whānui 2015/16 | Our 2015/16 overview

Chair's Foreword

In the past year, Te Papa has broken records, and broken new ground.

Gallipoli: The scale of our war has become the most-visited exhibition in New Zealand's history. And with more physical and digital visitors than ever before, Te Papa has connected more New Zealanders, and a greater global audience, with the stories and treasures of Aotearoa.

This year has also signalled a new path for Te Papa, as the museum has embarked on a once-in-a-generation journey to reimagine the role of the national museum. This renewal of all permanent exhibitions within Te Papa is the first major museum-wide evolution since Te Papa opened in 1998. It will reinvigorate Te Papa's place as a meeting ground for all New Zealanders, and as a vital forum for national discussions, as Te Papa becomes a safe place for difficult conversations.

The Te Papa Tongarewa Act is clear in its focus on New Zealand's natural environment and cultures - treasuring the past and enriching the present, while also being a forum for the future.

As a Board we are very mindful of the changing face of our country and the world, and the need for Te Papa to connect with all New Zealanders. Many parts of the world are torn by intolerance and cultural, racial and religious conflict. New Zealand has a well-deserved reputation in the global community for fairmindedness, pragmatism, respect for others, adaptability and tolerance. Our ability to manage our many cultures in an open way presents a challenge, but is a hallmark of our society. Our treaty partnership and respect for the

many cultures of Aotearoa resonate with those seeking justice and a safe society, presenting an ever constant challenge to us to preserve and enrich this aspect of our society.

We believe it is time to recognise more directly and widely that the relationships between us and our many cultures are taonga – treasures to be cared for – in the same way we care for an endangered species of bird, fish or plant. They are conservation challenges of the highest order and we should see them as such. Both these tasks are squarely in the middle of Te Papa's mandate and we intend to do our best to fulfil it at a national level.

Te Papa's mandate is to be the national museum of Aotearoa New Zealand. As a Board we are conscious of the requirement to make Te Papa's collections, research and learning programmes accessible to as many New Zealanders as possible – including especially those who may not be able to visit Wellington. We are developing a range of plans to move quickly towards that objective, which we will announce this current year.

Intellectual credibility is at the heart of Te Papa's role. In the last year we established new roles of Head of Science, Head of Art, Head of Mātauranga Maori, Head of New Zealand and Pacific Cultures, and Head of Learning Innovation. We appointed highly qualified experts to those roles and retained and supported the expert teams in those fields.

These roles provide leadership within the organisation, and also ensure Te Papa is represented at the right level in national and international conversations.

As the national museum, and holder of the national art collection, Te Papa must bring the highest level of intellectual integrity to its work. But Te Papa is also engaging, surprising, and fun. Our renewal plans are built on the reality that we are a place of learning which is also hugely popular, with a unique opportunity to reach audiences well beyond those who visit most museums or galleries. We have placed learning at the top of our agenda in designing our programmes.

The strong performance of the museum in the last year creates a strong platform for the changes underway at Te Papa. These are exciting and very busy times for Te Papa, and as a Board we are very appreciative of the leadership of Rick and Arapata, and the hard work of all the Te Papa teams.

Breaking new ground is not for the faint hearted. I have no doubt there will be challenges ahead in the coming years, and energetic debates about Te Papa's future direction. But with the right team in place, and the continued support of our partners and communities, we are well equipped to forge a new path.



Evan Williams
Chair

Chief Executive Statement

Te Papa is celebrating its busiest year ever, with almost 1.8 million visitors coming through our doors. The numbers tell a story not just of quantity but also of the quality of the experience, with 98% of New Zealand visitors satisfied or extremely satisfied with their visit, and 83% saying they learned something new about their country.

Our team can take enormous pride in our ability to reach so many people with an experience that means so much.

Of course many people have had a fantastic Te Papa experience this year without coming through our front door. In New Zealand and offshore, thousands of people have seen touring exhibitions or treasures from the national collections on loan. Millions more have dived in to our website content, or shared the rich storytelling in our social media channels.

While we preserve the past, Te Papa is also looking to the future with a major renewal of our fixed exhibitions. This ambitious programme will see the museum transformed, again becoming a global leader in storytelling and visitor experience.

As Te Papa embarks on this major renewal we are looking to new forms of storytelling and new ways of connecting New Zealanders with their national collections. With this in mind, we have founded Mahuki: innovation powered by Te Papa, an accelerator programme that offers a residential programme for companies with innovations for the cultural sector.

As kaitiaki of New Zealand's national treasures, Te Papa is a complex and sophisticated physical environment. Both the museum itself and Te Papa's Tory Street research facility have many specialised systems that protect New Zealand's taonga.

Since opening, Te Papa has not been funded for depreciation, leaving little room for major works to maintain the museum's assets. In 2014/15 the Government made a much-needed investment in Te Papa's physical infrastructure, with \$40 million allocated over four years to deal with deferred maintenance. A capital works programme of \$10 million was delivered in 2015/16, including major roofing projects at both sites.

This has been a truly landmark year for Te Papa. Across almost every aspect of our work we have achieved beyond even our most ambitious targets. As you would expect in a best-ever year, the pace and intensity of work have been phenomenal.

Congratulations are due to every single member of team Te Papa. You have all contributed to this success. Your dedication, creativity and determination are truly inspiring. I join with the Board and Kaihautū Arapata Hakiwai in acknowledging a stellar year and looking forward to an exciting journey ahead.



Rick Ellis
Chief Executive



Kaihautū Statement

E ngā mana, e ngā reo, e ngā matā waka tangata. Tēnā koutou katoa. He mihi ki ō tātou mate kua mēne ki te pō, ā, he mihi anō ki te hunga ora. Mauriora ki a tatou katoa.

In February 1998 Te Papa opened its doors. This new beginning was built on a strong bicultural foundation, greater connectivity of our communities, increased accessibility, more relevant research and a forum to explore and celebrate our sense of identity as peoples of our nation.

As the Kaihautū of Te Papa I am deeply aware of the responsibility to uphold that legacy and honour the many leaders who contributed to that early vision.

It has been extremely rewarding to see our people and communities uplifted through creative projects that have strengthened our sense of history and identity. This year we have had many significant kaupapa that have deepened our relationships with iwi, hapū and whānau.

In November 2015, the Tūhonohono i ngā Taonga a Iwi – Preserving Iwi Cultural Heritage conference was held by Te Papa's National Services Te Paerangi in partnership with Te Rūnanga o Ngāti Awa at Te Manuka Tūtahi, the cultural centre developed to house the Mataatua whareniui.

The coming together of iwi to share their tribal initiatives and aspirations in the post-Treaty settlements arena showed the value of collaboration and relationships. From the building of cultural centres to innovative digital technology projects, we saw how vital it is to come together and share our experiences.

With the principle of mana taonga, Te Papa seeks to connect taonga and collections to their source communities.

The long-term loan to the Bishop Museum in Hawai'i of the 'ahu 'ula (cloak) and mahiole (headdress) of the Hawaiian chief Kalani' ōpu'u to Hawai'i was of special significance this year. Seeing the power of reconnection for the Hawaiian people confirms to me the powerful role that taonga can play in developing culture and revitalising communities.

Matariki celebrations have been an outstanding feature of Te Papa's events programme this year. We have been privileged to have had great Māori talent showcasing our many art forms, from the inspiring talents of our rangatahi performing arts, through to storytelling, art nights, Matariki-inspired cooking demonstrations, not to mention the mana of our Kaumātua Kapa Haka programme.

Hosting the International Federation of Human Rights Museums Conference during 22-24 September 2015, in association with the Victoria University Museum and Heritage Studies Programme, was also a highlight. Meeting

and sharing experiences with overseas delegates was both revealing and informative. Having our international guests talk about the value of Te Papa's bicultural principle and modus operandi made me think about the importance of our unique museum practice and the need to both strengthen and deepen it.

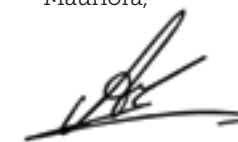
This year has also been significant in that we repatriated Māori and Moriori ancestors from five institutions in the UK and USA, including from the Smithsonian National Museum of Natural History in Washington DC. The return of tīpuna and karapuna long held in the care of overseas museums, universities, and medical colleges is an important journey that we as a nation are committed to.

I would like to thank the Repatriation Advisory Group for their wisdom and guidance of the Karanga Aotearoa Repatriation Programme, along with the relationships we have created with government agencies and indigenous and first nations peoples throughout the world. The return of the ancestors could not have been achieved without this collaboration, mutual understanding, knowledge and goodwill.

As we continue to work with other government agencies and iwi on Treaty of Waitangi claims, I am not surprised that all the tribal cultural aspirations speak about the importance of taonga, culture and identity. Helping to build stronger whānau, hapū and iwi primarily through the foundations of culture and identity will not only contribute to a stronger Māori world, but will also help our nation in our understanding of each other. We look forward to working with iwi on their Waitangi claims journey to help build a stronger and better future.

Finally, I would like to thank Ngāti Toa Rangatira in their active support of and partnership with Te Papa. You have helped to welcome international and local visitors to Te Papa with kindness and generosity. Without your tautoko and the support of iwi throughout New Zealand, Te Papa would not be the place that it is – a place to stand for all New Zealanders, and our visitors from around the globe.

Mauriora,



Dr Arapata Hakiwai
Kaihautū



Te hono ki Aotearoa me ngā iwi o te ao | Engaging New Zealanders and visitors from around the world

Our visitors

The 2015/16 year has been our most successful ever, with a total of 1,784,939 visitors to Te Papa – 14.7% more than we welcomed in 2014/15.

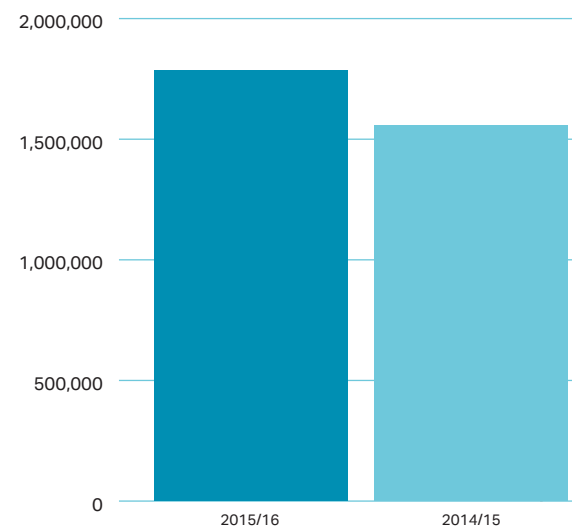
Since opening in April 2015, 821,380² visitors have experienced *Gallipoli: The scale of our war*, and well over a million visitors will have seen the exhibition by the end of 2016.

Te Papa continues to attract visitors of all ages. Thirty-one percent of our visitors are under the age of 30.

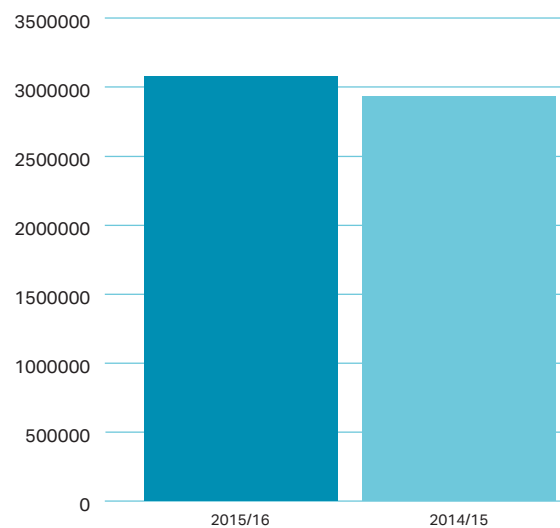
Visitors from around the world account for 44% of our visitors.³ The top five countries of origin are Australia, the UK, the USA, Germany and France.

Engagement through our website also exceeded expectations this year, and we had more than three million visits to Te Papa Online, 20% more than our target of 2.5 million.

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



Total visits to Te Papa website/s for the previous two years⁴



² As at 30 June 2016.

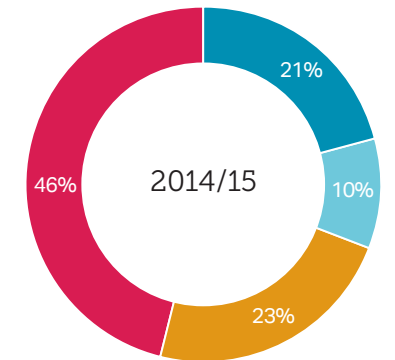
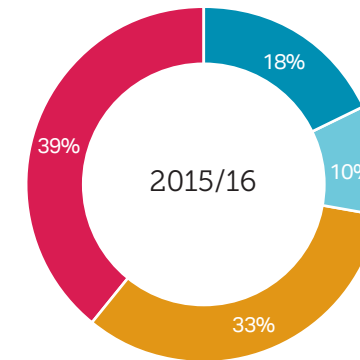
³ Five-year average, 2011/12 to 2015/16.

⁴ In 2015/16 we revised our methodology. This graph shows total visits to Te Papa websites in 2014/15 using the same methodology.

About our visitors⁵

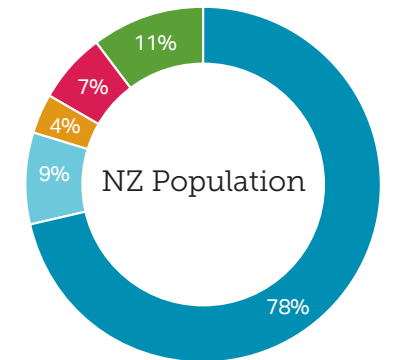
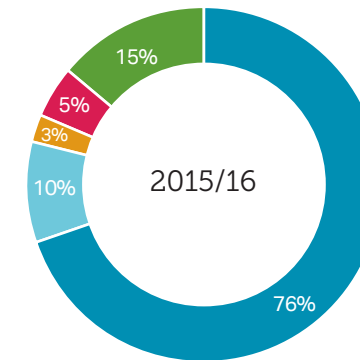
Where

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



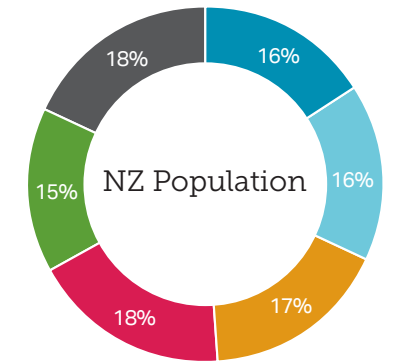
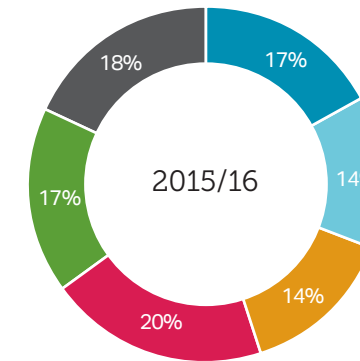
Ethnicity

- NZ European
- Māori
- Pacific Islander
- Asian
- Other



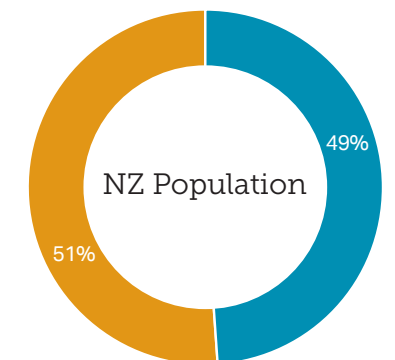
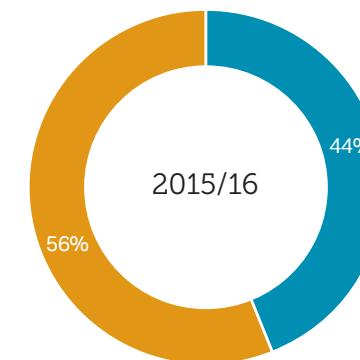
Age

- 16–24 years
- 25–34 years
- 35–44 years
- 45–54 years
- 55–64 years
- 65+



Gender

- Male
- Female



Education programmes

A total of 26,541 students in 889 groups booked visits to Te Papa. This included 17,470 students in 601 groups who participated in guided visits with a Te Papa Museum Education Specialist.

⁵ All data is gathered by Te Papa's Visitor and Market Research Unit. The data for the general New Zealand population is sourced from Statistics New Zealand.

Tā mātou whakahaere | 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 *2014–18 Statement of Intent* and the *Statement of Performance Expectations 2015/16*.

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.

Our principal functions are to:

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

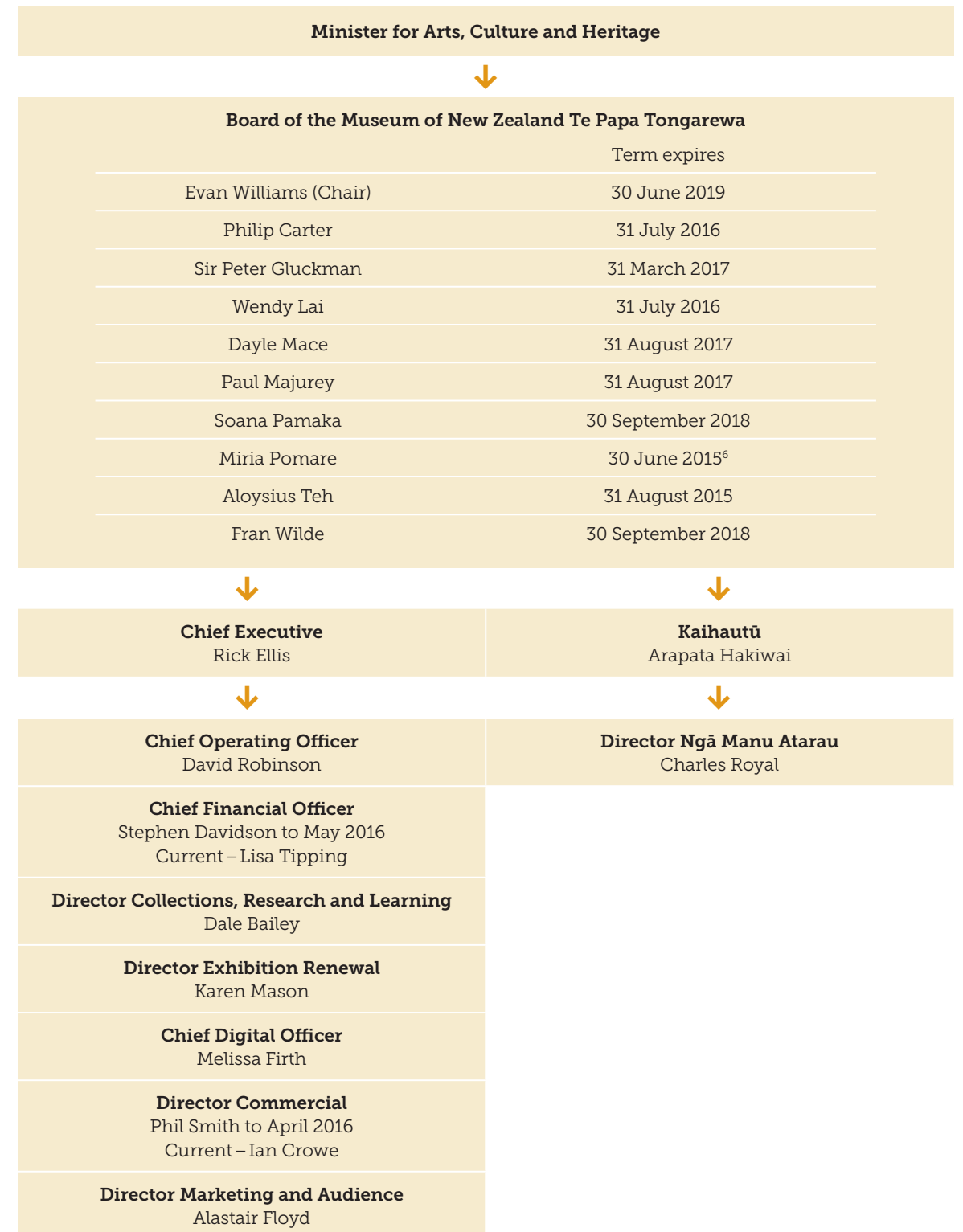
In performing its functions Te Papa must:

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

Governance and management

Organisational structure

This diagram sets out Te Papa's governance and leadership structure for the year ending 30 June 2016.



⁶ Terms for Miria Pomare and Aloysius Teh were temporarily extended in 2015 to allow for new members to be appointed and inducted.

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 1992⁷ and the Crown Entities Act 2004⁸ 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 2007/08. 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 2015/16:

- Wendy Lai (Chair)
- 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 guidelines⁹ 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 endorsed our key priorities for the Museum over the next 4–5 years: museum renewal, revenue growth, iwi engagement, digital, and Te Papa Manukau	our stakeholders are clear how we intend to achieve our vision of: <ul style="list-style-type: none"> ■ changing hearts ■ changing minds ■ changing lives.
an enabling leadership and culture	underpin our work through our values: <ul style="list-style-type: none"> ■ hiranga (excellence) ■ mātauranga (knowledge and learning) ■ kaitiakitanga (guardianship) ■ manaakitanga (community responsibility) ■ whanaungatanga (relationships) 	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.¹⁰ 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.

7 <http://www.legislation.govt.nz/act/public/1992/0019/latest/dlm260204.html>

8 <http://www.legislation.govt.nz/act/public/2004/0115/latest/DLM329631.html>

9 *Effectiveness of Governance Arrangements in the Arts, Culture and Heritage Sector*, Controller and Auditor-General, May 2015.

10 'Tangata whenua' refers to those who belong to the land by right of first discovery and 'tangata tiriti' refers to those who belong to the land by right of the Treaty of Waitangi, Te Tiriti o Waitangi.

Code of conduct

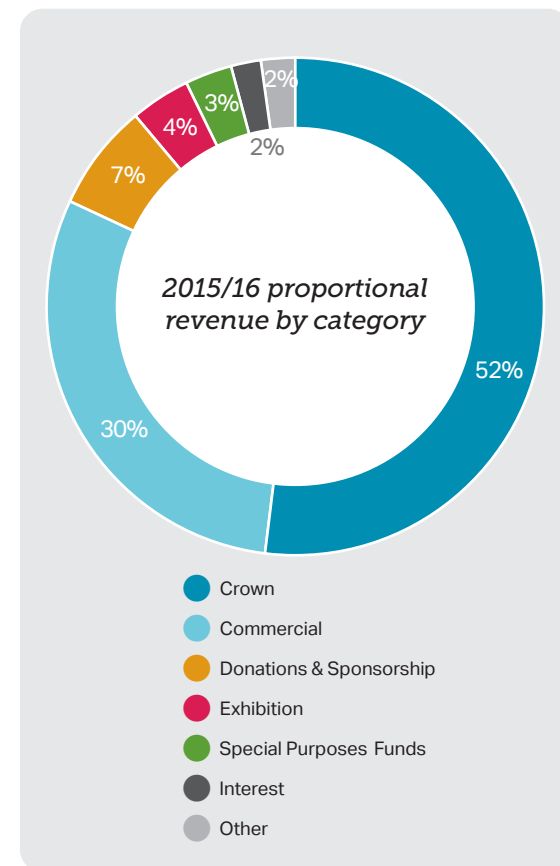
Te Papa has a code of professional conduct that applies to all employees, contractors, consultants, associates and volunteers. The code is also consistent with the International Council of Museums (ICOM) *Code of Ethics for Museums* and the *Code of Ethics and Professional Practice* issued by Museums 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 received \$29.574 million in funding from the Government in 2015/16. Te Papa also earned \$26.569 million from non-Crown sources, contributing 48% 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.

The hospitality and retail operations generate a significant proportion of non-Crown revenue, contributing 30% of total revenue in 2015/16. 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.

Development and partnerships

Te Papa's achievements are only possible through co-creation, partnership and enduring collaborations with others, including charitable trusts and foundations, and corporate partnerships.

Te Papa is fortunate to collaborate with organisations within the culture and heritage sector, and with other public and private sector partners. This year we have worked with a range of existing and new partners to deliver fantastic results for New Zealanders and meet partners' and Te Papa's strategic goals.

In addition to the funding we currently receive from central government, we also receive support at a local government level from Wellington City Council, one of our founding partners. Te Papa is delighted to be part of their vision for a vibrant, connected Wellington with opportunities for all.

We would like to acknowledge our long-term partners Wellington City Council, Fuji Xerox, the Earthquake Commission (EQC), GNS Science and HP Enterprise. Our 2015/16 partners are acknowledged on pages 122–123.



Partnership highlight: Te Papa and AA Insurance – Principal Partnership for *DreamWorks Animation: The Exhibition*

This year Te Papa was delighted to work with AA Insurance as principal partner of *DreamWorks Animation: The Exhibition*. Their support enabled us not to only bring this exciting exhibition to New Zealand, but also to run a diverse events programme that appealed to families and young people.

The events supported by AA Insurance included the Jungle Party Family Day on 19 December 2015, which saw over 1,000 guests interacting with collection items, designing and printing their own Kung Fu Panda posters at kiosks provided by AA Insurance, meeting Po from the Kung Fu Panda movies, and taking part in a Madagascar-inspired dance off, led by The Hits DJ Guy Parsons.

Prior to the exhibition opening, AA Insurance were able to give back to the community by bringing in

150 young people aged 10-19 from the charity Blue Light for a free preview of the exhibition, followed by a screening of *Penguins of Madagascar* and a workshop with Wellington-based motion-graphics design agency Dusk. Many of these children had never visited Te Papa before, and our partnership allowed for this unforgettable experience that we couldn't have achieved alone.

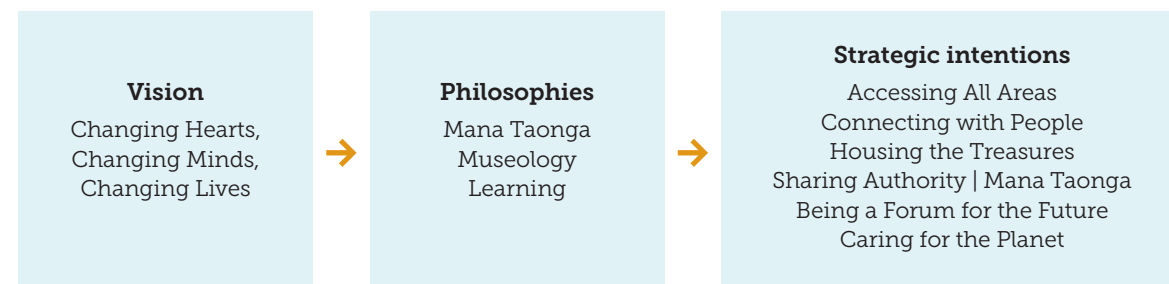
This partnership moved far beyond the traditional sponsorship model: it was a truly collaborative relationship which benefited both parties and our community.

Te Papa was delighted to be a finalist for the Best Partnership Category in the New Zealand Event Awards 2016 for this partnership.

Te tauākī o ngā paearu ratonga | Statement of Performance

The following Statement of Performance describes in detail our performance against the targets and impacts set out in Te Papa's *Statement of Intent 2014–2018* (SOI).

Our vision and philosophies



Vision

Te Papa's vision is "E huri ngākau ana. E huri whakaaro ana. E huri oranga ana | Changing Hearts, Changing Minds, Changing Lives".

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

Philosophies

Te Papa's philosophies of Mana Taonga, Museology and Learning represent the core organisational capabilities that Te Papa 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.

Strategic intentions

In order to achieve its vision and philosophies, Te Papa has adopted five strategic intentions that identify and deliver Te Papa's legislative functions, who the Museum aims to service, and what it is about Te Papa's approach that is unique. Te Papa's outputs and activities for the next four years have been prioritised in our SOI according to these objectives.

Our performance framework

Te Papa's performance framework shows how our outputs are aligned with the following government and cultural sector outcomes (as set out in the Ministry for Culture and Heritage's *2013–16 Statement of Intent*).

Te Papa's Performance Framework						
Government's goal for the cultural sector	New Zealand's culture enriches our lives					
Te Papa's vision	Changing Hearts, Changing Minds, Changing Lives					
Te Papa's purpose	Te Papa 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					
Cultural sector outcomes	Create	Preserve	Engage	Excel		
Cultural sector priorities	Fostering inclusive New Zealand identity	Improving cultural asset sustainability	Supporting Māori cultural aspirations	Front footing transformative technology	Measuring and maximising public value	
Impact Te Papa is seeking to achieve	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	Iwi (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		
Te Papa's strategic intentions	Impact on the Nation					
	Accessing all Areas	Connecting with People	Housing the Treasures	Sharing Authority	Being a Forum for the Future	Caring for the Planet
Te Papa's outputs and activities	(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		

Our performance

The following sections are arranged according to Te Papa's five key impacts that contribute to the cultural sector outcomes and Te Papa's strategic priorities, which are aligned with each impact.

Within each impact we report Te Papa's outputs (activities) and performance against specific targets for each of these, as detailed in our SOI. Additional information has been included to give a greater depth to the performance story of Te Papa.

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

2015/16 Performance at a glance

Performance measures	Target 2015/16	Actual 2015/16		Actual 2014/15
Accessing all areas				
Visits to Te Papa Cable Street per year	1.35 million	1,784,939	✓	1,556,164
Number of visits to Te Papa websites ¹¹	2.5 million	3,080,984	✓	2,249,373 ¹²
Number of New Zealand regions where Te Papa collections are shared (through touring and loans)	8	13	✓	9
Connecting with people				
Percentage of adult NZ visitors indicating they have learned something about NZ during their visit	85%	83%	x	81%
Percentage of adult visitors reporting a satisfaction rating of 'satisfied' to 'extremely satisfied' for the overall museum experience	95%	98%	✓	97%
Housing the treasures				
Minimal cases of irreparable damage caused by public access	< 4	0	✓	0
Collection items acquired in the previous financial year are registered and stored to ensure they meet Te Papa's requirements	100%	100%	✓	51%
Sharing authority				
Number of international institutions from which repatriations are completed each year	5	5	✓	5
Number of workshops, including targeted workshops on caring for taonga, delivered by National Services Te Paerangi	25	30	✓	32
Number of projects developed by National Services Te Paerangi in partnership with museums, galleries and iwi	30	43	✓	33
Being a forum for the future				
Number of scholarly and popular publications produced by Te Papa staff	80	99	✓	102

¹¹ Te Papa websites include www.tepapa.govt.nz; www.squid.tepapa.govt.nz; www.nzbirdsonline.org.nz; www.collections.tepapa.govt.nz; www.blog.tepapa.govt.nz; www.gallipoli.tepapa.govt.nz; www.tepapastore.co.nz; www.arts.tepapa.govt.nz; www.channel.tepapa.govt.nz.

¹² In 2015/16 we revised our methodology to count Te Papa websites. The 2014/15 actual result using the same methodology was 2,937,509.





Strategic intention: **Accessing all areas**

Te Papa will share its collections, skills and knowledge with the diverse communities across Aotearoa New Zealand and overseas.

How we performed against our expectations

Accessing all areas

Our diverse range of exciting exhibitions, events and learning programmes drew record-breaking numbers to Te Papa this year. In addition, we exceeded our target for visits to Te Papa's websites by providing a broad range of resources and information online, and revamping our main website. We shared our expertise through 47 expert knowledge exchange activities and workshops delivered by National Services Te Paerangi, ongoing research activity, tours and loans, and provided a unique opportunity for the public to see many of the items stored in our collections at our Open House event.

Performance measures	Target 2015/16	Actual 2015/16	Actual 2014/15
Visits to Te Papa Cable Street per year	1.35 million	1,784,939	1,556,164
Number of visits to Te Papa websites ¹³	2.5 million	3,080,984	2,249,373 ¹⁴
Number of New Zealand regions ¹⁵ where Te Papa collections are shared (through touring and loans)	8	13	9

IMPACT 1: New Zealanders are more engaged in cultural and contemporary issues through participation in Te Papa events, outreach, exhibitions and activities

Popular exhibitions and events

Open House

July 2015 marked the 150th anniversary of Wellington as New Zealand's capital. Te Papa was one of 30 national institutions to open its doors to the public and showcase rarely seen treasures as part of *Capital 150* celebrations.

A grand total of 2,324 people toured Te Papa's storage and research facility in Tory Street, while the limited 432 spots for back-of-house tours at Te Papa were quickly filled.

Visitors shared how privileged they felt to have close encounters with incredible objects and specimens in our collection, and also to meet our experts, who were on site to share their knowledge of and passion for the collections.

Our outputs – how we shared our collections, skills and knowledge:

- Exhibitions – at Te Papa and toured to New Zealand regions and overseas
- Public events and programmes
- Access to collection items behind the scenes
- Research – collaboration and presentations
- Redeveloped website

DreamWorks Animation: The Exhibition

Over 135,000 visitors came to see the Australian Centre for the Moving Image touring exhibition *DreamWorks Animation: The Exhibition*, doubling visitor projections for the summer show.

Created by the Australian Centre for the Moving Image and DreamWorks Animation, the exhibition offered New Zealand audiences a unique insight into the creative process behind some of the world's most-loved animated movies.

The exhibition was hugely popular with families, and also struck a chord with young creatives looking for insights into the global animation industry.

¹³ Te Papa websites include www.tepapa.govt.nz; www.squid.tepapa.govt.nz; www.nzbirdsonline.org.nz; www.collections.tepapa.govt.nz; www.blog.tepapa.govt.nz; www.gallipoli.tepapa.govt.nz; www.tepapastore.co.nz; www.arts.tepapa.govt.nz; www.channel.tepapa.govt.nz.

¹⁴ In 2015/16 we revised our methodology to count Te Papa websites. The 2014/15 actual result using the same methodology was 2,937,509.

¹⁵ 'New Zealand regions' are as defined in the Local Government Act 2002.

Ngā Toi | Arts Te Papa

In November 2015, *Ngā Toi | Arts Te Papa* opened the largest showcase of Te Papa's photography collections with two exhibitions: *New Zealand Photography Collected* (to coincide with publication of the Te Papa Press book of the same title) and *Carleton Watkins*.

The major 2015 acquisition of a colonial masterpiece by William Strutt, *View of Mt Egmont, Taranaki, New Zealand, taken from New Plymouth, with Maoris driving off settlers' cattle, 1861*, was profiled in an exhibition titled *Unsettling* from November 2015 to January 2016.

In April 2016, *Inspired: Ceramics and jewellery shaped by the past* opened. This exhibition highlighted connections between some of the oldest and newest works in Te Papa's collections, from ancient Egypt to present-day Aotearoa New Zealand.

Arts events

Curator floor talks at Te Papa offer the public a chance to learn more about works in the gallery. Popular talks in the last year included those on New Zealand photography, on the Strutt painting, and on Gretchen Albrecht's dazzling work *Shower of Gold*.

Art events at Te Papa also bring people to the museum to celebrate the works of international

artists; for example, the Embassy of the Netherlands joined with Te Papa in marking the 125th anniversary of Vincent van Gogh's death with a hugely popular free lecture in October.

More specialised arts programmes offer a range of ways to engage more deeply. An example is an engraving workshop, which included behind-the-scenes tours with curators and a practical introduction to the art of printmaking.

In association with the exhibition and Te Papa Press book *New Zealand Photography Collected*, a symposium in June 2016 debated issues relating to the collecting and exhibiting of photography. Over 90 people joined a full day of conversations led by curators, artists and scholars.

Whales

Te Papa's international blockbuster exhibition *Whales: Tohorā* broke attendance records at the California Academy of Sciences in San Francisco with over 510,000 visitors to the exhibition during its eight-month season there. Other than a short period of storage at TheNAT – The San Diego Natural History Museum to accommodate their programming timelines, *Whales: Tohorā* has been on continuous display since it commenced touring in 2008 and is fully committed until July 2018: a 10 year-plus season, and to date 2,738,316 visitors, making it a record breaking exhibition.

“ During its time at the Academy, *Whales: Giants of the Deep* engaged museum visitors with the fascinating evolutionary history of whales and the significant role they play in Māori culture. As an institution with a mission to explore, explain, and sustain life on Earth, we were thrilled to be able to share the story of these captivating creatures – and important conservation efforts to sustain them – through this immersive and educational exhibit. ”

Dr Jonathan Foley, Executive Director, California Academy of Sciences



New Te Papa website

Te Papa redeveloped its website in 2015/16 to engage people with rich storytelling, as well as helping them visit the museum.

Over 1700 members of the public contributed to user research during the website's development. A first example of this was seen during the 2016 Matariki celebrations that saw visitation to Te Papa's new Matariki content more than double on the previous year.

Sharing knowledge and research

Science

With both the scientific research of its staff and its collections being used by scientists around the globe, Te Papa plays a vital role in New Zealand's science ecosystem.

In 2015/16 Te Papa reached a landmark in scientific research with the publication of *Fishes of New Zealand*, a comprehensive four-volume guide that is the culmination of decades of work by Te Papa scientists, the National Institute of Water and Atmospheric Research, and collaborators from around the world.

Edited by Te Papa fish researchers Clive Roberts, Andrew Stewart and Carl Struthers, *Fishes of New Zealand* was awarded the prestigious Whitley Medal for outstanding publication in Australasian zoology by The Royal Zoological Society of New South Wales. The medal is regarded as Australia's highest award for zoological publishing and this is the first time it has been won by a New Zealand publication.

Field studies

Te Papa undertakes field work with scientists working around New Zealand and around the world.

In 2015/16 Te Papa scientists carried out seabird research work at Mana Island, Motuara Island, Takapourewa/Stephens Island, Little Barrier Island and Punakaiki. The research focused around species transfers, the discovery of undocumented New Zealand storm petrel breeding sites, and the ecological segregation of resources among species.

Botanical field trips were conducted in Otago and Waimate to systematically fill gaps in the national collections for specific plant groups. There have been significant finds of new fossil taxa from the continued research at St Bathans, as well as sites in Taranaki and Canterbury.

Collaborative programmes, co-funded by our international partners, assisted with the fieldwork deployments of Te Papa scientists to the Kerguelen Islands (France) and the Solomon Islands and Hautere/Solander Island (Foveaux Strait).

Research partnerships

Research continues on identifying the red and yellow feathers from the 'ahu 'ula (cloak) of the Hawaiian *ali'i nui* Kalani 'ōpu 'u, which was returned to the Bishop Museum, Hawai'i in March.

Te Papa and Landcare Research collaborated this year on *Flora of New Zealand*, which publishes new taxonomic treatments as fascicles in PDF format. The *Flora of New Zealand* has separate sets of PDF publications for ferns and lycophytes, mosses and seed plants. For each set, the PDF files are made available as dated and numbered fascicles with separate ISBNs and DOIs. With the advent of new discoveries and research, the fascicles may be revised, with the new fascicle being treated as a separate publication under the same number. These new treatments are combined with information from the Landcare Research network of databases and online resources, and provide the basis for other *Flora of New Zealand* products, including the web profiles.

“Te Papa plays an important role in our country when it comes to telling our stories – those that we love to tell as well as those that are harder to share. Human rights are about courageous conversations.”

David Rutherford, Chief Human Rights Commissioner

Art and history

In June 2016 Megan Tamati-Quennell, Te Papa's Curator Modern and Contemporary Māori and Indigenous Art, delivered a paper at the 'Gendered Making / Unmanned Modernisms: Gender and genre in indigenous and colonial modernisms' symposium in South Africa.

Original research is currently being undertaken in relation to Te Papa's 18th century gowns for the upcoming exhibition *Splendour*, an exhibition in *Ngā Toi | Arts Te Papa*.

Remembering the Evergreen is a transgender and gay community research project, launched in 2015. The project is researching the histories associated with a set of collaged panels that were originally in the Evergreen Coffee House in Wellington, between 1984 and 2002 and are now owned by Te Papa. The panels contain images and clippings dating back to the 1960s, and give a unique insight into evolving gender and sexual identities during a period of huge social change in New Zealand.

Federation of International Human Rights Museums Conference: Access is a Human Right

In September, Te Papa hosted the Federation of International Human Rights Museums Conference in association with Victoria University of Wellington. The conference attracted delegates from New Zealand and around the world, including Australia, Taiwan, Portugal, Canada, Norway and the UK. Te Papa also invited two delegates from UN Youth to attend the conference.

Human rights museums, by their nature, deal with contested, challenging and often disturbing content. Te Papa created a safe environment for discussion and exchange on these often difficult subjects. Te Papa's discussions of its own bi-cultural practice and mana taonga principles were extremely well received by delegates. Many commented that the conference was the best they had attended.



Te Papa around New Zealand

As part of our commitment to sharing the national collections, five exhibitions were toured across eight regions throughout New Zealand in 2015/16. A total of 77,715 people visited Te Papa's domestic touring exhibitions over this period.

Highlights

Kuia Mau Moko: Photographs by Marti Friedlander featured 29 black-and-white photographs of Māori kuia who were the last generation to receive the unbroken tradition of moko kauae, or female tattooing, in the 1920s.

The photographs were taken in the late 1960s and early 70s, when it was thought the sun had set on this ancient tradition. Today, hundreds of Māori women once again proudly bear the moko of their ancestors. The photographs were gifted to Te Papa

in 2009 from the Gerrard and Marti Friedlander Charitable Trust.

Brian Brake: Lens on China and Japan offered two slices from Brian Brake's long career: photographs of China he took in the late 1950s, and those of Japan in 1963 and 1964. Today these superb images rank among his best work. This exhibition was made possible by Raymond Wai-Man Lau's generous gifting of Brake's photographic archive to Te Papa.

Gordon Walters: Koru featured works from Walters' iconic series, which boldly combined a customary Māori symbol with European abstraction, in seemingly endless ways. Paintings, preparatory studies and illustrations revealed Walters' approach as both an artist and a graphic designer.

National Services Te Paerangi activity and loans around New Zealand

Waitangi 175

Communities, iwi, and museums together examined the ongoing power and relevance of the Treaty of Waitangi at this series of public talks from Treaty expert Dame Claudia Orange. The event series in Akaroa, Blenheim, Ōtaki, and Gisborne was a partnership with the Ministry for Culture and Heritage.

Photographic conservation in the Far North

Kaitiaki's Te Ahu Museum requested assistance with their photographic negative collection, which was housed in an unsuitable and unsafe environment, posing significant risks to both the collection and staff. National Services Te Paerangi partnered with the National Library to send photographic conservator Mark Strange to Kaitiaki to work with Te Ahu staff. He provided expert advice to enable ongoing care for the photo negative collection.

Conservation support and funding for Tuakau Museum

National Services Te Paerangi supported conservation treatment of a kahu huruhuru (a cloak partly adorned with feathers) for Tuakau Museum through the Expert Knowledge Exchange programme. Textiles Conservator Rangī Te Kanawa provided the necessary expertise. National Services Te Paerangi also supported the museum's purchase of conservation supplies through the Helping Hands Grant. The newly treated cloak was dedicated and displayed at the museum by whānau and iwi connected with the cloak – a significant community event.

Loans

Waikato: Waikato Museum

Te Whaanau Maarama – Suspending the Stars in the Sky
28 April 2016 – 13 August 2016
Three taonga:

- Waka kereru (pigeon trough); Unknown (ME003952)
- Spade; Unknown (ME002653)
- Whata; 1949; Tuarau, Charlie (RP000080)

Taranaki: Govett-Brewster Art Gallery

Emanations: The Art of the Cameraless Photograph
May 2016 – July 2016
19 works:

- 5 Fern Photographs
- Dobbie Books of New Zealand Ferns (AL.000561)
- Paul Hartigan *Colourwords* series (1981-0056-1)
- Charles Daubigny clichés-verre (1969-0017-7)
- Steve Rumsey *Test Strip Design* photogram (O.027050)

Professional development for Sarjeant Gallery staff

National Services Te Paerangi's Professional Development Grant provided financial assistance for Sarjeant Gallery's Curator of Collections, Jennifer Taylor Moore, to attend the Diploma of Law and Collection Management course in Melbourne. Sarjeant Gallery recently undertook a major collection move and inventory project, and Jennifer's participation in this course allowed the Gallery to resolve related issues from a solid legal foundation. Jennifer was also able to share her knowledge with the staff at Sarjeant Gallery, and with a wider audience of her museum colleagues through presentations at local and national forums.

Wellington: The Dowse Art Museum

Legacy: The Art of Rangī Hetet and Erenora Puketapu-Hetet, 25 May 2016 – 06 December 2016
Five works by Erenora Puketapu-Hetet:

- Te Kawau Maro; 2002 (2003-0047-1 B-B)
- Te Kawau Maro; 2002 (2003-0047-1 A-B)
- Wall hanging "Kōkiri"; 1981; Te Āti Awa; (ME015024)
- Kahu kiwi (kiwi feather cloak); 1996; Te Āti Awa (ME016788)
- Kete muka (bag); 1979; Te Āti Awa (ME015025)

Technician training in Nelson

National Services Te Paerangi ran a specialist training workshop for museum technicians in Nelson – the first workshop of its kind targeted specifically at museum technicians. This workshop was facilitated by Te Papa Object Support Preparator Callum Strong.

Retail advice for Hokitika Museum

National Services Te Paerangi supported Hokitika Museum with retail development, after the museum identified this as a key area of need and applied for support through the Expert Knowledge Exchange programme. Museums Wellington's Head of Commercial and Visitor Services, Karryn Baudet, travelled to Hokitika to advise museum staff on setting up and stocking their retail space to effectively boost their revenue.

Loans

Otago: Hocken Collections

How the British Shaped New Zealand Art: W.H. Allen & the La Trobe Effect
7 July 2015 – 24 November 2015
Five paintings:

- *Backyards, Musselburgh, Dunedin*; 1930; Allen, W. H. (1983-0003-1)
- *Backyard in summer*; 1938; Miller, H. V. (1984-0019-1)
- *Hampstead Road, Camden Town*; 1910; Gore, Spencer (1954-0011-2)
- *The artist's wife, Mornington Crescent*; 1911; Gore, Spencer (1961-0015-1)
- *Fisherman's hut*; circa 1944; Hipkins, Roland (1992-0020-2)

Conservation for Chatham Islands rākau momori

National Services Te Paerangi supported the Chatham Islands' Hokotehi Māori Trust in caring for their rākau momori (carved trees) through the Expert Knowledge Exchange programme. Rākau momori are unique and significant taonga, and they are under threat from a variety of environmental factors. National Services Te Paerangi's support for this work has been ongoing over the past few years, in conjunction with Te Papa's conservation team.

Disaster preparedness training in the south

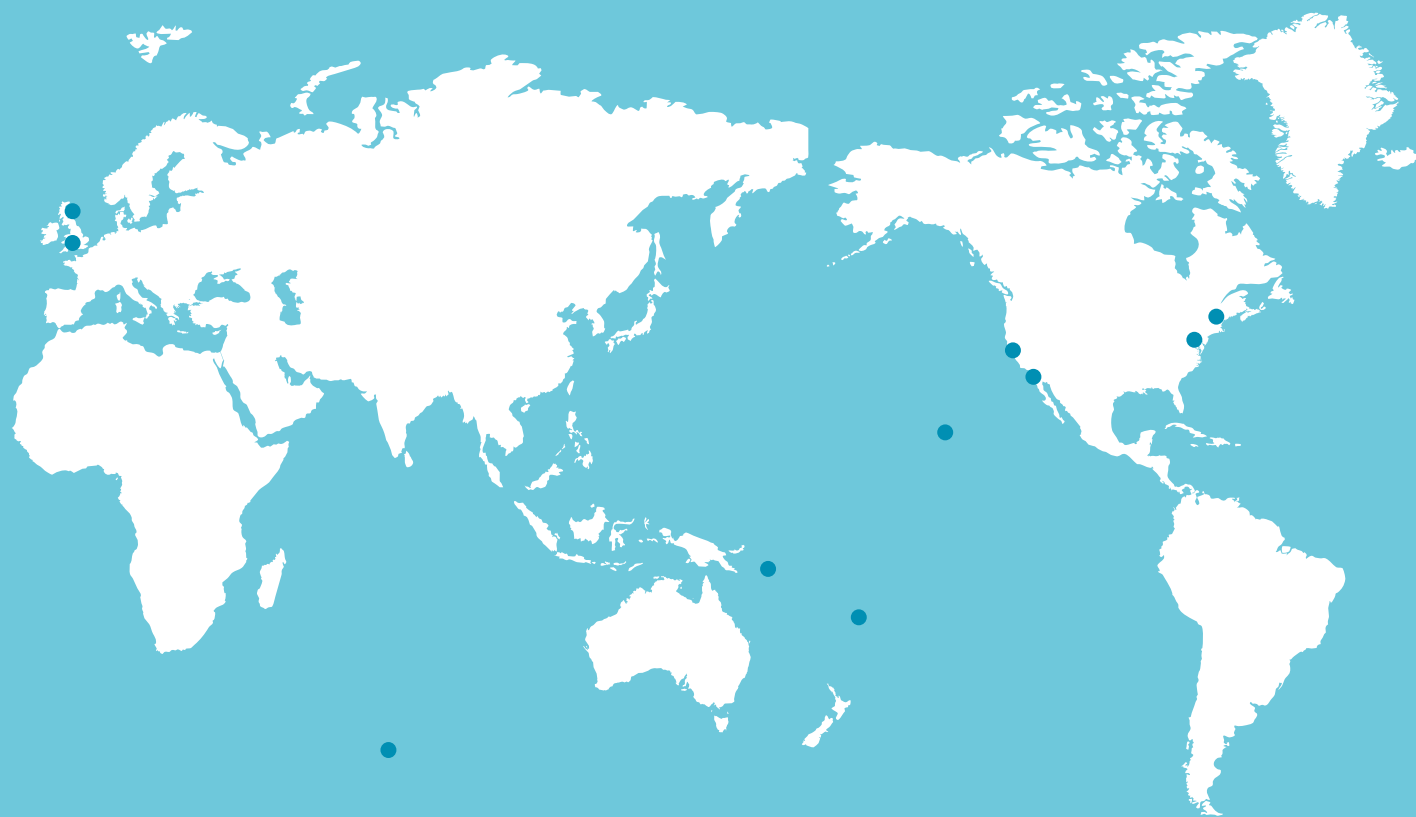
Disaster preparedness and recovery training is an identified priority for many museums, particularly following the damage and loss caused by the Canterbury earthquakes. National Services Te Paerangi ran practical disaster preparedness and recovery workshops for museum staff in Dunedin and Invercargill. During these workshops, participants worked through complete, staged disaster scenarios, learning how to recover heritage collections after fire and flood.

Otago: Otago Museum Planetarium

Perpetual Guardian Planetarium
9 November 2015 – 7 July 2016
Moon rocks gifted by Richard Nixon:

- Moon Rock; 20 July 1969; Technical Services Division Manned Spacecraft Center (GH003201)

Te Papa around the world



- The long-term loan of the 'ahu 'ula (cloak) and mahiole (headdress) of the Hawaiian chief Kalani 'ōpu 'u to the Bishop Museum – March 2016.
- The return of 60 ancestral remains to New Zealand from the Falconer Museum in Moray, Scotland, the Sheffield Museum in England, the Freemasons in London, the Beneski Museum in Amherst, USA, and the Smithsonian Institution National Museum of Natural History in Washington DC – May 2016.
- *Whales Tohorā* at the California Academy of Sciences in San Francisco and TheNAT in San Diego.
- Fieldwork deployments of Te Papa scientists to the Kerguelen Islands (France) and the Solomon Islands.
- Expertise shared with the Fiji Museum, in partnership with the New Zealand High Commission, to provide conservation advice on a significant 1913 Fijian double-hulled canoe, the drua *Ratu Finau*.

Loans:

London, United Kingdom; Dulwich Picture Gallery
Winifred Knights (1899-1947)
 8 May 2016 – 18 October 2016
The marriage at Cana; 1923; Knights, Winifred (1957-0023-1)

San Francisco, United State of America; Fine Arts Museum
Royal Hawaiian Featherwork: Na Hulu Ali'i
 29 July 2015 – 10 May 2016
 Four Hawaiian works:

- Hat; circa 1800; Hawaiian; Unknown (FE000328/1)
- 'ahu ula (feathered cape); circa 1770; Hawaiian; Unknown (FE000326)
- 'ahu ula (cloak); circa 1800; Hawaiian; Unknown (FE006380)
- Cape, feather; circa 1824; Unknown (GH016753)





Strategic intention: **Connecting with people**

Te Papa will be a waharoa (gateway), making learning a playful and entertaining experience. Te Papa will set the highest possible standards for an integrated experience.

How we performed against our expectations

Connecting with people

In 2015/16 we experienced a high level of engagement from visitors, indicating the quality and relevance of experiences on offer - including exhibitions, learning programmes, public programmes and our online presence. Many events drew strong emotional reactions, with visitors reporting they felt well looked after and cared for. The Matariki Festival's Kaumātua Kapa Haka was a hit for visitors and online viewers, with over 900,000 people reached via Facebook live streaming.

Performance measures	Target 2015/16	Actual 2015/16	Actual 2014/15
Percentage of adult NZ visitors indicating they have learned something about NZ during their visit	85%	83% ¹⁶	81%
Percentage of adult visitors reporting a satisfaction rating of 'satisfied' to 'extremely satisfied' for the overall museum experience.	95%	98%	97%

IMPACT 1: New Zealanders are more engaged in cultural and contemporary issues through participation in Te Papa events, outreach, exhibitions and activities

Matariki 2016

The central message of Matariki is renewal. According to the traditional Māori calendar or Maramataka, the appearance of Matariki marks the beginning of the new year and brings the old year to a close, as expressed in the following whakatauki:

*Ka puta Matariki ka rere Whānui.
Ko te tohu tēnā o te tau e!
Matariki re-appears, Whānui starts its flight.
Being the sign of the [new] year!*

During Matariki we also recall those who have passed, who have become stars themselves; te hunga kua whetūrangitia. This time of the year is also associated with the end of harvest, with feasting, and gathering together with whānau.

To celebrate Matariki in 2016, Te Papa, with the consortium of museums and galleries in the Wellington region, offered a wonderful array of free events for the whole whānau, with support from the Wellington Regional Amenities Fund.

The youngest members of the whānau presented waiata ā ringa (action songs), kanikani (dances) and toikupu (poetry) during their *Konohete a Ngā Tamariki | Kids' Concert*.

Our outputs – how we connected with people:

- Public events and workshops
- Outreach and engagement through social media
- Visitor participation – naming new species, Gallipoli poppies, junior curators
- Learning programmes and resources
- Manaakitanga (care of visitors) – from our hosts and staff in security, retail and hospitality

Te Whare Mātoro | Performing Arts Weekend for Rangatahi was action packed with song, dance performances and workshops by young people, including two groups from Auckland.

Almost 1200 visitors joined Ngāti Toa for *Te Hau o Matariki* during a day of celebration to share stories, kai, art, and music for Matariki, and 700 people enjoyed *Ngā Kai o Matariki | Food of Matariki*, including Matariki-inspired cooking demonstrations by celebrity chefs.

Matariki 2016 culminated in the Te Papa signature event, *Kaumātua Kapa Haka*. This unique

¹⁶ While the 2015/16 result is an improvement from 2014/15, we are working to continuously improve in this area as we redevelop exhibitions, experiences and offerings through our museum renewal programme.

celebration of haka and waiata presented by kaumātua from all over Aotearoa attracted almost 4,500 people to Te Papa.

The performances were streamed live through Te Papa's Facebook page and reached over 900,000 people around the globe.

Live streaming performances, specially-created video content, and online educational resources are all ways to reach a wider audience as the Matariki Festival continues to grow.

Social media

Te Papa shares stories and connects with people around the world on Facebook, Twitter and Instagram.

With 75,000 dedicated followers on Facebook, 26,000 on Twitter and 6,000 on Instagram; stories from Te Papa routinely reach tens of thousands of people, giving a unique insight into the depth and breadth of Te Papa's collections, knowledge, and the communities we serve. During this period, we increased our Facebook followers by 37%, Twitter followers by

40% and Instagram followers by at least 200%.

Te Papa stories reached more than 350,000 unique Facebook users each month, hitting a high of 2,200,000 unique users in the month of June, driven by live streams of our Kaumatua Kapa Haka during Matariki. Our next best result was for February, when we reached 1,800,000 unique users, driven by high global interest in the long term loan of two taonga to the Bishop Museum in Hawaii.

We also use our social media accounts to engage our communities in conversations, and respond to questions. During the year we responded on the same day to an average of 95% of direct messages received each month.¹⁷

150th anniversary

This milestone was marked with the opening of the exhibition 'You called me WHAT?! – 150 years of scientific discovery at Te Papa' at the end of November.

The exhibition and associated social media has challenged visitors to suggest names for as-yet

undescribed species of fern, forget-me-not and rockfish, with many hundreds of names suggested.

A series of blogs based around the exhibition has featured the museum's first five directors (and species they named or had named after them), plus feedback on names suggested for the fern and forget-me-not.



“The Gallipoli exhibition was exceptionally curated. The most engaging & well-constructed we've seen. Congratulations on a respectful & captivating feature.”

Visitors from Australia, June 2016

“Gallipoli: The scale of our war exhibit was the most beautiful, emotional, honest section I've ever seen.”

New Zealand visitor, April 2016

“The most amazing, comprehensive, realistic exhibition I have ever seen... I was moved to tears.”

March 2016

“Exhibit was incredible – one of the best I have ever seen. The topic was presented with a thoughtful complement of information and in a very compassionate manner. The aesthetics were beyond compare.”

August 2015

“This exhibition is absolutely outstanding! It is incredibly sobering, engaging, and emotive.”

July 2015



Gallipoli: The scale of our war

Gallipoli: The scale of our war continues to draw large numbers of visitors with more than 700,000 attending in its first year of opening.

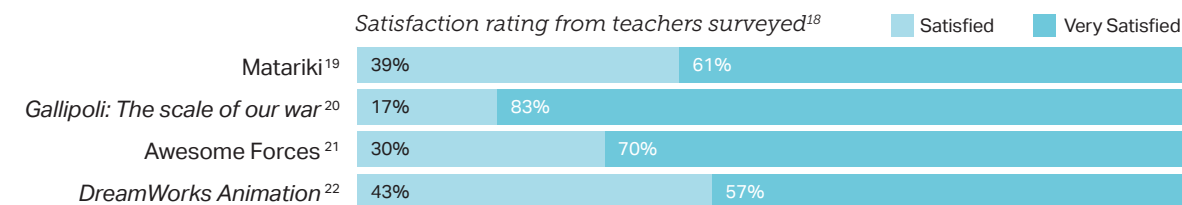
Te Papa has a comprehensive formal education programme that allows students to experience the triumphs and tragedies of the Gallipoli campaign. In 2015, Te Papa was fortunate enough to receive a grant of \$15,000 from the Wellington Community Trust, which enabled low decile schools in the Wellington region to travel to Te Papa and attend the education programme free-of-charge. Thanks to Wellington Community Trust, over 1,100 primary-level students have been able to experience the Gallipoli education programme. Without the Trust's support, it is unlikely that many of these schools would have been able to participate in the programme or see the exhibition.

Research relating to Gallipoli and World War I is ongoing and has included presentation of three conference papers, a journal article published in Australia and a project commencing in partnership with Victoria University, to evaluate and analyse messages written on a sample of the 600,000 plus poppies left by visitors to the exhibition.

¹⁷ Not all messages require a response. We address all messages, but the response rate only captures message replies from Te Papa.

Learning at Te Papa

Learning Programmes delivered by Te Papa's Learning Innovation team



Education programmes

Educator-led Matariki programmes

Tukuna ngā Kupu kia Rere | Let the Words Flow

This theme was gifted to Te Papa by our iwi in residence, Ngāti Toa Rangatira in 2016. It relates to the long-standing tradition of kōrero pūrākau (storytelling) during Matariki. It recognises the strength of Ngāti Toa storytellers today and encourages the emerging storytellers of tomorrow.

Whakatinana Mai! | Dance it out!

The Whakatinana Mai/Dance it out! programme explored storytelling through dance.

We started by sharing the well-loved children's story *Watercress Tuna and the Children of Champion Street* by Ngāti Toa author Patricia Grace and used the book as a basis from which tamariki could explore movement. Children unpacked the character of Tuna, the magical eel, and then built their own dance story modelled on the book, with a new animal and taonga specific to them. The programme concluded with a visit to our digital StarLab planetarium, where groups experienced the rising of the Matariki star cluster in the sky.

Ngā Tapuwae Ōnepu | Footsteps in the sand

The Ngā Tapuwae Ōnepu programme explored storytelling through visual arts – specifically sand art. After experiencing the rising of the Matariki star cluster within our digital StarLab planetarium, the groups discussed the importance of storytelling during Matariki. We viewed Marcus Winter's *Moe Hurihuri – Restless Sleep*, a sand art story developed for Te Papa's exhibition *Whiti Te Rā! The Story of Ngāti Toa Rangatira*, to observe sand art as an art form and storytelling tool. Students co-created their own sand art stories, based on one of three renewal themes: reflection, celebration or forward planning.

Tīrama tīrama tamariki mā: Matariki performances for young children

We expanded our Tīrama tīrama tamariki mā programme from three sessions in 2015 to five in 2016, with two total immersion te reo Māori and three bilingual performances. Developed and delivered especially for under-fives by singer/songwriter and storyteller Te Kahureremoa Taumata, each performance included kōrero pūrākau (storytelling), waiata (songs), taonga pūoro, and short te reo Māori media clips.

The general public were welcome to attend, along with early learners. A total of 1,254 people attended over the five performances – an increase of 65% from 2015. Our te reo Māori sessions saw a 79% increase in attendance, and there was a 61% increase in attendance for bilingual sessions.



“The delivery of the performer was awesome. She was able to keep the tamariki informed and entertained.”
Bilingual session attendee

“Very overwhelming and most appreciated that we were guided and that our wellbeing needs were respected. We belonged and had a place where we were welcomed in te reo, the staff were amazing and happy. Excellent caring throughout our stay in Te Papa.”
Total immersion session attendee

¹⁸ Responses from individual teachers may be indicative of more than one class of students. This graph represents all teachers surveyed. No respondents reported being dissatisfied.

¹⁹ Responses from 18 teachers.

²⁰ Responses from 12 teachers. The *Gallipoli* learning programme was sponsored by Wellington Community Trust

²¹ Responses from 10 teachers. The *Awesome Forces* learning programme was sponsored by EQC.

²² Responses from 16 teachers.



Vaiaso o le Gagana Sāmoa | Sāmoan Language Week Education Resource 2016

Our Learning Innovation team co-created a new resource with the Ministry of Pacific People to support Samoan Language Week. Released in May 2016, the resource is for both Samoan and non-Samoan speakers who are looking for practical ways to engage with themes, including identity, environments, diversity and sustainability. The resource provides pronunciation support, helpful words and phrases, and activity ideas. The resource has generated lots of positive feedback, and as of 30 June 2016 had 5,962 total page views on Te Papa's website.

Public programmes

As part of the Conchus Youth programme, Te Papa hosted a group of young performers from Whitirea Polytechnic to work with The Conch theatre company. Taking mana taonga as the theme, the students worked alongside internationally renowned theatre makers Nina Nawalowalo and Tom McCrory of The Conch. Over the week they developed a performance, which included visits to Te Papa's Pacific Māori and Textiles stores, and explored what mana taonga means to Te Papa.

Students were invited to share their own taonga and demonstrate the mana of these objects and their associated stories. The week's programme culminated in a moving public performance and fono presented on Te Marae for approximately 250 audience members. This is the second iteration of Conchus Youth at Te Papa. It is a powerful example of a co-created programme reaching Polynesian youth.

Te Papa Talks Animation: Exploring digital storytelling

Taking inspiration from *DreamWorks Animation: The Exhibition*, Te Papa Talks Animation profiled the local animation industry alongside DreamWorks, providing the audience with an opportunity to deepen their engagement with this industry.

Held over two days this event connected 'industry' and 'young' audiences - those with established careers and those just starting out. We began with an evening of inspirational talks from industry insiders, which included a frank and inclusive question and answer session. The audience then came together at a networking session, where Victoria University graduate students profiled a variety of animation-based tech projects and people

had a chance to explore the exhibition together. Day two consisted of a range of experiential workshops, where participants had a chance to learn new skills and broaden their networks.

Visitor feedback

Te Papa is unique in employing a workforce of highly-trained, expert front-of-house Hosts who offer a visitor experience that is second to none. Bringing expertise in history, art, science and Mātauranga Māori, Te Papa Hosts offer visitors a wealth of knowledge, as well as a warm welcome.

During this record-breaking year, the skill and dedication of our Hosts, and their colleagues in security, hospitality and retail, has been vital in maintaining Te Papa's high standards of manaakitanga, or care for our visitors.



“Totally Beautiful. A mix of art, culture, and history. Never seen a museum so full of information 10/10.”

Visitor from Scotland, June 2016

“This building and its contents are a credit to New Zealand. Uplifting, unique and delightful space.”

Visitor from Australia, May 2016

“We have never been into such a fantastic museum. So interesting and informative. It was good to see things for all the family especially hands on things for children. And Free!”

Visitors from Ireland, February 2016

“We wanted to let you know that our new favourite museum is Te Papa. We were so impressed with the variety, quantity, and detail of the exhibitions. We loved the interactive resources... We could have easily stayed for days!”

Visitors from England, August 2015

“Te Papa is an impressive museum! I was able to book my tour online from my home in Canada...The tour was excellent and well-organised and the guide was so knowledgeable.”

April 2016

“Our Tour Host was incredible! We learnt a lot, and at the same time he was entertaining and personable.”

January 2016

“Our Maori Highlights Tour was absolutely sensational. Our Tour Host's knowledge and passion was impressive. She answered all my questions, gave me a wonderful insight into areas I had some idea of but not a thorough understanding.... A very thorough and enlightening experience.”

October 2015

“I took my Year 13 daughter as she is interested in design, and she got some key information she will apply to both her studies and to life. We welcome the industry greats taking their time to share – it helps teach the next generation and also give them hope.”

Te Papa Talks Animation attendee

“I found the speakers were all very engaging. I liked how the event wasn't just for those working or wanting to work in the industry. The 3 hours flew by and I came away buzzing with new knowledge and ideas.”

Te Papa Talks Animation attendee

Friends of Te Papa

The Friends of Te Papa provide invaluable support to the museum by providing a membership programme that offers opportunities for members to engage with Te Papa at a deeper level through an extensive programme of special events, tours and lectures held in alignment with Te Papa's programme. The Friends also provide financial support by contributing to the purchase of Te Papa's collection items including artworks and taonga, and a range of other activities.

Open Day at Tory Street – Friends volunteers

The Friends of Te Papa provided a team of volunteers to help host and guide members of the public during the Open Day at Tory Street, held on Saturday 25 July 2015. Being a group of people who enjoy a closer engagement with Te Papa, are experienced volunteers and regularly engage with members of the Te Papa public, they brought valuable experience and support to the Tory Street Open Day. The opportunity for Friends and staff to meet each other and work together was also invaluable.

Highlighting current research

In August and September 2015 the Friends hosted a series of science lectures to highlight research at Te Papa, and to provide an opportunity for members to meet the scientists and learn about current research undertaken at Te Papa. The series of three sessions was enthusiastically received, interesting and memorable. A glass of wine offered at each session and a display of specimens ensured a lively conversation. The staff also enjoyed meeting their museum audience. Staff who presented their research were Susan Waugh, Senior Curator Sciences; Lara Shepherd, Researcher Genetics; Colin Miskelly, Curator Vertebrates; Heidi Meudt, Researcher Botany; Phil Sirvid, Collection Manager Entomology; Jean-Claude Stahl, Natural History Photographer; Hokimate Harwood, Research Bicultural Science; Pat Brownsey, Research Fellow Botany; and Rick Webber, Curator Invertebrates. The series was very successful and will be repeated in 2016 with another selection of current research.

From Kraus to Parekowhai, in partnership with Friends of Te Papa

Researcher Cushla Parekowhai presented a talk about renowned post-war musician Lili Kraus and her concert piano, which was later transformed into an art work by Michael Parekowhai. Local pianist Catherine McKay then performed pieces from Kraus's repertoire, including one by New Zealand composer Douglas Lilburn. Cushla discussed her recent investigation into the female histories behind Michael Parekowhai's *He Korero Purakau mo Te Awanui o Te Motu: story of a New Zealand river* (2011). Her talk focused on Austro-Hungarian pianist Lili Kraus, the original owner of this Steinway concert grand piano. The piano was transported from London at the request of Kraus, an Austro-Hungarian refugee and renowned pianist. She was also Lilburn's friend and colleague.

Parekowhai, Lilburn, Hitchings: An Evening of Art and Music, in partnership with Friends of Te Papa

This evening, rich with cultural connections, took place in conjunction with the exhibition *The Gallery of Helen Hitchings*. Curator Justine Olsen discussed the trailblazing Wellington gallery of modernist art and design, where Douglas Lilburn's "Sonata for Piano in A Minor" was played in 1949. Guests were invited to enjoy a glass of wine and nibbles and view the galleries. At the same time, concert pianist Catherine McKay performed Lilburn's sonata on Michael Parekowhai's *He Korero Purakau mo Te Awanui o Te Motu: story of a New Zealand river* (2011).

Real Modern

On 3 May 2016 Friends of Te Papa gained an insight into everyday life in New Zealand in the 1950s and 1960s at an event with Bronwyn Labrum, Head of New Zealand and Pacific Cultures,²³ and author of *Real Modern: Everyday New Zealand in the 1950s and 1960s*. *Real Modern* brings to life what New Zealanders wore, the houses and furnishings they lived with (or aspired to), the cars they drove, what children played with and did at school, and many other topics. Several of the audience brought along some of their treasured items from the era – including a dress beautifully handmade for an engagement party and a 1960s cream 'pantsuit'. Some embroidered linen, books, jewellery and stories were also shared.

²³ Appointed to the role in January 2016.

DREAMWORKS ANIMATION THE EXHIBITION

JOURNEY FROM SKETCH TO SCREEN



Tyrannosaurs and DreamWorks provide huge confidence boost for one young student

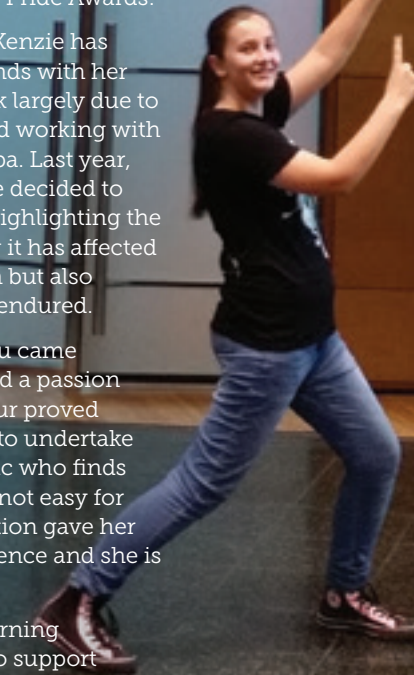
MacKenzie Hobbs, a 12 year old student from the Kapiti Coast, was one of the 'kid curators' in Te Papa's *Tyrannosaurs: Meet the family* exhibition back in 2014, delivering a fantastic tour to 20 other young dinosaur enthusiasts. In 2015, we invited our junior curators back for *DreamWorks Animation: The Exhibition*. MacKenzie jumped at the chance.

A few months later, we received the following email from MacKenzie's mum, asking for our support in nominating MacKenzie for the Wellington Pride Awards:

"Over the past two years MacKenzie has come along in leaps and bounds with her dyslexia and dyspraxia, I think largely due to the confidence she has gained working with you during the tours at Te Papa. Last year, having done the first tour, she decided to put a presentation together, highlighting the challenges she faces and how it has affected her, not only in the classroom but also through the bullying she has endured.

The first tour she did with you came easily to her as she already had a passion for dinosaurs. The second tour proved more challenging as she had to undertake the research and, for a dyslexic who finds reading a challenge, this was not easy for her. The DreamWorks exhibition gave her another huge boost in confidence and she is doing really well this year."

Needless to say, Te Papa's Learning Innovation team was proud to support MacKenzie's nomination for a Wellington Pride award under the category of 'Courage'.



Acquisition highlights

Art



Four works by contemporary New Zealand artist Simon Denny from his critically acclaimed 2015 Venice Biennale exhibition, *Secret Power*

These works address important contemporary issues of mass surveillance, national identity, and the global exchange of information. Denny's exhibition is named after investigative journalist Nicky Hager's 1996 book *Secret Power*, which documents New Zealand's involvement in the 'Five Eyes' intelligence network. Denny also draws on documents from the US National Security Agency that were leaked by Edward Snowden, which include information about New Zealand's own intelligence programmes.

Simon Denny, *Modded Server-Rack Display with Some Interpretations of Imagery from NSA MYSTIC, FOXACID, QUANTUMTHEORY, and Other SSO/TAO Slides*, 2015, mixed media. Te Papa (2015-0052-1/AA-KO to KO-KO). Photograph by Nick Ash



Les Sauvages de la Mer Pacifique is a rare, spectacular, large-scale panoramic wallpaper, printed in France from woodblocks with colour finishing by hand. The wallpaper depicts scenes inspired by the many publications and images made following Cook's voyages to this part of the world. Altogether this example depicts 23 different indigenous groups from throughout the Pacific, from Alaska, to New Zealand. The wallpaper is historically significant for its transformation of the visual material from Cook's voyages, as a demonstration of European preoccupation with the Pacific.

Joseph Dufour et Cie, after a design by Jean-Gabriel Charvet, *Les Sauvages de la Mer Pacifique (The Native Peoples of the Pacific Ocean)*, circa 1804-5, woodblock and gouache on paper, 2000 x 10000mm (approx.). Purchased 2015 with Charles Disney Art Trust funds (2015-0048-1) Photographer: Kate Whitley, © Te Papa

Two major works by contemporary Māori artist Paratene Matchitt: *Taunga waka*, 1972, and *Te Kooti Wahawaha*, 1967

The triptych *Te Kooti Wahawaha* is one of an early series of works Matchitt made that began his focus on the actions and beliefs of *Te Kooti Arikirangi Te Turuki*. *Te Kooti*'s artistic philosophies, political exploits and spiritual beliefs became central to Matchitt's work and practice from the 1960's. *Taunga waka* is used as a metaphor for the gathering of rangatira or chiefs. The sculpture depicts a group of abstracted figures in a half circle, a band of rangatira gathered for an important occasion within a significant location. It is an imagined gathering or coming together of rangatira for a set purpose.

A selection of 22 photographs by New Zealand photographer Fiona Clark from her 'Go girl' series, 1975-81:

These photographs depict a transgender nightclub scene in Auckland in the 1970s and mark an important moment in the 'coming out' of this community. Clark was an insider, not a documentary voyeur, and her images were made collaboratively, like snapshots for a joint family album. This approach marked a new mode of documentary photography in New Zealand, where subjects were treated as active participants in creating a photographic record rather than as remote objects of curiosity. The 'Go girl' photographs are important for documenting an under-represented section of society, but equally for how they go about doing so.



Te Kooti Wahawaha, 1967, by Paratene Matchitt. Purchased 2016. Te Papa (2016-0011-1/A-C to C-C). Photograph by Dick Martin.

History



Kirkcaldie and Stains Cash register 1900s-2000s, Gift of Kirkcaldie and Stains Ltd, 2016

Kirkcaldie & Stains Ltd was one of New Zealand's most enduring department stores, open from 1863 to 2016. The cash register is significant because it is a modernised version of the ornate registers manufactured by the National Cash Register Company in America.

Homemade Rimu Skateboard, William Dunster and Milbro c. 1955, purchase

This homemade skateboard is an excellent example of the type made in New Zealand in the 1950 - 60s, at the beginning of what was to become a hugely popular international sport. The timber appears to be rimu and the wheels were adapted from those made for roller skates. It was the usual practice to make up your own skateboard because at the beginning commercially produced ones were not available.



House & Garden themed fancy dress costume, unknown, 1925-1935, purchase

Fancy dress balls and parties were a popular past-time in the Victorian era and early 20th century in New Zealand, as both entertainment and a form of fund-raising activity. Due to their ephemeral nature, fancy dress costumes rarely survive. As such this is a great addition to Te Papa's small but interesting collection of fancy dress. The costume, which takes the form of a house for rent, bears a relation to an earlier form of competitive fancy dress known as a poster costume. Poster costumes, which became fashionable in New Zealand in the early 1900s at both balls and skating carnivals, were a form of advertising costume, and were sponsored by a manufacturer or agent.



Women's Social and Political Union Medal for Valour, 1912, England, by Toye & Co.. Purchased 2016. CC BY-NC-ND licence. Te Papa (GH024772)

Women's Social and Political Union Medal for Valour, awarded to Frances Parker, maker: Toye & Co., 1912, purchase

This medal is associated with the struggle of British women to win voting rights in the early years of the 20th century, led by the Womens' Social and Political Union (WSPU). Frances Parker was a prominent suffrage activist. She had left New Zealand to study at Cambridge, and her suffrage activism may have been motivated by the fact that New Zealand women had had voting rights since 1893. In February 1914 she 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 violence and sexual assault. Parker was awarded this medal by the WSPU for her 'Valour' while imprisoned.

Mātauranga Māori

Seven Days by Baye Riddell, group of 7 terracotta sculptures, 2012, purchase

In Seven Days, Baye reiterates his artistic focus, cultural beliefs, and spiritual convictions in the form of seven ceramic pillars that combine and merge Māori cosmology and creation stories with the Bible stories of creation from the Book of Genesis. It is a syncretic work which not only reflects his mastery of the ceramic form but also his own philosophical explorations of faith and culture. This work is an important addition to the collection as a representative example of Baye Riddell's artistic practice, as well as a piece of exceptional quality and storytelling capacity. It is also an important augmentation of the uku Māori pieces that are presently in the collection.

Queen's Carnival Māori Performing Outfit, piupiu, taniko tapeka and raupo long poi, maker unknown, 1926, Gift of Margaret Fox, 2015

Three early 20th century components to a child's Māori performing arts costume - piupiu, tipare, and two long poi. They are made from customary materials and are likely to originate from the King Country region. They are associated with a 1926 children's Queen Carnival in Ongarue.



piupiu, 1926, Ongarue, maker unknown. Gift of Margeret Fox, 2015. Te Papa (ME024171)

taniko tapeka, 1926, Ongarue, maker unknown. Gift of Margeret Fox, 2015. Te Papa (ME024172)

Poi (kinetic percussion instrument), 1926, Ongarue, maker unknown. Gift of Margeret Fox, 2015. Te Papa (ME0241731/1-4)



Pacific

Battle Shields featuring comic character 'The Phantom', unknown maker, 1970s-1980s, purchase

These battle shields from Papua New Guinea are significant for their cultural value as items used in intergroup fighting in the Papua New Guinea Highlands in the late 20th century. They depict the Phantom, a comic strip character created in 1936 by Lee Falk. The shields are visually very striking and they contribute to our task of documenting the long history of cultural appropriation of non-indigenous images by indigenous people.



Shield (painted with the Phantom character), maker unknown. Purchased 2015. Te Papa (FE013020)
Shield (painted with the Phantom character), 1970-80s, Papua New Guinea, maker unknown. Purchased 2015. Te Papa (FE013021)

Ngatu tā'uli by Kulimoe'anga Maka, 2010, purchase

This is a unique example of contemporary ngatu tā'uli made in New Zealand by contemporary Tongan artist Kulimoe'anga Stone Maka. Kulimoe'anga's work is not yet represented in the collection and this acquisition will increase the representation of Pacific contemporary art at Te Papa. Te Papa has over 70 ngatu in the collection, however only two are of the ngatu tā'uli type. The acquisition of this contemporary ngatu tā'uli will strengthen our holdings of ngatu of this type and our collection of tapa produced in New Zealand.



Ngatu tā'uli (blackened tapa cloth), 2010, Christchurch, by Kulimoe'anga Maka. Purchased 2015. Te Papa (FE012937) Photograph by John Collie

Sciences

Laughing owl mount and egg, purchase

The laughing owl (*Sceloglaux albifacies*) was an endemic New Zealand genus and species, which became extinct in the 1920s. Before these specimens (a single mounted bird and single egg) were offered to Te Papa, a total of 25 mounted birds, 28 study skins and 19 eggs were known worldwide, with just over half of the specimens held in overseas museums. With the exception of huia, it is very unusual for mounted specimens of any species of extinct New Zealand bird to be in private ownership. The egg is equally rare.



Laughing Owl/Whekau, *Sceloglaux albifacies*, collected Unknown, New Zealand. Purchased 2015. Te Papa (OR.030061)



Strategic intention: **Housing the treasures**

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

How we performed against our expectations

Housing the treasures

Taonga within the guardianship of Te Papa are at the heart of the museum's activities. We have continued to build and care for our collections and develop knowledge around them to share with both general and specialised audiences.²⁴

Performance measures	Target 2015/16	Actual 2015/16	Actual 2014/15
Minimal cases of irreparable damage caused by public access	< 4	0	0
Collection items acquired in the previous financial year are registered and stored to ensure they meet Te Papa's requirements	100%	100%	51%

IMPACT 2: Collections are developed and preserved for present and future users

Care and management of collections

Te Papa cares for and maintains the national collections on behalf of all New Zealanders. The collections are varied spanning both the sciences and humanities. The collections are managed by specialists who are responsible for documenting information about them, keeping them safe, and maximising their accessibility for all kinds of use. The management of the collections aligns with the application of the principle of mana taonga to reconnect communities with their taonga and our commitment to invest in the preservation of the collections to ensure their longevity.

International museological practices and risk management principles apply to everyday activities including the digitisation and cataloguing of collections. This supports information sharing, community engagement, collection access and present and future management of our national treasures.

Our outputs – how we demonstrated guardianship of taonga (treasures):

- Acquisitions for collection development
- Safe storage, conservation and protection of collection items
- Exhibition development, installation and de-installation
- Registration of acquisitions, including digitally
- Loans to New Zealand regions and overseas

This year Te Papa has:

- prepared more than 600 items/taonga for display or storage, installed and/or de-installed nine exhibitions, maintained approximately 12,500 square metres of exhibition space and developed space saving storage solutions for marine mammal skeletons.

²⁴ 'Collections are developed in accordance with policy and acquisition strategy' is a performance measure included in the Vote Arts, Culture and Heritage 2015/16 Estimates of Appropriation. As per the previous year, Te Papa achieved 100% against a target of 100%. A full list of collection acquisitions from the 2015/16 year is given in Appendix 2.

- registered and housed more than 4000 new items/taonga into the collection, which includes more than 10,000 individual catalogue records, notably Mātauranga Māori and Decorative Arts, Mātauranga Māori and Large Sculpture, History and Works on Paper, and Vertebrates and Invertebrates.
- completed more than 600 condition reports and 100 remedial treatments, undertaking technical paint analysis for the Rongowhakaata whareniui, Te Hau ki Turanga, to clarify the nature, extent and condition of the painted surfaces. We have also shared our expertise with the Fiji Museum, in partnership with the New Zealand High Commission to provide conservation advice on the only remaining Fijian double-hulled canoe/drua, the *Ratu Finau* that was built in 1913.
- negotiated 27 exhibition loans and processed 239 acquisition proposals. We have also proactively enhanced sector relationships by travelling to 10 regional museums in the lower North Island, in an outreach initiative to promote our collection lending programme.



Building 'the national collection of the future': two generous bequests

This year Te Papa has wound up two special purpose funds that have significantly contributed to the growth of the national art collection for almost a century: the Harold Beauchamp Trust and the Ellen Harriet Eames Estate.

Harold Beauchamp Estate and Trust

Sir Harold Beauchamp (1858–1938) is best known as the father of one of New Zealand's greatest writers, Katherine Mansfield, but he also occupies a special place in the history of Te Papa and its predecessor, the National Art Gallery. In 1923, when the long-awaited National Art Gallery and Dominion Museum was still in the planning stage, Beauchamp donated his former family home in Fitzherbert Terrace to establish a trust fund for the purchase of pictures.

The terms of the Trust required the Board of Trustees to "procure pictures of the highest artistic quality irrespective of the nationality or place of residence of the painter". From 1936, the year the gallery opened, to 2015, a remarkable 296 works, ranging from modern and historic British paintings to contemporary New Zealand works, were acquired with funds provided by Sir Harold.

Ellen Harriet Eames Estate

Ellen Harriet Eames was a less public figure but her contribution was equally significant. In 1968 a trust fund intended for the purchase of "pictures" was invested with the Public Trust Office. The fund came from the specifications of the will of the late Ellen Harriet Eames (d.1927), and was activated after the death of her daughter in 1968 without heirs.

Between 1970 and 2016 an astonishing 533 works have been acquired using this fund, including iconic paintings such as Ben Nicholson's *JLM* and Colin McCahon's *Northland Panels*, Old Master prints and drawings, contemporary prints, as well as historical and contemporary photographs.





Strategic intention: **Sharing authority**

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

How we performed against our expectations

Sharing authority

Biculturalism is the heart and soul of Te Papa. We work according to the principle of mana taonga: that the people whose objects we house have a unique relationship with them. In May we facilitated the return of 60 ancestral remains to New Zealand in partnership with five international institutions. A highlight of the year was the long term loan of the 'ahu 'ula (cloak) and mahiole (headdress) of the Hawaiian ariki Kalani 'ōpu 'u to the Bishop Museum in Hawai'i. We also continued to support iwi in Treaty settlements, assisted in the development of the Waitangi Museum's exhibition *Ko Waitangi Tēnei – This is Waitangi*, and shared expertise through a range of knowledge exchange activities and workshops delivered by National Services Te Paerangi.

Performance measures	Target 2015/16	Actual 2015/16	Actual 2014/15
Number of international institutions from which repatriations are completed each year	5	5	5
Number of workshops, including targeted workshops on caring for taonga, delivered by National Services Te Paerangi	25	30	32
Number of projects developed by National Services Te Paerangi in partnership with museums, galleries and iwi	30	43	33

IMPACT 3: Iwi (tribes) and communities are increasingly engaged with their histories, traditions, taonga and collections in partnership with Te Papa

Ka Ho 'i ' Ana o Nā Wehi Makamae o Hawai 'i - the long-term loan of the 'ahu 'ula (cloak) and mahiole (headdress) of ali 'i nui Kalani 'ōpu 'u.

The long-term loan of the 'ahu 'ula and mahiole of the Hawaiian ali 'i nui (high chief) Kalani 'ōpu 'u to Hawai'i's Bishop Museum in March 2016 was a moment of huge cultural significance.

Ceremony, celebration, reflection and contemplation marked the return of these taonga, 237 years after they were gifted to James Cook in 1779.

Discussions on the return of the two treasures first started in late 2013 when Hawaiian artists, academics, practitioners and Bishop Museum staff first visited Te Papa reconnecting with their ancestral treasures.

The journey of the 'ahu 'ula and mahiole was followed by millions of people in New Zealand, Hawai'i and around the world, with intense media and social media interest.

For Dr Kamana'opono Crabbe, the Chief Executive Officer of the Office of Hawaiian Affairs, the return "demonstrated that in the 21st century, building a nation isn't just about politics, but about partnerships and working together for a common good."

Our outputs – how we shared authority with iwi, communities and individuals:

- Long term loans of the Hawaiian 'ahu 'ula and mahiole to their place of origin
- Repatriation of toi moko, kōiwi tangata and kōimi tangata to New Zealand
- Ongoing work with iwi on Treaty settlements, exhibitions, museum and gallery development
- National Services Te Paerangi – continuing to share expertise throughout New Zealand



Karanga Aotearoa Repatriation Programme

We continue to repatriate Māori and Moriori ancestral remains through the government-funded Karanga Aotearoa Repatriation Programme.

International repatriation

Partnerships with international institutions allowed the programme to physically return 60 ancestral remains from the Falconer Museum in Moray, Scotland, the Sheffield Museum in England, the Freemasons in London, the Beneski Museum in Amherst, USA, and the Smithsonian Institution National Museum of Natural History in Washington DC.

Two international highlights for this period included:

- A major policy change for the Smithsonian Institution National Museum of Natural History in Washington DC to allow the first ever international repatriation of indigenous remains from their museum. The return of 54 toi moko, kōiwi tangata (Māori skeletal remains) and kōimi tangata (Moriori skeletal remains) to Te Papa now opens the door for all indigenous people to seek the return of their respective ancestral remains from this institution.
- In partnership with the Falconer Museum in Scotland, Hema Temara (Marae and Tikanga Coordinator) and Te Herekietie Herewini (Manager Repatriation) provided a seminar on the 'Importance of Repatriation to Māori people' as part of the formal handover of the

māhunga (skull). To farewell the tūpuna, the Moray Council Convenor Mr Allan Wright said, "we now know of and recognise the great importance of these ancestral remains to the Māori people and we warmly welcome the delegation from the Museum of New Zealand who have come all the way to Moray to take possession of the remains and accompany them on their journey home."

All tūpuna (ancestors) were afforded a pōwhiri or formal welcome home on Te Papa's marae, with cloaks of roimata (tears) and speeches of acknowledgement by local iwi. Close to 540 Māori and Moriori ancestral remains are still overseas and await repatriation in the future. The aim is to return a further 200 Māori and Moriori ancestors from overseas institutions over the next three years.

Treaty of Waitangi settlements

Te Papa continues to play a significant role in assisting iwi claimant groups to realise their cultural redress provisions of Treaty settlements. Te Papa and iwi claimant groups work together to identify iwi cultural aspirations and, with other cultural agencies, develop letters of commitment or relationship agreements. Work plans are created and may include taonga databases, workshops to share knowledge and expertise, and knowledge exchanges to grow and enhance iwi capability. As of June 2016, Te Papa is working with over 40 iwi claimant groups who are at different stages in their Treaty settlement process. It is anticipated that more iwi claimant groups will seek to engage with Te Papa through the Treaty settlement process by the end of 2017.

Iwi exhibition programme

Our iwi exhibition programme gives iwi the opportunity to present their taonga and stories in a national forum by working collaboratively with Te Papa to create exhibitions. The iwi exhibition programme is an important expression of mana taonga – the connection between taonga and their descendant communities – and is the most visible demonstration of iwi participation and partnership at Te Papa.

The *Whiti Te Rā! The Story of Ngāti Toa Rangatira* exhibition opened on 14 June 2014, and since opening we have enjoyed an exciting relationship of collaboration with Ngāti Toa Rangatira on a number of key projects.

Te Papa and Ngāti Toa Rangatira are grateful for the support from Te Puni Kōkiri to deliver a significant programme of events that included: mentoring and succession planning for Ngāti Toa rangatahi (youth) to encourage their creativity and realise their potential; and celebrating the writing history and talent of the iwi and the vibrancy and Matariki traditions of Ngāti Toa.

Te Papa looks forward to continuing to work alongside and share valuable knowledge from Ngāti Toa over the next year until the exhibition closes in March 2017.

Te Papa and Rongowhakaata iwi have commenced development of the eighth iwi exhibition, scheduled to open in late 2017.



Waitangi Museum support

Te Papa was proud to support the founding of the new Waitangi museum and its exhibition *Ko Waitangi Tēnei – This is Waitangi*, with our Head of Research Dr Claudia Orange providing expert research for concept development and content.

This included carrying out new research on the 540 chiefs who signed one of the nine Treaty copies, and researching and locating several dozen images of Treaty signatories for an interactive feature in the museum. The development of the interactive brought together the knowledge of several dozen iwi specialists and expertise from the Ministry for Culture and Heritage, Archives New Zealand and the National Library. Support was also provided in preparatory liaison with lenders of key objects, and from our conservation and iwi relationships teams.

National Services Te Paerangi regional reach

National Services Te Paerangi (NSTP) supports iwi, museums, galleries and communities around New Zealand.

In the 2015/16 year, National Services Te Paerangi delivered a total of 30 workshops across New Zealand with a further 22 knowledge exchange activities supporting museums, galleries and iwi, helping to remove barriers of distance and sharing our expertise.²⁵

Tūhonohono i ngā taonga a iwi

The inaugural Tūhonohono i ngā taonga a iwi (iwi cultural centres hui) took place at Mataatua Marae in Whakatāne in November 2015. The hui was established following increasing interest in the development of iwi cultural centres as a result of the ongoing Treaty settlement process, and provided a forum for discussion and knowledge sharing around the challenges and opportunities of caring for, managing, storing, exhibiting, repatriating, and sharing stories about taonga. It also offered participants first-hand advice and insights from other iwi and cultural heritage experts who are responding to the needs of iwi.

An additional day of free, practical, hands-on iwi taonga conservation workshops was run in conjunction with the hui. Tūhonohono i ngā taonga a iwi was delivered by National Services Te Paerangi and Ngāti Awa, with support from the Ministry for Culture and Heritage, Heritage New Zealand, Alexander Turnbull Library and Ngā Taonga Sound & Vision.

25 A full list is provided in Appendix 1.



Edited by Te Papa fish researchers Clive Roberts, Andrew Stewart and Carl Struthers, *Fishes of New Zealand* was awarded the prestigious Whitley Medal for outstanding publication in Australasian zoology by The Royal Zoological Society of New South Wales. The medal is regarded as Australia's highest award for zoological publishing and this is the first time it has been won by a New Zealand publication.

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.

How we performed against our expectations

Being a forum for the future

Two key initiatives begun this year will continue to showcase Te Papa as a driver of cutting-edge museum experience. We are working to realise our vision for Te Papa to make New Zealand famous for digital storytelling. Innovation in digital platforms will enhance the museum experience for physical visitors and will further break down barriers of distance. Our audience-driven museum renewal programme has also made significant achievements in 2015/16, setting us up well for the redevelopment of our long-term exhibitions. Te Papa Press has had an extremely successful year, with several award nominations for two of its titles released in 2015/16.

Performance measures	Target 2015/16	Actual 2015/16	Actual 2014/15
Number of scholarly and popular publications produced by Te Papa staff	80	99	102

IMPACT 4: Visitors have a better understanding of Aotearoa New Zealand's heritage, arts, sciences and culture through Te Papa's collections, knowledge and research

Museum renewal

In 2015/16 the renewal of long-term exhibitions was confirmed as one of Te Papa's key strategic priorities. This once-in-a-generation opportunity will see a phased renewal of Te Papa's long-term exhibitions, many of which have been on display since the museum opened in 1998.

Exhibitions for renewal span Te Papa's five core disciplines: Mātauranga Māori, New Zealand history, Pacific cultures, natural history and art.

To create a Te Papa for the 21st century, we need to understand and embrace the changing face of New Zealand, and the global trends in how people engage and learn. The renewed Te Papa should play a leading role in helping New Zealanders meet with the challenges of the future.

Throughout the 2015/16 year, Te Papa undertook master planning and concept development, and has worked with experts and communities to test and challenge our thinking. The 2016/17 year will see the building work begin, with the first new exhibit opening to the public in late 2017.

The museum will remain open throughout the renewal.

Our outputs – how we have signposted pathways to the future:

- Planning for museum renewal
- Digital innovation and digital experience development
- Publishing books, research and journals
- Sustainability initiatives and capital investment

Digital foundations

Te Papa's vision for digital is to connect people with rich and relevant sources of scientific and cultural knowledge and meaning. Digital and mobile platforms enable our users to learn, be entertained, contribute, and share with others. We use digital technology to engage our visitors in the museum, and reach beyond our walls to bring the Te Papa experience to people, wherever and whenever they are.



Mahuki – Innovation powered by Te Papa

In April 2016, Te Papa launched its innovation hub – Mahuki. Mahuki is an innovation accelerator programme with a vision to help New Zealand become a world leader in digital experiences and solutions for the culture and heritage sector. Through Mahuki, innovators will work with Te Papa's collections, experts and millions of visitors to generate new ideas and products.

Te Papa has ensured that Mahuki is well connected in the innovation community. Its Advisory Board includes the CEOs of the Ice House, Creative HQ, Muru-D Accelerator and Network 4 Learning. Vodafone is a key strategic partner and Wellington City Council is a core funder.

Mahuki's first intake are meeting real world challenges facing the global culture and heritage sector. Teams are working across a range of exciting disciplines, including augmented and virtual reality, gamification, location based services, personalised services and wearable technology.

Te Papa Press

The Fishes of New Zealand, edited by Te Papa's Clive Roberts, Andrew Stewart, and Carl Struthers, is the culmination of decades of collecting and taxonomic research by scientists based at Te Papa, in collaboration with specialists worldwide. It reveals the history, diversity and biogeography of the region's rich freshwater and ocean life across New Zealand's vast aquatic environments.

Comprising thorough and accessible descriptions of each of the more than 1,250 species found in New Zealand waters, this essential four-volume book introduces many newly discovered and identified specimens, and over 140 species new to the area. Each entry features diagnostic, taxonomic, distribution and biological details, accompanied by richly produced photographs, maps, and illustrations.

This landmark publication is an indispensable reference for researchers, conservationists, professional and recreational fishers, and anyone interested in the unique aquatic biodiversity of Aotearoa New Zealand. In 2016 it was awarded the prestigious Whitley Medal by the Royal Zoological Society of New South Wales, Australasia's most prestigious prize for a natural history publication.

Real Modern: Everyday New Zealand in the 1950s and 1960s by Bronwyn Labrum²⁶ provides a cultural and material history of life in post-war New Zealand. Nearly half of the objects and images that tell this story came from Te Papa's collections. *Real Modern: Everyday New Zealand in the 1950s and 1960s* was shortlisted in the illustrated non-fiction category in the Ockham Book Awards in 2016, and shortlisted for two categories in the 2016 PANZ Book Design Awards.

New Zealand Photography Collected by Athol McCredie (Curator Photography at Te Papa) is a unique visual history of photography in New Zealand from 1840 to now. *New Zealand Photography Collected* was shortlisted in the illustrated non-fiction category in the Ockham Book Awards in 2016, has been a finalist in two additional prestigious book awards,²⁷ and was named as the New Zealand Herald's 2015 Book of the Year.

During 2015/16, Te Papa undertook a review of Te Papa Press. This has resulted in a business model that ensures a sustainable future for the Press and secures the special place that Te Papa Press has in New Zealand's intellectual landscape.

Off the Wall

Te Papa Press produced four issues of *Off the Wall* for Arts Te Papa Online (<http://arts.tepapa.govt.nz>) in the 2015/16 financial year. As the online home of art at Te Papa and closely linked to the ongoing on-floor *Ngā Toi | Arts Te Papa* programme, this site publishes a wide range of unique art content, and has a strong following in the art community.

Te Papa's scholarly journal *Tuhinga*

Te Papa Press published the latest issue of *Tuhinga: Records of the Museum of New Zealand Te Papa Tongarewa* in June 2016. This peer-reviewed journal demonstrates the depth and diversity of scholarship at Te Papa by publishing

original and high-quality scientific and cultural research and articles about Te Papa's collections and museology.

Sustainability and protecting assets

Te Papa continues to consider environmental best practice when making decisions regarding the museum's operations and infrastructure. Over the past 12 months a number of projects undertaken had environmental benefits:

- a lighting control system upgrade – the improved system enables better control over the lighting, thereby reducing energy usage
- light fitting replacement project – moving to more efficient LED fittings also reduces energy usage
- Cable Street Building Management System upgrade – the improved system allows more control over the building temperature and humidity, again providing energy efficiencies.

Te Papa has engaged a sustainability specialist to assist with implementing reduction initiatives for the 2016/17 financial year and beyond. These include water usage, waste, and further initiatives for power and gas reduction.

The Government allocated an additional \$40 million of capital funding to Te Papa for the express purpose of refreshing the building infrastructure and IT/digital capability. This capital was allocated over a four year period. The challenge faced by Te Papa was to undertake a significant programme of work in such a manner as to have no impact on the public and day-to-day operations.

Many of the design features of a new IT/digital infrastructure were completed during the year, and business cases for further work will be presented for Board consideration during 2016/17. The progressive completion of capital development work will help ensure Te Papa has the flexibility, and capability, to provide experiences that are attuned to the changing requirements of its audience.



²⁶ Appointed to the position Head of New Zealand and Pacific Cultures at Te Papa in January 2016.

²⁷ The MAPDA (Museums Australasia Multimedia & Publication Design Awards) 2016 and New Zealand Photo Book of the Year Awards 2015.

Te kapa pūkenga rau o Te Papa | 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 2015/16 was as follows.²⁸

EMPLOYMENT STATUS	Full-time (head count)	Part-time (head count)*	Total (head count)	FTE (full-time equivalents)
Permanent	296	33	329	308
Fixed-term	36	6	42	38
TOTAL	332	39	371	346
Casual			152	
TOTAL HEAD COUNT			523	

* Less than 30 hours per week

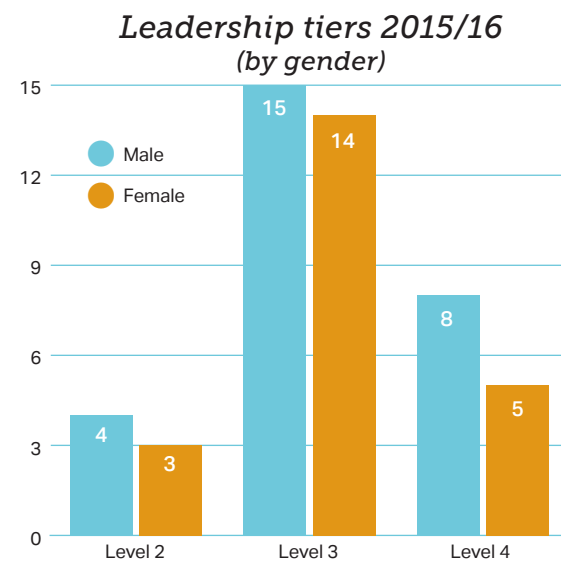
Gender profile

Te Papa's workforce is 56% female and 44% male – similar to the 2014/15 year.

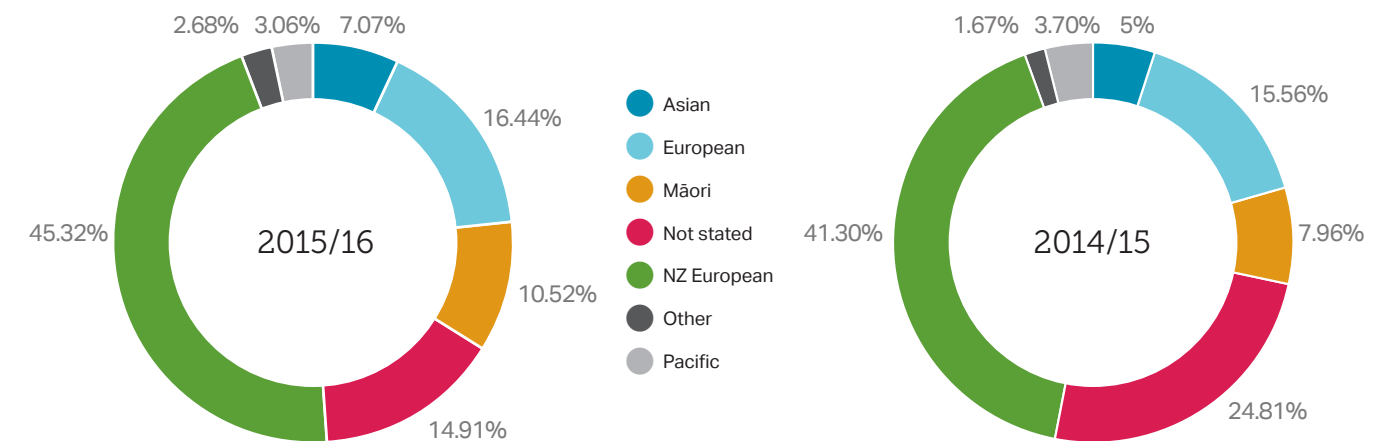
In addition to the gender profile for the organisation, detailed below is our gender profile by leadership tier.²⁹

Age profile

The average age of Te Papa's workforce is 39.5 years (38.9 years in 2014/15), which is younger than the public sector average of 44.8 years.³⁰ The age range of Te Papa staff is 16 to 78 years. (Note: 7% of employees chose not to state their age, a decrease from 9.8% in 2014/15 and 12% in 2013/14).



Ethnicity profile



Disability

Te Papa remains committed to valuing the diversity of its employees, and in 2015/16 Te Papa underwent an accessibility audit of the organisation, Be Accessible, achieving an overall assessment score of 83% - Gold level. A key benefit of this accessibility report was measuring our work environment for staff and empowering them to be confident in their ability to welcome any access visitor.

Equal Employment Opportunity (EEO) target group statistics, as at June 2016

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

	2011/12	2012/13	2013/14	2014/15	2015/16
Women	58.00%	58.00%	56.30%	56.30%	56.02%
Māori	14.14%	8.00%	9.54%	7.96%	10.52%
Pacific peoples	5.14%	3.00%	4.01%	3.70%	3.06%

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 2015/16 are summarised below.

²⁸ The increase in staff numbers is primarily due to the implementation of Te Papa's strategic direction. This includes exhibition and infrastructure renewal, digital and innovation programmes and commercial activity.

²⁹ Based on staffing as at 30 June 2016.

³⁰ State Services Commission Human Resource Capability Survey 2015.

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 a cohort of managers to undertake full use of the Management in Action programme. Further cohorts are planned for next year.
- Many new senior leaders selected over the last year underwent a comprehensive leadership assessment process prior to appointment. This ensures we have the leadership capability required
- We have run a Pulse Survey 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 is being used to attract a more diverse pool of candidates, targeting specialised sectors or advertising channels.
- 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.
- 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.
- A school holiday programme is run on site 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 is underway 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 deaths, 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 new 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.
- Policies such as the 'high risk permits process' and Child Protection Policy have been introduced.
- 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.

Gallipoli: The scale of our war

By the end of 2016, more than a million people will have experienced *Gallipoli: The scale of our war* in its first year, making it the most visited exhibition in Te Papa's history.

The ground-breaking exhibition was created by Te Papa, working closely with Weta Workshop.

Visitors are encouraged to share their response on a paper poppy which is left in the exhibition. Over half a million poppies have been left by visitors to date, and a sample of visitor comments conveys the impact of the exhibition on its audience.

“Many thoughts and sadness from the mother of a soldier currently serving.”

“Insightful, moving, informative, emotive. I came away with tears in my eyes.”

“Let all wars cease. Think of the Syrians.”

“Kia maumaharatia. Kia rātou mā ē.”

“They have become our sons as well. K. Ataturk. Ermine Selik from Turkey 4th February 2016 Thursday. We love you.”

Te Papa is focussed on making the exhibition as accessible as possible, with specialised tours including those for the deaf community, the blind and visually impaired, people with intellectual disabilities, and those with brain injuries.

More than 12,000 students have visited with school groups and, with the support of the Wellington Community Trust, Te Papa was able to involve 1,200 students from low-decile schools to Te Papa to see the exhibition.

Gallipoli: The scale of our war – by the numbers

99.93% of visitors are satisfied with their experience of the exhibition, 87% extremely satisfied

59 minutes is the average time that people spend in the exhibition

9% of visitors have already seen the exhibition and are repeat visitors

24,000 hours of labour went into the creation of the figures by Weta Workshop

The figure of Sergeant Cecil Malthus rising from a sea of paper poppies left by visitors to the exhibition as a personal tribute.



Te tauākī o ngā paearu pūtea | Financial statements

Cost of service statement

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 2016 \$000	Budget 2016 \$000	Actual 2015 \$000
Museum services			
Operating			
Revenue – Crown	29,574	29,574	29,574
Revenue – commercial and other	26,569	22,730	29,454
Costs	(61,979)	(59,102)	(63,703)
Operating deficit	(5,836)	(6,798)	(4,675)
Non-departmental output expenses			
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 2016 \$000	Budget 2016 \$000
Capital contribution from the Crown*	3,000	3,000
Expenditure on collections	3,697	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 \$697k greater than 2015/16 appropriation represents acquisitions acquired under private special purpose funding and timing differences. 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 2016 \$000	Budget 2016 \$000
Capital contribution from the Crown*	10,000	10,000
Expenditure on capital works	13,873	16,436

* 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's financial statements and
performance information for the year ended 30 June 2016**

The Auditor-General is the auditor of the Museum of New Zealand Te Papa Tongarewa (Te Papa). 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 on her behalf.

Opinion on the financial statements and the performance information

We have audited:

- the financial statements of Te Papa on pages 74 to 103, that comprise the statement of financial position as at 30 June 2016, 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 that include accounting policies and other explanatory information; and
- the performance information of Te Papa on pages 20 to 61 and 68 to 69.

In our opinion:

- the financial statements of Te Papa:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2016; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand and have been prepared in accordance with Public Benefit Entity Standards.
- the performance information:
 - presents fairly, in all material respects, Te Papa's performance for the year ended 30 June 2016, including:
 - for each class of reportable outputs:
 - its standards of performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and

- its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year.
- 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 27 October 2016. This is the date at which our opinion is expressed.

The basis of our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities, and explain our independence.

Basis of opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and carry out our audit to obtain reasonable assurance about whether the financial statements and the performance information are free from material misstatement.

Material misstatements are differences or omissions of amounts and disclosures that, in our judgement, are likely to influence readers' overall understanding of the financial statements and the performance information. If we had found material misstatements that were not corrected, we would have referred to them in our opinion.

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and the performance information. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements and the performance information, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of Te Papa's financial statements and performance information 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's internal control.

An audit also involves evaluating:

- the appropriateness of accounting policies used and whether they have been consistently applied;
- the reasonableness of the significant accounting estimates and judgements made by the Board;
- the appropriateness of the reported performance information within Te Papa's framework for reporting performance;
- the adequacy of the disclosures in the financial statements and the performance information; and
- the overall presentation of the financial statements and the performance information.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and the performance information. Also, we did not evaluate the security and controls over the electronic publication of the financial statements and the performance information.

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

Responsibilities of the Board

The Board is responsible for preparing financial statements and performance information that:

- comply with generally accepted accounting practice in New Zealand;
- present fairly Te Papa's financial position, financial performance and cash flows; and
- present fairly Te Papa's performance.

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

The Board is responsible for such internal control as it determines is necessary to enable the preparation of financial statements and performance information that are free from material misstatement, whether due to fraud or error. The Board is also responsible for the publication of the financial statements and the performance information, whether in printed or electronic form.

Responsibilities of the Auditor

We are responsible for expressing an independent opinion on the financial statements and the performance information and reporting that opinion to you based on our audit. Our responsibility arises from the Public Audit Act 2001.

Independence

When carrying out the audit, we followed the independence requirements of the Auditor-General, which incorporate the independence requirements of the External Reporting Board.

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



S B Lucy
Audit New Zealand
On behalf of the Auditor-General
Wellington, New Zealand

Financial performance highlights for the year ended 30 June 2016

Te Papa's underlying performance reflected a 14% increase on budget and is driven by:

- Increased Other revenue when comparing to budget and last year (after adjusting for one off revenue items);
 - Record visitation numbers of 1,784,939 which increases the turnover of products, food and beverages;
 - The Dreamworks temporary exhibition (paid for exhibition) attracted double the number of visitors than budgeted;
 - A significant increase in the number of commercial events and functions held in Te Papa;
- Additional staffing required to support the increased commercial activities and lower levels of staff capitalisation have all contributed to the higher than planned personnel costs.
- The flow on effect of increased visitation and commercial activities as well as the increase in number of contracted security personnel to ensure that appropriate security coverage within the museum is maintained has driven the increase in Other operating expenses;
- The Mātaraunga Maori and Pacific & International collections were revalued this year, collectively resulting in an increase of \$42.5m in reserves with the total Collections value of just under a billion dollars.
- Capital works in connection with Te Papa's infrastructure to the value of \$10.2m have been completed in accordance with year one of the Capital Development Plan.

Please refer to Note 16 for explanations of significant variances against budget.

Statement of Comprehensive Revenue and Expenses

for the year ended 30 June 2016

	Note	Actual 2016 \$000	Budget 2016 \$000	Actual 2015 \$000
Revenue				
Revenue from the Crown	2	29,574	29,574	29,574
Interest income		1,346	1,560	1,288
Other revenue	2.1	24,585	21,065	27,643
Donated revenue		638	105	523
Total revenue	2.2	56,143	52,304	59,028
Expenditure				
Personnel costs	3	27,697	25,897	26,006
Other expenses	4	21,884	20,478	23,502
Total expenditure		49,581	46,375	49,508
Earnings before depreciation and amortisation		6,562	5,929	9,520
Depreciation and amortisation expenses	6,7	12,398	12,727	14,195
Net deficit		(5,836)	(6,798)	(4,675)
Other comprehensive revenue and expenses				
Gain on collection revaluation	12	42,489	-	30,732
Total other comprehensive revenue and expenses		42,489	-	30,732
Total comprehensive revenue and expenses		36,653	(6,798)	26,057

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

Explanations of significant variances against budget are detailed in note 16.

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

for the year ended 30 June 2016

	Note	Actual 2016 \$000	Budget 2016 \$000	Actual 2015 \$000
Balance at 1 July		1,279,070	1,244,957	1,242,084
Total comprehensive revenue and expenses for the year		36,653	(6,798)	26,057
Other reserve movements		(256)	-	(71)
Capital contribution from the Crown		13,000	13,000	11,000
Balance at 30 June	12	1,328,467	1,251,159	1,279,070

Explanations of significant variances against budget are detailed in note 16.

The accompanying notes form part of these financial statements.

Statement of Financial Position

as at 30 June 2016

Note	Actual 2016 \$000	Budget 2016 \$000	Actual 2015 \$000
Assets			
Current assets			
	1,262	4,402	4,237
Cash and cash equivalents			
Receivables	1,960	1,540	2,459
Investments	5 10,000	7,500	5,000
Prepayments	463	617	437
Inventories	1,236	1,209	1,056
Publications work in progress	20	139	56
Total current assets	14,941	15,407	13,245
Non-current assets			
Investments	5 17,911	18,384	17,374
Property, plant and equipment	6 382,431	381,760	382,449
Collections	8 923,785	848,113	877,392
Intangible assets	7 2,830	1,990	1,485
Total non-current assets	1,326,957	1,250,247	1,278,700
Total assets	1,341,898	1,265,654	1,291,945
Liabilities			
Current liabilities			
Payables	9 7,262	3,851	5,383
Provisions	10 30	-	871
Revenue in advance	3,554	7,822	4,055
Employee entitlements	11 2,351	2,012	2,372
Total current liabilities	13,197	13,685	12,681
Non-current liabilities			
Employee entitlements	11 234	450	194
Total non-current liabilities	234	450	194
Total liabilities	13,431	14,135	12,875
Net assets	1,328,467	1,251,519	1,279,070
Equity			
Contributed capital	12 480,898	478,143	467,898
Restricted reserves	12 2,487	2,810	2,743
Property, plant and equipment revaluation reserve	12 186,275	186,285	186,285
Collection revaluation reserve	12 848,452	774,898	805,963
Accumulated losses	12 (189,645)	(190,617)	(183,819)
Total equity	1,328,467	1,251,519	1,279,070

Explanations of significant variances against budget are detailed in note 16.

The accompanying notes form part of these financial statements.

Statement of Cash Flows

for the year ended 30 June 2016

	Actual 2016 \$000	Budget 2016 \$000	Actual 2015 \$000
Cash flows from operating activities			
Receipts from the Crown	29,574	29,574	29,574
Interest revenue	1,234	600	1,236
Receipts from other revenue	25,225	20,773	27,047
Payments to suppliers	(20,965)	(20,576)	(18,926)
Payments to employees	(28,431)	(25,897)	(26,514)
Goods and services tax (net)	(436)	-	(57)
Net cash from operating activities	6,201	4,474	12,360
Cash flows from investing activities			
Receipts from sale of property, plant and equipment	-	-	12
Purchase of property, plant and equipment	(10,781)	(13,436)	(13,434)
Purchase of collections	(4,574)	(3,000)	(2,481)
Purchase of intangible assets	(1,374)	(1,551)	(861)
Movement in investments	(5,447)	-	(4,801)
Net cash from investing activities	(22,176)	(17,987)	(21,565)
Cash flows from financing activities			
Capital contribution from the Crown	13,000	13,000	11,000
Net cash from financing activities	13,000	13,000	11,000
Net (decrease)/increase in cash and cash equivalents	(2,975)	(513)	1,795
Cash and cash equivalents at the beginning of the year	4,237	4,555	2,442
Cash and cash equivalents at the end of the year	1,262	4,042	4,237

Purchase of collections – Towards the end of the previous financial year, a deposit was paid to acquire a significant piece of artwork, the balance of which was settled in 2015/16.

Explanations of significant variances against budget are detailed in note 16.

The accompanying notes form part of these financial statements.

Statement of Cash Flows

for the year ended 30 June 2016 (CONTINUED)

Reconciliation of net deficit to net cash from operating activities

	Actual 2016 \$000	Actual 2015 \$000
Net Deficit	(5,836)	(4,675)
Add/(less) non cash items:		
Depreciation and amortisation expense (refer Notes 6, 7)	12,398	14,195
Donated assets income	(207)	(371)
Other asset adjustments	-	(7)
Other revenue	(259)	(55)
Other expenses	35	184
Total non-cash items	11,967	13,946
Add/(less) items classified as investing or financing activities:		
Losses on disposal of property, plant and equipment	160	2,009
(Increase) in fair value of investments	(90)	(466)
Total items classified as investing or financing activities	70	1,543
Add/(less) movements in statement of financial position items:		
Decrease in receivables	499	28
(Increase) in inventories	(179)	(63)
(Increase)/decrease in prepayments	(26)	319
Increase in payables	1,029	1,536
(Decrease) in revenue in advance	(501)	(347)
Increase/(decrease) in employee entitlements	19	(508)
(Decrease)/increase in provisions	(841)	581
Net movements in working capital items	-	1,546
Net cash from operating activities	6,201	12,360

1 Statement of accounting policies

Reporting entity

The Museum of New Zealand Te Papa Tongarewa ("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. Te Papa's ultimate parent is the New Zealand Crown.

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 2016, and were approved by the Board on the 27th of October 2016.

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 2015, the External Reporting Board issued Disclosure Initiative (Amendments to PBE IPSAS 1) 2015 Omnibus Amendments to PBE Standards, and Amendments to PBE Standards and Authoritative Notice as a Consequence of XRB A1 and Other Amendments. The amendments apply to PBEs with reporting periods beginning on or after 1 January 2016. Te Papa will apply these amendments in preparing its 30 June 2017 financial statements. Te Papa expects there will be no effect in applying these amendments.

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. 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 6
- Useful lives of intangible assets – refer to Note 7
- Fair value of land and buildings – refer to Note 6
- Fair value of the collections – refer to Note 8
- Retirement and long service leave – refer to Note 11

2 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.

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.

2.1 Other revenue includes:

	Actual 2016 \$000	Actual 2015 \$000
Commercial revenue	16,417	14,492
Exhibition revenue	1,600	3,159
Other grants received	1,503	4,766
Other revenue	1,184	1,474
Rental income	220	233
Net foreign exchange gains	37	55
Sponsorship revenue	3,624	3,464
Total other revenue	24,585	27,643

Commercial revenue consists of event management, retail and hospitality activities and car parking. In 2015 other grants received included \$3.6m from the Lotteries Grants Board for the Gallipoli exhibition development. Sponsorship revenue recognises cash and in-kind goods or services supplied to Te Papa by sponsors.

Rental Income – Operating leases as lessor

Accounting Policy

An operating lease is a lease that does not transfer substantially all the risks and rewards incidental to ownership of an asset to the lessee. Lease payments under an operating lease are recognised as an expense on a straight-line basis over the lease term. Lease incentives received are recognised in the 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 2016 \$000	Actual 2015 \$000
Less than one year	70	143
Greater than one year and less than five years	187	257
Total non-cancellable operating leases	257	400

Te Papa leases part of the Tory Street building to the Wellington City Council. The current lease was renewed on 2 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.

2.2 Total revenue

Exchange and non-exchange revenue

	Actual 2016 \$000	Actual 2015 \$000
Non-exchange revenue		
Revenue from the Crown	29,574	29,574
Donated revenue	638	523
Other grants received	462	3,898
Total non-exchange revenue	30,674	33,995
Exchange revenue		
Interest income	1,346	1,288
Commercial revenue	16,417	14,492
Exhibition revenue	1,600	3,159
Other grants received	1,041	868
Other revenue	1,184	1,474
Net foreign exchange gains	37	55
Rental income	220	233
Sponsorship revenue	3,624	3,464
	25,469	25,033
Total revenue	56,143	59,028

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.

3 Personnel costs

Accounting Policy

Employer contributions to Kiwi Saver 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 2016 \$000	Actual 2015 \$000
Salaries and wages	27,065	25,579
Defined contribution plan employer contributions	616	510
Increase/(decrease) in employee entitlements	16	(83)
Total personnel costs	27,697	26,006
	Actual 2016 No:	Actual 2015 No:
Total remuneration paid or payable		
Salary Band		
\$100,000 – \$110,000	9	13
\$110,001 – \$120,000	11	8
\$120,001 – \$130,000	7	4
\$130,001 – \$140,000	5	-
\$140,001 – \$150,000	6	1
\$150,001 – \$160,000	1	1
\$160,001 – \$170,000	-	2
\$170,001 – \$180,000	-	1
\$180,001 – \$190,000	2	1
\$190,001 – \$200,000	1	1
\$200,001 – \$210,000	2	2
\$210,001 – \$220,000	3	-
\$280,001 – \$290,000	-	1
\$470,001 – \$480,000	1	-
Total employees	48	35

During the year ended 30 June 2016, 20 employees (2015: 16) received compensation and other benefits in relation to cessation totalling \$726,419 (2015: \$569,168).

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

4 Other expenses

	Actual 2016 \$000	Actual 2015 \$000
Administrative and general office expenses	1,234	1,786
Advertising and public relations	1,037	1,071
Building and exhibition operating costs	8,059	7,573
Computer and IT costs	1,283	997
Consultancy	1,907	3,311
Cost of commercial goods sold	5,605	4,876
Fees to auditor; - fees to Audit New Zealand for audit of financial statements	107	119
Inventories written off	35	184
Loss on disposal of assets	109	2,028
Other expenses (including Board Fees)	1,311	745
Donations and koha	9	-
Training and travel	1,188	812
Total other expenses	21,884	23,502

Board member remuneration

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

	Actual 2016 \$000	Actual 2015 \$000
Evan Williams (Chairperson)	33.0	33.0
Miria Pomare (resignation 23 October 2015)	5.5	16.5
Aloysius Teh (resignation 24 September 2015)	4.1	16.5
Wendy Lai	16.5	16.5
Philip Carter	16.5	16.5
Dayle Mace	16.5	16.5
Paul Majurey	16.5	16.5
Sir Peter Gluckman	16.5	14.0
Fran Wilde (appointment 1 October 2015)	12.4	-
Soana Pamaka (appointment 1 November 2015)	11.0	-
Total board member remuneration	148.5	146.0

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

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

No Board members received compensation or other benefit in relation to cessation (2015: \$nil).

5 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 fair value with gains and losses recognised in comprehensive revenue and expense. Interest is subsequently accrued and added to the investment balance.

	Actual 2016 \$000	Actual 2015 \$000
Current portion		
Term deposits	10,000	5,000
Total current portion	10,000	5,000
Non-current portion		
Shares	127	125
Milford Asset Management	17,784	17,249
Total non-current portion	17,911	17,374
Total investments	27,911	22,374

There is no impairment provision for investments (2015: 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. The fund was created with an initial deposit of \$10.0 million in January 2012. An additional amount of \$5.0 million was advanced in the 2011/12 year. A withdrawal of \$0.32million was made during the financial year. No additional contributions have been made to date.

6 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.

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.

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

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 2014. The total fair value is \$361,351,000.

Land is valued at fair value using market-based evidence based on its highest and best use with reference to comparable land values.

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.

6 Property, plant and equipment

	Land	Non-residential Buildings	Land Improvements	Plant and Equipment	Computer Hardware	Motor Vehicles	Furniture and Fittings	Exhibitions	WIP	Total
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Cost or valuation										
Balance at 1 July 2014	109,020	252,331	6,906	15,678	12,086	222	7,996	63,520	3,957	471,716
Additions	-	155	-	552	917	37	66	1,230	10,844	13,801
Other asset adjustments	-	(395)	(2,469)	7,646	(11)	-	-	-	-	4,771
Asset transfers	-	2,207	-	781	107	-	42	7,303	(10,440)	-
Disposals	-	(260)	(1)	(6,428)	(9,568)	(76)	(73)	(15,523)	-	(31,929)
Balance at 30 June 2015	109,020	254,038	4,436	18,229	3,531	183	8,031	56,530	4,361	458,359
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
Accumulated Depreciation										
Balance at 1 July 2014	-	-	2,465	12,359	11,171	193	6,093	55,261	-	87,542
Depreciation expense	-	7,524	169	888	455	8	658	3,874	-	13,576
Eliminate on disposal	-	(191)	-	(6,371)	(9,564)	(76)	(73)	(13,697)	-	(29,972)
Eliminate on revaluation	-	-	-	-	-	-	-	-	-	-
Other asset adjustments	-	83	(2,468)	7,149	-	-	-	-	-	4,764
Balance at 30 June 2015	-	7,416	166	14,025	2,062	125	6,678	45,438	-	75,910
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
Carrying amounts										
At 30 June 2014	109,020	252,331	4,441	3,319	915	29	1,903	8,259	3,957	384,174
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

Property, plant and equipment (continued)

The total amount of property, plant and equipment in the course of construction is \$8,302,000 (2015: \$4,361,000). Within that amount \$5.7million relates to Property and Facility-related projects including \$1.4million for the replacement of the Tory Street roof project and a \$0.6million upgrade of the lighting control system.

During the year, day-one exhibitions with an original cost of \$20.7million (written down value of \$1,802) were de-commissioned.

There are no items of property, plant and equipment (2015: \$nil), that have been pledged as security and there are no restrictions on any of these items (2015: \$nil).

Capital commitments and operating leases

	Actual 2016 \$000	Actual 2015 \$000
Capital commitments		
Property, plant and equipment	1,772	1,431
Intangibles	21	299
Total capital commitments	1,793	1,730

Operating leases as lessee

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

	Actual 2016 \$000	Actual 2015 \$000
Less than one year	127	137
Greater than one year and less than five years	1,019	-
Greater than 5 years	127	-
Total non-cancellable operating leases	1,273	137

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

During the current financial year, an agreement relating to land leased by Te Papa from Wellington City Council came up for renewal. The current lease is under negotiation and is operating as a monthly lease until negotiations are finalised.

7 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 6. 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.

Movements for each class of intangible asset are as follows:

	Total \$000
Cost	
Balance at 1 July 2014	6,481
Additions	926
Other asset adjustments	(2,202)
Balance at 30 June 2015	5,205
Balance at 1 July 2015	5,205
Additions	2,057
Disposals	-
Balance at 30 June 2016	7,262
Accumulated amortisation and impairment losses	
Balance at 1 July 2014	5,295
Amortisation expense	566
Disposals	(2,194)
Impairment losses	53
Balance at 30 June 2015	3,720
Balance at 1 July 2015	3,720
Amortisation expense	712
Disposals	-
Balance at 30 June 2016	4,432
Carrying amount	
At 30 June 2014	1,186
At 30 June 2015	1,485
At 30 June 2016	2,830

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

8 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 off-sets a previous decrease in value recognised through the statement of comprehensive revenue and expenses will be recognised first in the surplus or deficit up to the amount previously expensed, and then recognised in other comprehensive revenue and expense.

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.

Refer to the policy for impairment of property, plant and equipment in Note 6. The same approach applies to the impairment of intangible assets.

8 Collections

	Art Te Aka Matua Library		History	Mātaurangi Māori	Natural History	Philatelic	Pacific and Photography		Total
	\$000	\$000					International	\$000	
Balance at 1 July 2014	167,789	9,379	56,022	210,522	135,464	127,979	98,713	37,063	842,931
Acquisitions	2,503	95	180	149	37	-	73	322	3,359
Donated assets	80	-	8	2	129	-	1	150	370
Reclassification adjustment	1,103	-	(1,103)	-	-	-	-	-	-
Revaluation increase	17,711	-	-	-	-	13,021	-	-	30,732
Balance at 30 June 2015	189,186	9,474	55,107	210,673	135,630	141,000	98,787	37,535	877,392
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	-	-	-	45,963	-	-	(3,474)	-	42,489
Balance at 30 June 2016	192,142	9,482	55,425	256,695	135,978	141,000	95,409	37,654	923,785

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 (Art & Objects) and Philatelic (Mowbray Collectables Ltd) collections was undertaken in 2015.
Te Aka Matua Library	30/6/2014	These are variously valued using a combination of market values, replacement cost, sampling and comparative values. The valuation for the Library, History and Photographic collections was undertaken by Webb's (Auckland) as independent valuer in 2014.
History	30/6/2014	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.
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, Pacific and International collections was undertaken by Dunbar Sloane as independent valuer in 2016.
Natural History	30/6/2014	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. Last valued 30/06/2014. Archaeozoological items are valued based on an estimated replacement cost of archaeological excavations. Last valued 30/06/2013. The archaeozoological collection revaluation has been deferred to 2017 in order to align with the majority of the remaining collection items in this category. 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 2014 by Webb's.
Philatelic	30/6/2015	The market value of this collection has been valued based on reputable stamp catalogues and references. Bulk items were sampled.
Pacific and International	30/6/2016	Based on international and local sales drawn from auction sales and dealers' catalogues.
Photography	30/6/2014	Based on market values drawn from auction sales and dealers' catalogues.

9 Payables

Accounting Policy

Short-term payables are recorded at their face value.

	Actual 2016 \$000	Actual 2015 \$000
Creditors	3,919	2,413
Accrued expenses	3,238	2,863
Other payables	105	107
Total payables	7,262	5,383

All payables are considered exchange transactions.

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

10 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 2016 \$000	Actual 2015 \$000
Medical retirement	30	-
Organisational re-alignment	-	783
GST tax settlement	-	18
Royalties	-	70
Total provisions	30	871

During the year, a medical retirement provision was raised for a member of staff who was medically retired in July 2016. Provisions of \$545k were utilised during the year, of which \$462k related to the re-alignment provision. The remaining provisions were reversed including \$321k relating to the re-alignment provision and \$5k relating to the GST provision.

Contingencies

Te Papa has no contingent liabilities or contingent assets (2015: \$nil).

11 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 were: 1 year 2.12%; 2 years 1.95%; 3 years plus; 3.13% and long term salary inflation rate of 3.0% (2015: discount rates used were: 1 year 2.93%; 2 years 2.81%; 3 years plus; 4.39% 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 2016.

	Actual 2016 \$000	Actual 2015 \$000
Current portion		
Accrued salaries and wages	386	391
Annual leave	1,692	1,672
Sick leave	25	17
Retirement and long service leave	248	292
Total current portion	2,351	2,372
Non-current portion		
Retirement and long service leave	234	194
Total non-current portion	234	194
Total employee entitlements	2,585	2,566

12 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; 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 2016 \$000	Actual 2015 \$000
Contributed capital		
Balance at 1 July	467,898	456,898
Capital contribution	13,000	11,000
Balance at 30 June	480,898	467,898
Restricted reserves		
Balance at 1 July	2,743	2,810
Transfer from accumulated losses	(256)	(67)
Balance at 30 June	2,487	2,743
Property, plant and equipment revaluation reserve		
Balance at 1 July	186,285	186,285
Revaluations	-	-
Transfer to accumulated surplus/(deficit) on disposal	(10)	-
Balance at 30 June	186,275	186,285
Collection revaluation reserve		
Balance at 1 July	805,963	775,231
Revaluations	42,489	30,732
Balance at 30 June	848,452	805,963
Accumulated losses		
Balance at 1 July	(183,819)	(179,140)
Net deficit	(5,836)	(4,675)
Transfers (to)/from other reserves	10	(4)
Balance at 30 June	(189,645)	(183,819)
Total equity	1,328,467	1,279,070

12.1 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 2016 \$000	Actual 2015 \$000
Restricted reserves consists of:		
- Trusts and bequests (non-exchange transactions)	2,302	2,478
- Project funding (exchange transactions)	185	265
	2,487	2,743

No other reserves are subject to restrictions on distribution.

12.2 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 2016 \$000	Actual 2015 \$000
Property, plant and equipment revaluation reserves consists of:		
Land	72,588	72,588
Buildings	103,067	103,077
Other	10,620	10,620
Total property, plant and equipment revaluation reserves	186,275	186,285

12.3 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 2016 \$000	Actual 2015 \$000
Collection revaluation reserves consists of:		
Art (including Ceramics)	158,383	158,383
Te Aka Matua Library	6,618	6,618
History	53,577	53,577
Mātauranga Māori	234,951	188,987
Natural History	132,292	132,292
Philatelic	131,906	131,906
Pacific and International	94,710	98,185
Photography	36,015	36,015
Total collection revaluation reserves	848,452	805,963

13 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 2016 \$000	Actual 2015 \$000
Board Members		
Remuneration	149	146
Full-time equivalent members	0.8	0.8
Leadership Team		
Remuneration	2,194	1,505
Full-time equivalent members	8.0	7.0
Total key management personnel remuneration	2,343	1,651
Total full-time equivalent personnel	8.8	7.8

Key management personnel include all Board members, the Chief Executive, Kaihautu, and the Leadership team, a total of 18 (2015: 15).

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.

14 Financial instruments

14a Financial instrument categories

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

	Actual 2016 \$000	Actual 2015 \$000
Loans and receivables		
Cash and cash equivalents	1,262	4,237
Term deposits	10,000	5,000
Debtors and other receivables	1,960	2,459
Total loans and receivables	13,222	11,696
Financial assets at fair value through comprehensive revenue and expenses - designated at initial recognition		
Investments	17,911	17,374
Total financial assets at fair value through comprehensive revenue and expenses	17,911	17,374
Financial liabilities measured at amortised cost		
Payables (excluding revenue in advance, taxes payable and grants received subject to conditions)	7,262	5,383
Total financial liabilities - measured at amortised cost	7,262	5,383

14b Fair value hierarchy

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 2016 \$000	Actual 2015 \$000
Financial assets	17,911	17,374
Investments - Quoted market price	17,911	17,374

14c Financial instrument risks

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 2016 had fluctuated by plus or minus 5% (2015: 5%), the effect would have been an increase/decrease to other comprehensive revenue and expense, by \$6,372 (2015: \$6,278).

Fair value interest rate risk

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate due to the changes in the market interest rates. Te Papa's exposure to fair value interest rate risk is limited to its bank term deposits which are held at fixed rates of interest.

Cash flow interest rate risk

Cash flow interest rate risk is the risk that the cash flows from a financial instrument will fluctuate due to changes in market interest rates. Investments issued at variable interest rates expose Te Papa to cash flow interest rate risk.

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

Sensitivity analysis

As at 30 June 2016 Te Papa held cash and cash equivalents at call totalling \$1,262,254 (2015: \$4,236,633) which were at floating rates. A movement in the interest rate of plus or minus 1% has an effect on interest income of \$12,623 (2015: \$42,366).

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. Te Papa holds a USD bank account with a NZ financial institution. The balance held at the end of the year was USD \$26,426 (2015: USD \$46,367). As a result of these activities, exposure to currency risk arises.

Sensitivity analysis

As at 30 June 2016, if the NZ dollar had weakened/strengthened by 5% (2015: 5%) against the US dollar with all other variables held constant, the surplus for the year would have been:

- \$4,112 (2015: \$3,475) higher if the NZ dollar had weakened.
- \$3,916 (2015: \$3,144) lower if the NZ dollar had strengthened.

Movements in exchange rates result in foreign exchange gains/losses on translation of the US dollar denominated bank account balances.

14c Financial instrument risks (continued)

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 (note 5) and net receivables (note 6) and term deposits (note 7). 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.

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
2016	
Creditors and other payables (note 9)	7,262
2015	
Creditors and other payables (note 9)	5,383

15 Events after the balance sheet date

There were no significant events after the balance date.

16 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 2016

	Actual 2016 \$000	Budget 2016 \$000	Variance to budget \$000
Revenue			
Revenue from the Crown	29,574	29,574	-
Interest income	1,346	1,560	(214)
Other revenue	24,585	21,065	3,520
Donated revenue	638	105	533
Total revenue	56,143	52,304	3,839
Expenditure			
Personnel costs	27,697	25,897	1,800
Other expenses	21,884	20,478	1,406
Total expenditure	49,581	46,375	3,206
Earnings before depreciation and amortisation	6,562	5,929	633
Depreciation and amortisation expenses	12,398	12,727	(329)
Net deficit	(5,836)	(6,798)	962
Other comprehensive revenue and expenses			
Gain on collection revaluation	42,489	-	42,489
Total other comprehensive revenue and expenses	42,489	-	42,489
Total comprehensive revenue and expenses	36,653	(6,798)	43,451

Other revenue was favourable to budget due to improved commercial trading conditions off the back of a record-breaking year for visitation. This was bolstered by strong support for the Gallipoli exhibition and the success of the short-term Dreamworks Exhibition which exceeded budgeted revenue expectations.

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 started later than planned and this led to lower staff capitalisation rates in the year.

Other expenses were also higher than budget, driven mainly by the increased number of visitors. Expenses relating to the cost of sales of commercial goods sold and security showed unfavourable variances to budget along with sponsorship-in-kind revenue.

The gain on revaluation was due to the increase in the Mātaraunga Māori collection following the revaluation with an effective date of 30 June 2016 which was not budgeted for.

National Services Te Paerangi Expert Knowledge Exchanges and workshops

Expert Knowledge Exchanges

Region	Organisation	Objective
Auckland	Tuakau Museum	Advice on care and display of Māori textiles
Canterbury	Aigantighe Art Gallery	Advice on crate-making
	Amuri Historical Society	Advice on enclosing exhibition spaces
	Canterbury Museum	Copyright training
Chatham Islands	Hokotehi Moriori Trust	Conservation support and training
Gisborne	Tairawhiti Museum	Advice on moving collections
Hawke's Bay	Hastings City Art Gallery	Advice on visitor research
Northland	Clapham's Clock Museum	Assessment and advice on climate control solutions
	Te Ahu Museum	Advice on conservation of photographic negatives
Manawatu-Whanganui	National Army Museum	Advice on LEOTC application
	Sarjeant Gallery (for Whanganui District Council)	Security audit for Whanganui's cultural facilities
	Taihape Museum	Advice on collection storage and vehicle restoration
	Te Manawa Museum	Training for visitor hosts
Marlborough	Marlborough District Museum	Training and development in delivering back of house tours
Otago	Cromwell Museum	Collection management system (CMS) training
	North Otago Museum	Advice on identifying Māori textiles
	Strath Taieri Historical Society	Conservation plan for a submarine
Waikato	Te Awamutu Museum	Advice on creating and installing interactive digital displays
Wellington	Great War Exhibition	Training for visitor hosts
	Marist Archives (for Sole Archivists Group)	Advice on textiles storage
	Wellington Museum	Advice on exhibition evaluation
West Coast	Hokitika Museum	Advice on retail development

National Services Te Paerangi Workshops

Region	Topic
Auckland	Care and management of archives in museums
	Conducting significance assessments
	Responsibilities of the museum sector in New Zealand
	Art handling
	Caring for Pasifika material culture x6
Canterbury	Preventive conservation
Hawke's Bay	Māori in museums
Nelson	Technicians' training
	Preventive conservation
Manawatu-Whanganui	Museum collection management
	Feather identification
Otago	Disaster recovery for collections
	Security in museums
	Labelling museum objects
Southland	Disaster recovery for collections
	Preventive conservation
Wellington	Masterclass for Directors of smaller museums
	Art handling
	Museum Hack masterclass
	Evaluating public programmes
Iwi workshops	
Iwi	Topic
Ngāti Awa	Taonga conservation
Ngā Paerangi	Digital photography and paper conservation
Ngāi Tahu	Taonga conservation
Ngāti Toa	Digital photography and paper conservation
Tūhoe	Digital photography and paper conservation

Collection acquisitions

For the year ended 30 June 2016

ART

Contemporary Art

Daniel Boyd, Megan Cope, Shane Cotton, Brett Graham, Fiona Jack, Helen Johnson, Mike Parr, John Reynolds, Sangeeta Sandrasegar and Sriwhana Spong, *The ANZAC Centenary Commemorative Print Portfolio*, 2014–15, various print methods, gift of The Australian War Memorial, 2016

Simon Denny, *Modded Server-Rack Display with Some Interpretations of Imagery from NSA MYSTIC, FOXACID, QUANTUMTHEORY, and Other SSO/TAO Slides*, 2015, mixed media installation, purchase

Simon Denny, *Modded Server-Rack Display with Some Interpretations of Various Map Depictions from Snowden-Leaked Slides*, 2015, mixed media installation, purchase

Simon Denny, *Modded Server-Rack Display with Some Interpretations of Imagery from GCHQ 'The Art of Deception' Slides*, 2015, mixed media installation, purchase

Simon Denny, *Modded Server-Rack Display with Some Interpretations of Imagery from NSA TREASUREMAP Slides*, 2015, mixed media installation, purchase

John Foster, twelve prints from the series *Forceps Delivery*, 1978, lithograph on paper, purchase

Max Gimblett, four quatrefoils from *Remembrance*, 2015, screen print on brass, gift of the New Zealand Art History Teachers' Association, 2016

Guerrilla Girls, *The Advantages of Being a Woman Artist*, 1988, offset lithograph on paper, gift of Sarah Farrar, 2015

Christo Javacheff, *Wrapped Reichstag (Project for Berlin)*, 1994, offset lithograph with fabric sample, gift of Jo Torr, 2015

Richard Killeen, *Pacific Plywood*, 1977, oil on plywood, purchased 2016 with the assistance of Ellen Eames Collection funds

Graham Percy, *The Boy on the School Trip*, 2002, mixed-media drawing on paper, gift of Mari Mahr, 2015

Graham Percy, *Triptych: cultural certainty, cultural transition, cultural uncertainty*, 2003, mixed media drawing on paper, gift of Mari Mahr, 2015

Graham Percy, *The variegated kiwi, specially bred for royalty*, 2004, mixed media drawing on paper, gift of Mari Mahr, 2015

Graham Percy, *Josef Beuys, seen as a Kiwi, lecturing on his favourite theme of Kiwi Kunst, Kultur und Kinder*, 2005, pen-and-wash drawing, gift of Mari Mahr, 2015

Graham Percy, *The Brahms balloon*, 2006, mixed media drawing on paper, gift of Mari Mahr, 2015

Graham Percy, *The drummer boy notices a Zeppelin approaching in the night sky*, 2004, mixed media drawing on paper, gift of Mari Mahr, 2015

John Piper, *Foliage Heads I*, 1975, screen print on paper, purchase

Ian Scott, *Enzed Dead Zone*, 1988, acrylic on canvas, purchase

Feliks Topolski, *Autobiography*, 1973, screen print on paper, purchase

Robin White, *Hooper's Inlet*, 1976, silkscreen print, purchased 2015 with Dugald Henderson Bequest funds

Robin White, *Harbour Cone from Hooper's Inlet*, 1975, silkscreen print, purchased 2015 with Dugald Henderson Bequest funds

Robin White, *Self-portrait with Michael, Tarawa*, 1982, pencil on paper, purchase

Robin White, *Hokianga Sand-hills*, 1977, silkscreen print, purchase

Mervyn Williams, *Maxim*, 1971, acrylic on linen on board, purchase

Modern and Contemporary Māori and Indigenous Art

Ralph Hotere, *Big Red X*, 1966, acrylic on shaped perspex, oil on canvas on board, purchase

Paratene Matchitt, *Taunga Waka*, 1971, sculpture, purchased 2015 with Thomas Lindsay Buick funds

Paratene Matchitt, *Te Kooti Wahawaha*, 1967, PVA on Hardboard, purchase

Modern Art

Gerald L. Brockhurst, *The black shawl*, early 1930s, oil on board, purchase

Kees Hos, *What price friendship*, 1968, relief print on paper, purchase

Michael Illingworth, *Tawera*, 1969, screen print, gift of the National Council of Adult Education, Jubilee (1933-88)

Eileen Mayo, *Moths on the Window*, 1969, relief print on paper, purchase

Colin McCahon, *Crusader, Nelson*, 1942, pen and ink on paper, purchase

Colin McCahon, *The Crusader, Pangatotara, Nelson*, 1942, pen and ink on paper, purchase

Colin McCahon, *North Otago landscape*, 1969, colour screen print, gift of the National Council of Adult Education, Jubilee (1933-88)

Milan Mrkusich, *Passive element*, 1969, screen print, gift of the National Council of Adult Education, Jubilee (1933-88)

Ad Reinhardt, *Untitled 1–10. From the portfolio: '10 Screenprints'*, 1966, screen prints, purchased 2015 with Harold Beauchamp Collection funds

Michael Smither, *Wave invading rock pool*, 1969, screen print, gift of the National Council of Adult Education, Jubilee (1933-88)

Gordon Walters, *Tawa*, 1969, screen print, gift of the National Council of Adult Education, Jubilee (1933-88)

A. Lois White, *Weeping Women*, 1939, oil on board, purchase

Decorative Arts and Design

Frank Carpay for Crown Lynn Pottery, *Hand decorated blue and white plate*, 1953–56, purchase

A.R.D Fairburn, *Hand-block printed curtain*, c.1950, woven cotton and hand block printing, purchase

Karl Fritsch, *Gold ring with face*, 2012, gold and rubies, purchase

Karl Fritsch, *Rectangular ring*, 2014, aluminium with pink cubic zirconia, purchase

Karl Fritsch, *Rectangular ring*, 2014, aluminium with yellow and green cubic zirconia, purchase

Karl Fritsch, *Tui ring*, 2014, silver with silver, blue, yellow and green cubic zirconia, purchase

Richard Keller, *Moonstone earrings and brooch*, 1960s, 18 ct white gold, platinum and moonstone, purchase

Richard Keller, *Silver and paua jewellery suite*, 1960s, sterling silver and paua shell, purchase

London & Ryder, *Etruscan style necklace and case*, 1862, 15 ct gold overlaid with gilt, leather and velvet lined case, purchased 2015 with Charles Disney Art Trust funds

Ross Mitchell-Anyon, *Two vessels and three jugs*, 1990s–2004, wood fired clay, purchase

Pablo Picasso, *Picador*, 1952, ceramic, gift of the Friends of Te Papa, 2015

Elsie Reeve, *Blue enamel brooch*, 1920–27, silver with turquoise enamel, purchase

Lisa Walker, *Pounamu necklace*, 2015, pounamu shards and thread, purchase

Reuben Watts, *Medusa pendant with chain*, 1900, sterling silver and red paste, purchase

Historical Art

Diana Beauclerk, *Street musicians and monkeys*, 1780-95, ink drawing with watercolour highlights, purchased 2015 with Ellen Eames Collection funds

Jan Both, *Smell, Taste, Sight, Sound and Touch from The Five Senses*, 1642-50, etchings, purchased 2015 with Sir John Ilott Charitable Trust funds

Jean-Gabriel Charvet (designer) and Joseph Dufour (manufacturer), *Les Sauvages de la Mer Pacifique*, 1804, six panels of woodblock printing, stencilling and hand-brushed gouache on paper, purchased 2015 with Charles Disney Art Trust funds

Jules Dalou, *La Brodeuse (The Embroiderer)*, 1904-05, bronze, purchase

Jean-Louis Forain, *Le Calvaire (Calvary)*, 1909, etching, purchased 2015 with Sir John Ilott Charitable Trust funds

Norman Garstin, *Portrait of D.K. Richmond*, 1903, oil on canvas, purchase

John Barr Clark Hoyte, *The Pink Terraces*, c. 1875, watercolour, gift of the family of Patrick and Davina Foot, 2016

John Barr Clark Hoyte, *The White Terraces*, c. 1875, watercolour, gift of the family of Patrick and Davina Foot, 2016

Charles-Émile Jacque, *Les Musiciens*, 1845, etching, purchased 2015 with Harold Beauchamp Collection funds

Jan Muller, *Cleopatra*, 1592, engraving, purchased 2015 with Harold Beauchamp Collection funds

Giovanni Battista Piranesi, *View of the bridge and mausoleum, built by the Emperor Hadrian, from Antichita Romane (Roman Antiquities), vol. IV, plate IV*, 1756, etching, purchased 2015 with Sir John Ilott Charitable Trust funds

Marcantonio Raimondi, *Facade with caryatids*, 1520, engraving, purchased 2015 with Sir John Ilott Charitable Trust funds

Félicien Rops, *La messagere du diable (The devil's messenger)*, 1880, photogravure and soft-ground etching, purchased 2015 with Sir John Ilott Charitable Trust funds

Félicien Rops, *Le Calvaire (Calvary)*, 1880-82, photogravure and soft-ground etching, purchased 2015 with Ellen Eames Collection funds

Félicien Rops, *L'Idole (The Idol)*, 1880-82, photogravure and soft-ground etching, purchased 2015 with Mary Buick Bequest funds

Jan Sadeler I, *Mankind awaiting the Last Judgement*, 1580-84, engraving, purchased 2015 with Ellen Eames Collection funds

William Strang, *The cause of the poor*, 1890, etching, purchased 2015 with Mary Buick Bequest funds

Jan Toorop, *Venise Sauvee (Venice Preserv'd)*, 1895, lithograph, gift of Carol and James Goodfriend, 2015

Various Artists, historic Japanese woodblock prints and books (64), 1760-1952, purchase

John Webber, *Poulaho, King of the Friendly Islands, drinking Kava*, 1784, engraving, purchase

John Webber, *The Reception of Captain Cook, in Hapae*, 1784, engraving, purchase

John Webber, *A Woman of Eaoo*, 1784, engraving, purchase

John Webber, *A Young Woman of Otaheite, bringing a Present*, 1784, engraving, purchase

John Webber, *A Young Woman of Otaheite Dancing*, 1784, engraving, purchase

John Webber, *A Human Sacrifice on a Morai in Otaheite*, 1784, engraving, purchase

John Webber, *The Body of Tee, a Chief, as preserved after Death, in Otaheite*, 1784, engraving, purchase

Modern and Contemporary Photography

Laurie Ashby, *Len Wesney, Piha workshop*, 1976, black and white photograph, purchase

Chris Black, five photographs from the *Wahine disaster*, 1968, black and white photographs, purchase

Peter Black, eight colour photographs, 2007-14, inkjet prints on paper, purchase

Murray Cammick, *Untitled* from the series 'Flash Cars', 1975, gelatin silver print, purchase

Murray Cammick, eleven black and white photographs, 1975-77, gelatin silver prints, purchase

Fiona Clark, 22 photographic prints from the series 'Bodybuilding', 'Te iwi o te wahi kore' and 'Go girl', 1975-81, inkjet prints on paper, purchase

Fiona Clark, twelve photographs from the series 'Go Girl', 1975-2002, inkjet prints, purchase

Richard Collins, *Pukekohe, Auckland*, 1968, black and white photograph, purchase

Max Coolahan, ten black and white photographs, 1957-63, gelatin silver print, purchase

John Fields, *Boiler*, c. 1970, black and white photograph, purchased 2015 with Ellen Eames Collection funds

John Fields, *Locomotive wheels*, c. 1970, black and white photograph, purchased 2015 with Ellen Eames Collection funds

John Fields, *Nude*, c. 1970, black and white photograph, purchased 2015 with Ellen Eames Collection funds

John Fields, *Garage doors*, c. 1970, black and white photograph, purchased 2015 with Ellen Eames Collection funds

John Fields, *Awning and bike, Thames*, black and white photograph, purchased 2016 with Ellen Eames Collection funds

John Fields, *Car at Waihou Bridge, Thames*, black and white photograph, purchased 2016 with Ellen Eames Collection funds

John Fields, *Ladies of Thames, Brian Boru Hotel, Thames*, black and white photograph, purchased 2016 with Ellen Eames Collection funds

John Fields, *John Daley*, c. 1968, black and white photograph, purchase

Bruce Foster, six colour photographs, 1978-79, inkjet prints, purchase

Bill Lawry, *Shangi Cafe, Dunedin*, 1971, black and white photograph, purchase

William Main, *Untitled (corner of High and Princes Streets, Dunedin)*, 1966, black and white gelatin silver print, purchase

Christopher Matthews, 28 photographs from the *Citizens of Napier* Portfolio, 1983-88, type-C prints, purchase

Janette Mead, *Alan Leatherby*, 1970, black and white photograph, purchase

Mac Miller, *Gorilla and man*, c. 1970, black and white photograph, purchase

Mac Miller, *Torso in doorway*, c. 1969, black and white photograph, purchase

John B. Turner, nine photographs, 1969-75, black and white photographs, purchase

Historical Photography

Charles Beken, *Oronsay, P&O*, 1960s, postcard, purchase

Burton Brothers studio, *Milford Sound from the 'City'*, 1887, albumen silver print, purchase

Burton Brothers studio, *Hall's Arm*, 1885, albumen silver print, purchase

Burton Brothers studio, *Milford Sound from Harrison's Cove*, 1887, albumen silver print, purchase

Burton Brothers Studio, *Panorama of Dunedin, Otago, NZ*, 1874, photograph album, purchase

P.J. Feeny, *Nelson Naval Volunteer*, 1880s-90s, carte-de-visite, purchase

Gaston Manuel, *Jean Batten*, 1935, gelatin silver print, purchase

H. Farmer McDonald, eighteen photographs, 1930s-50s, gelatin silver prints, gift of the Fastier family in memory of Gillian Fastier, 2013

Poul C. Poulson, *Wilfred and Ruby Westwood*, c. 1901, cabinet photograph, purchase

Sawyer's, six ViewMaster disks featuring New Zealand scenes, 1950s, colour transparencies, purchase

J. A. Sweet, two memorial cabinet cards, 1880s-1900, gelatin silver prints, gift of Geoffrey Batchen, 2015

Melvin Vaniman, *Queenstown and Lake Wakatipu*, 1902, platinum print, purchased 2015 with Ellen Eames Collection funds

Melvin Vaniman, *Wellington*, 1902, photograph album, purchase

Ralph Warburton, *Reflections, Franz Josef Glacier, Westland*, 1950s, postcard, purchase

Wheeler and Son Studio, *Panorama of Christchurch NZ, from Cathedral Tower*, 1881, photograph album, purchase

Unknown makers, six postcards featuring New Zealand scenes, 1950s-60s, purchase

Art and Photography Archives

Jim and Mary Barr, twelve documentary photographs of Martha Lachmann and the interior of the Lachmann home, Wadestown, Wellington, 1991, gift of Jim and Mary Barr

Correspondence between Michael Dunn and Gordon Walters, handwritten letters, 1966-95, purchase

Frank Hofmann, archive of approximately 12,000 negatives, transparencies and ephemera, 1930-89, gift of the Frank Hofmann Estate, 2016

Glenn Jowitt, archive of transparencies and negatives, 1980s, gift of Glenn Jowitt Estate, 2016

New Vision Gallery installation photos, Gordon Walters, silver gelatin prints, 1966-68, purchase

HISTORY

Social and Political History – New Zealand

Rolls of children's decorative wallpaper (3), unknown makers, 1906-20, gift of Ros Lambrechtsen, 2015

Contraceptive items (3) and demonstration uterus model, 2013-15, gift of Bayer New Zealand Ltd 2015

Golliwog dolls (4), toy ships (3) and paper doll sets (3), various makers, 1940-70, gift of The Barkman Family, 2015

Let Me Go Home public demonstration poster, Victoria University of Wellington Student Association, 2014, gift of Victoria Boyack, 2015

Satirical Gerry Brownlee menu, C1 Café, 2013, gift of an anonymous donor, 2015

Peace and protest collection of badges, posters and placards (113), various makers, 1961-92, gift of the Estate of Ron and Carmen Smith, 2015

Air New Zealand Antarctic brochure, 1979, gift of Sheena Hudson, 2015

Never Forget political posters (2), Idle No More, 2013, gift of an anonymous donor, 2015

Homegrown Festival Crew T-Shirts (2), AS Colour, 2014, gift of Cathy Halbleib, 2015

Two Child's Lace Tape Dresses, unknown maker, 1880-1920, gift of the Sellar Family, 2015

Photographic Display Stand, various makers, c. 1880-1910, purchase

Embroidered Regimental Badge, Reginald Calvert, 1917, purchase

Three Piece Man's suit, His Lordship, c. 1972, gift of Noel Whiterod, 2015

Wedding dress made and worn by Betty Adams (nee O'Sullivan), 1967, gift of Betty Adams, 2015

No NZ support for US wars in Iraq and Syria badge, unknown maker, 2015, gift of Herbert Bartley, 2015

Second World War ration books (7), New Zealand Government, 1943-45, gift of Barbara Gibson, 2015

Hospital Identity Bracelets for Twins (2), unknown maker, 2008, gift of the Gibbon Family 2015

Lest We Remember posters (2) and fliers (2), Peace Action Wellington, 2015, gift of Peace Action Wellington, 2015

AIDS posters (2), New Zealand AIDS Foundation, 2000s, gift of New Zealand Aids Foundation, 2015

New Zealand Shark Alliance protest placards (16) and posters (4), various makers, 2013, gift of New Zealand Shark Alliance, 2015

Boy's coat, Seejay, c. 1965, gift of Alan Lamb, 2015

Mika collection, including costumes, performance objects and ephemera, various makers, 1991-2011, purchase

Mika collection, including posters (16), Aroha festival programme, *Te Mika Show* T-Shirt and DVD, various makers, 1990-2011, gift of Miika, 2016

Hairy Maclary children's t-shirt, Maclary Theatre Production, c. 1991, gift of Ann Mallinson, 2015

Oceania Interrupted t-shirt, Katarina Katoa, 2014, gift of an anonymous donor, 2015

Pilot's flying uniforms (2), navigation calculator, National Airways Corporation badge, bible and ephemera of Captain James F. Cane, various makers, 1930-80, gift of the Family of Captain James F. Cane, 2015

TPPA protest photograph, Amos Mann, 2015, gift of Amos Mann, 2015

Home-made Rag doll, Noelene Ross, 1980s, gift of Noelene Ross, 2015

Doll named 'Nigger' and a set of doll's clothes, unknown maker, c. 1941, gift of Angela Esson, 2015

Boy's Silk Dress, unknown maker, c. 1880, gift of Suzanne Blumhardt, 2015

Condom packaging featuring Carmen Rupe, New Zealand AIDS Foundation, 2006, gift of Don Barclay, 2015

Women's dresses 1930s-50s (10) and Children's clothing 1940s-60s (12), unknown makers, gift of the Martin family, Otarua, 2015

Vogue Paris Original Pattern, Vogue, 1970, gift of Elizabeth Madle, 2016

Homemade baby clothes and apron, Gwylfa Gerard, c. 1952, gift of the Gerard Family, 2016

Dresses (2) and mini petticoat, various makers, 1960s-70s, gift of Anne Williams, 2016

Sandow chest expander in box with booklet, chart and accessories, unknown maker, 1910s, purchase

Woman's Pacific Brand bathing costume, Lane Walker Rudkin, 1930s, gift, 2015

Girls dresses (2), Winnie O'Hara and William Denson Ltd, 1950s, gift of Rosemary McLeod, 2015

Royal Tour badge, unknown maker, 1949, gift of Colin Tyrie & Siobhan Kelly, 2015

Doll, teddy bear, baby bunting and doll's blanket, various makers, 1920s-30s, gift of Lynly Yates, 2015

Leather letter writing cases (2), unknown maker, 1940-45, gift of Brian Michael Fitzgerald and Noel Frances Hudson, 2015

Collection of objects from the Royal New Zealand Returned and Services Association (16), various makers, 1917-2012, gift of Royal New Zealand Returned and Services Association, 2015

Autographed promotional cards for TVNZ's series Gloss featuring Simon Prast and Craig Parker (2), Television New Zealand, 1987-90, gift of Bev Eng, 2015

West Papua Morning Star ring, Emily Fatu, 2015, gift of Emily Fatu, 2015

Social, cultural and political history objects from the Megget family (17), various makers, 1930s-80s, gift of Leslie and Shirley Megget, on behalf of Joyce Megget, 2015

Corset brassiere, unknown maker, 1950s, gift of Jill McArtney, 2015

Queen carnival badge 'Support Anita Commerce Queen', Odell, 1940s, gift of an anonymous donor, 2016

TPPA protest placard, anonymous maker, 2015, gift of an anonymous donor, 2016

Cruickshank family photograph on the occasion of the christening of Elisabeth Barns, Civic Studios, early 1949, gift of Margaret Barns, 2015

Claude Elliot and Glenda Marjorie Meadows on their Wedding Day, Glenda Athea, photograph, 1971, gift of Glenda Athea, 2015

Second World War collection of ephemera and objects (29) and Royal Visit Flag, various makers, 1927-2010, gift of Pat Rogers, 2016

Wartime gardening in New Zealand booklet, W. Philip Carman, 1942, gift of an anonymous donor, 2016

New Zealand Rugby Tour of South Africa Rosettes (2), unknown maker, 1985, gift of Suzy Andrews, 2016

Child's Sleeping Bag, Arthur Ellis & Company Ltd., 1960s, gift of Flemming Jensen, 2016

TEAL Flight bag and photograph, Tasman Empire Airways Limited (TEAL), c. 1962, gift of Margaret Sutherland, 2015

Photograph of Otaki College students with their TEAL travel bags, unknown maker, 1962, gift of Margaret Sutherland, 2015

Women's colonial outfit, Mrs Edwin Powell, 1888, gift of the Waring Family, 2015

Women's blouse, unknown maker, c. 1920, gift of the Waring Family, 2015

Laundry bag and cushion made from May Smith fabric, unknown maker, c. 1955, donation 2015

Child's embroidered dress, unknown maker, c. 1900, gift of Jane Shaw, 2016

Silk dance dress with brooch, unknown maker, 1920s, gift of Elizabeth Coleman, 2016

Wedding dress, fabric remnants, Vance Vivian suit and wedding invitation, various makers, 1972, gift of Maria and Julian Hill, 2015

Save Us a Place to Live conservation poster, Don Binney and the National Conservation Week Campaign Committee, colour photo-mechanical print on paper, 1979, purchase

Boy's Scottish outfit and digital photo, unknown makers, c. 1928, purchase

Skateboard, rugby ball, and first day at school digital photo, various makers, 2012-14, gift of Mikaere Haumaha, 2016

Grenadier Guards officer's greatcoat, trousers and cap, child's dresses (2), various makers, 1880-1915, gift of Nicola Riddiford, 2016

Women's Social and Political Union Medal for Valour, awarded to Frances Parker, Toye & Co., 1912, purchase

Dolphin Defender protest sign, unknown maker, 2014, gift of Teina Davidson, 2016

Homemade rimu skateboard, William Dunster and Milbro, c. 1955, purchase

Resolution and Adventure Medal, William Barnett, John Westwood and Boulton & Fothergill, 1772, purchase

Lavinia doll, doll's clothes and baby's first shirt, unknown makers, 1860-80, gift of the Hitchcock family, 2016

Report of the Special Committee on Moral Delinquency in Children and Adolescents (Mazengarb Report), R.E. Owen, Government Printer, 1954, gift of Dame Margaret Sparrow in memory of Betty Weeber, 2016

A set of girl's dresses (13) and a pyjama bag, various makers, 1973-76, gift of Claire Regnault, 2016

Child's wool and cashmere dress, unknown maker, 1810-40, gift of Ballet and Opera Trust, 2016

Webley 'WG' Army Model revolver boxed set presented to the eldest son of Prime Minister Seddon, Webley and Scott Ltd., c. 1900, purchase

ANZAC Poppy, Royal New Zealand Returned and Services' Association, 2015, gift of an anonymous donor, 2016

I signed 27 times Homosexual Law Reform Placard, Hugh Young, 1985, gift of Hugh Young, 2016

Framed Warriors Rugby League Jersey, Canterbury of New Zealand Ltd, 2015, gift of Ministry of Education, 2016

House & Garden themed fancy dress costume, unknown maker, 1925-35, purchase

Gember (Somali Stool), unknown maker, c. 2013, gift of Mohamed Abdulaziz Mohamed, 2016

Lego Friends Dolphin Cruiser set, Lego Star Wars Millennium Falcon, Lego City Fire Engine, and Lego Ideas Research Institute, Lego Group, 2014-16, purchase

Toy Farmyard Set, Britains, 1950-60, gift of Dayle Elizabeth Cosmos, 2016

Paisley Shawls (2), unknown maker, c. 1850, gift of Hugh Davies, 2016

Love Life Fono Bag, New Zealand AIDS Foundation, 2015, gift of Gareth Watkins, 2016

Child's knitted dress, Heather May, c. 1964 and knitted baby's shawl, Agnes Wright, c. 1922, gift of Kim Keene, 2016

Countdown Domino Stars set and digital photograph of Austin's first day at school, 2013-15, gift of Austin Wang, 2016

Commemorative flag depicting George V and Queen Mary, unknown maker, 1893-1900, purchase

New Zealand Economic and Technological

Vasectomy instruments (4), various makers, 1960s, gift of Pamela Urquhart-Hay in memory of Donald Urquhart-Hay, 2015

Essure micro-insert (1) and demonstration systems (2), 2013-15, gift of New Zealand Medical and Scientific, 2015

Home-made television, Alex Giblin, 1956-58, gift of Gary Giblin, 2015

Plastic Money Boxes (7), Bank of New Zealand, ANZ Bank, National Bank and The Bank of New South Wales, c. 1960s, gift of Ted Piner, 2016

Shirt and tie worn by Kirkcaldie and Stains doorman Neville Wellbourn, various makers, 2013-15, gift of Neville Wellbourn, 2016

Kirkcaldie and Stains Brass sign, cash register, top hat stretcher, doorman's uniform and *Young Model Contest* trophy, various makers, 1900s-2000s, gift of Kirkcaldie and Stains Ltd, 2016

International History and Culture

Squirt.org posters (2), Pink Triangle Press, 2015, gift of Pink Triangle Press, 2016

Applied Art and Design – New Zealand and International

Memphis fabric lengths (13), Ettore Sottsass, Michele De Lucchi, Daniele Scandola, 1981-89, purchased 2015 with Charles Disney Art Trust funds

Display boards featuring naturally dyed wool skeins (6), Joy Harding, 1985, gift of Joy Harding, 2014

Block-printed and hand-painted skirts (3) by Robin Royds and Spectrum, 1967-75, and one slip, unknown maker, 1915-25, gift of Natalie Clayton, 2015

Silver Epergne associated with Bishop Suter of Nelson, unknown maker, mid-19th Century, purchase

Hunting Horn, unknown maker, 1820, purchase

Kowhai Knitwear pattern archive of 30 designs, Janice Hopper, 1960s-70s, gift of Janice Hopper, 2014

Extendable oak writing table, Augustus Welby Northmore Pugin and Gillows, c. 1842, purchased 2015 with Charles Disney Art Trust funds

Painted pine corner cupboard, Bruce Talbert, c. 1870, purchased 2015 with Charles Disney Art Trust funds

Sussex Chair, William Morris & Company, c. 1865, purchased 2015 with Charles Disney Art Trust funds

Dress, jacket and trousers, Trelise Cooper and Rosaria Hall, 1985-86, gift of Jennifer Clark, 2014

Women's long sheepskin coat, Knight Tailors Ltd, 1970s, gift of Sandra Jackson, 2015

Wellington Media Collective posters (66), related posters (2), and a calendar, various makers, 1979-2012, purchase

Golden Needles trophy, coat-dress and ephemera, various makers, 1971-72, gift of Jeanette Murrach, 2016

Silk Caftan, Ethnic Art Studio, 1975, gift of Marjorie Nees, 2016

Trapezium Bag (Jade), Vita Cochran, Linen, Wool, Mohair and Silk, 2015, purchase

Wedding dress & poncho, Vinka Lucas, 1977, purchase

Gown, dress, pants, and Look Book, from *Third Culture Collection*, Chido Dimairo, 2015, purchase

Jacket with inflatable sleeves and pump, Issey Miyake, 2001, purchase

Women's wool jacket, apron skirt, striped shirt dress and striped jacket, Comme des Garçons, 1995-2000, purchase

Pleated full length skirt, white pleated shirt, women's black jacket with false white shirt and women's two piece tweed suit, Yohji Yamamoto, 1990-2005, purchase

Patchwork dress, Marilyn Saintry, 1974, purchase

Writing compendium composed of specimen native timbers, with traditional European parquetry and New Zealand marquetry flora, fauna and indigenous Maori themes, William Seuffert, 1905, purchase

MĀORI

Customary Taonga (Post contact)

Piupiu and Korowai Whakahekeheke, unknown maker, flax, muka and kiwi feathers, gift of Angela Ewing, 2016

Hei Tiki (Pendant in Human Form), unknown maker, pounamu, 1750-1850, gift of the Davison family, 2016, in memory of Raymond Cuthbert Davison

Nine uhi matarau (multi pointed chisels), uhi kohiti (flat bladed chisel), uhi matarau (multi pointed hafted chisel), oko ngarahu (pigment pot) and awheto (vegetable caterpillar fungus) used in Ta moko tattooing, unknown makers, bird bone and wood, purchase

Contemporary Taonga (20th century to present)

Seven Days, Baye Riddell, group of 7 terracotta sculptures, 2012, purchase

Queen's Carnival Maori Performing Outfit, piupiu, taneko tapeka and raupo long poi, unknown maker, 1926, gift of Margaret Fox, 2015

Sewing kit (7 parts), Matthew McIntyre-Wilson, muka and wing bone of the Northern giant petrel, 2012-13, purchase

PACIFIC

Pacific in New Zealand and International

Miss Cook Islands costume consisting of ten pieces, Tarani Napa, 2013, purchase

Male and female Trobriand Island dancing skirts (2), unknown maker, 1980s, gift of Eve Wood, 2015

Model fishing spears from Wallis and Futuna Islands (2), unknown maker, gift of Patricia Kane, 2014

Model canoe and accessories (4) from Papua New Guinea, unknown maker, 1986, gift of Ruth Nuttall, 2014

Five wood block prints from Solomon Islands print-making programme, various makers, 1994-2015, purchase

Potu (mat), Zeta Enetama, c. 2014, gift of Taoga Niue Department, 2014

Roimata costume, consisting of headdress, bra, titi, skirt, overskirt, and necklace, Potini Potini, 2015, purchase

Paka Onu Tivaevae Taorei, Mama Ina Maka Kea, 1950s, gift of the children of Mama Ina Marona Kautai Tauria Maka Kea, 2016

Niuean young coconut leaves costume, Masani Taleni, 1997, gift of Merali Taylor, 2015

Ngatu ta'uli (blackened tapa cloth), Kulimoe'anga Maka, 2010, purchase

Ngatu Fuatanga, Otaota Fahina Society, 2015, purchase

Tivaevae Taorei, unknown maker, 2000, gift of Tui Te Hau, 2016

Tivaevae vavai Tataura, Tukua Turia, 2015, purchase

Three-piece coconut husk costume made for Miss Niue, Masani Taleni, 1997, purchase

PacINET conference laptop case, unknown maker, gift of Sarah Farrar, 2015

Mwaramwar Necklace, unknown maker, 2009, gift of Simion Kihleng, 2015

Papua New Guinea Battle Shields featuring comic character 'The Phantom', unknown maker, 1970s-80s, purchase

Papua New Guinea wooden female figure, unknown maker, c. 1920, purchase

SCIENCE

Plants - Terrestrial

Approximately 1300 seaweeds, ferns, and seed plants, and 250 lichens and bryophytes, gift of New Zealand scientific agencies and private individuals, 2014-15

Twenty mounted specimens of indigenous vascular plants, gift of Debra Wotton, 2016

200 specimens of New Zealand algae collected by Victor W. Lindauer, gift of Claudia Mason, 2016

Liverwort, moss, fern and seed plant specimen from Southern Canterbury and Marlborough, collected as part of the annual John Child Bryophyte & Lichen Workshop (521 specimens), field collection

Vertebrates - Fossils

Taranaki marine vertebrate fossils, including albatross, penguin, petrel, seal and shearwater (9), purchase

Miocene fossil seabird humerus, gift of Lesley Barnes and Tony Tomlin, 2015

Vertebrates - Birds

Laughing owl mount and egg, purchase

Vertebrates - Fish

Approximately 900 lots of frozen marine and freshwater fishes specimens from New Zealand EEZ (Extended Economic Zone) and related areas, gift of the Ministry for Primary Industries and Commercial Fishing Companies, 2014-2016

Invertebrates - Crustaceans

Fossil crayfish (*Paranephrops fordycei*), purchase

Publications and presentations

For the year ended 30 June 2016³¹

Books

Art

McCredie, A. *New Zealand Photography Collected*. Te Papa Press, 2015.

History

Labrum, B. *Real Modern: Everyday New Zealand in the 1950s and 1960s*, Te Papa Press, 2015

Science

Roberts, C., Stewart, A., and Struthers, C. *The Fishes of New Zealand*, Te Papa Press, 2015

RESEARCH PAPERS (Externally peer reviewed)

Art

McCredie, A. 'From Them to Us: Changing Meanings of Photographs of Māori at Te Papa.' In *Photographs, museums, collections: Between art and information* (pp 195–212) eds. Edwards, E. and Morton, C. London: Bloomsbury Press, 2015.

McCredie, A. 'Laurence Aberhart.' In *The Thames and Hudson Dictionary of Photography* (p 27) ed. Herschdorfer, N. London: Thames and Hudson, 2015.

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Olsen, J. 'Treasures of the Underworld.' In *Chester Nealie: Etched in fire* (pp 164-174) ed. Skinner, D. Auckland: Ron Sang Publications, 2016.

Rice, R. 'A red-letter day: evaluating progress in New Zealand's art at Dunedin's international exhibitions 1865 and 1889.' In *Cultures of International Exhibitions 1840-1940: Great Exhibitions in the Margins* (pp 231-250) ed. Filipova, M. Farnham, UK: Ashgate Publishing, 2015.

Rice, R. 'Unanswered prayers: The failure of W. F. Gordon's self-promotion.' In *The Lives of Colonial Objects* (pp 158-163) eds. Cooper, A. Paterson, L. and Wanhalla, A. Dunedin: Otago University Press, 2015.

Rice, R. (2016) 'Conversazione in the Colonial Museum.' *Journal of the Royal Society of New Zealand*, DOI: 10.1080/03036758.2016.1189439. Published online 21 June 2016.

Stocker, M. 'An Imperial Icon Indigenised: The Queen Victoria Memorial at Ohinemutu.' In *New Zealand's Empire* (pp 28-50) eds. Pickles, K. and Colebourne, C. Manchester: Manchester University Press, 2015.

Stocker, M. (2015) "'Give Peace in Our Time, O Lord": W. T. Trethewey's War Memorial in Christchurch, New Zealand.' *The Burlington Magazine* 157.1352: 776-780.

Stocker, M. 'The Smiling Boys: The Health Stamps of 1931.' In *The Lives of Colonial Objects* (pp 292-297) eds. Cooper, A. Paterson, L. and Wanhalla, A. Dunedin: Otago University Press, 2015.

Stocker, M. (2015) 'The Te Pahi Medal.' *The Medal* 67: 26-39.

History

Fitzgerald, M. 'An Art Nouveau Jug Collected by Walter Cook', ed. A. Cooper, L. Paterson and A. Wanhalla, *The Lives of Colonial Objects*, Otago University Press, 2015, pp. 200-205.

Regnault, C. 'Embroidering the Whanganui', ed. A. Cooper, L. Paterson and A. Wanhalla, *The Lives of Colonial Objects*, Otago University Press, 2015, pp. 164-169

Regnault, C. 'Dangerous Dress - Fashion Victims: The Dangers of Dress Past and Present by Alison Matthews David', *Journal of Asia-Pacific Pop Culture (Penn State University Press)*, 1:1, p.112-113

Townsend, L. 'Colonising Through Play: The Crowthers' Noah's Art', ed. A. Cooper, L. Paterson and A. Wanhalla, *The Lives of Colonial Objects*, Otago University Press, 2015, pp. pp 58-61

Townsend, L. 'Book review: Hello girls and boys. A New Zealand toy story', *The Journal of New Zealand Studies*, NZ21 (2015)

Pacific Cultures

Mallon, S. (2016). Following tapa: new contexts and global culture in Peter Mesenhöller and Annemarie Stauffer (eds) *Made in Oceania: Proceedings of the International Symposium on Social and Cultural Meanings and Presentation of Oceanic Tapa Cologne, 16-17 January 2014*. (pp.72-86) Newcastle on Tyne. Cambridge Scholars Publishing.

Mallon, S. (2016). Timelines: A Short History of Samoan Tattooing in Takahiro Kitamura (ed) *Tatau: Marks of Polynesia*. (pp.180-192) Los Angeles, Japanese American National Museum.

Mallon, S. (2016). Samoan Tattooing and the Rise of the Machine in Takahiro Kitamura (ed) *Tatau: Marks of Polynesia* (pp. 204-213) Los Angeles, Japanese American National Museum.

Tonga, N. (2016). Slow Internet 2004-2009 in Tessa King (ed) *Status Update: Janet Lilo*. (pp. 29-32) Auckland Te Uru Waitakere Contemporary Gallery.

Tonga, N. (2015). Koe 'Otua mo Tonga ko hoku Tofi'a. *Emily Mafie'o exhibition text*, Fresh Gallery, Otara. 30 October - 5 December

Tonga, N. (2016). Introduction: 29.09.2009 Tribute to Samoa, American Samoa and Tonga. *John Ve'a The Distance Plan #3 Climate & Precarity* (pp 102-103)

Mātauranga Māori

Cairns, P. (2016). The Wait and the Fight: Telling Māori World War I Histories and the Search for Alternative Platforms. In *Te Pouhere Kōrero 8: Māori History, Māori People*, 8, 48-58. Ed. Basil Keane, Paul Diamond, Arini Loader

Science

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Marshall, B.A. and Tracey, D., First evidence for deep-sea hot venting or cold seepage in the Ross Sea, Antarctica, *The Nautilus*, 129 (3), 140-141 (2015).

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Perrie L.R.; Brownsey, P.J., Taxonomic notes on the New Zealand flora: lectotypes in the fern family Gleicheniaceae, *New Zealand Journal of Botany*, 53 (4), 183-191, (2015).

Perrie L.R.; Shepherd, L.D.; Brownsey, P.J., An expanded phylogeny of the Dennstaedtiaceae ferns: *Oenotrichia* falls within a non-monophyletic *Dennstaedtia*, and *Saccoloma* is polyphyletic, *Australian Systematic Botany*, 28, 256-264, (2015).

Rawlence, N.J.; Kennedy, M.; Anderson, C.N.K.; Till, C.E.; Smith, I.; Scofield, R.P.; **Tennyson, A.J.D.**; Hamel, J.; Lalas, C.; Matisoo-Smith, E.A.; Waters, J.M., Geographically contrasting biodiversity reductions in a widespread New Zealand seabird, *Molecular Ecology*, doi: 10.1111/mec.13338, (2015).

Williams, M.; **Tennyson, A.J.D.**; Sim, D., Island differentiation of New Zealand's extinct mergansers (Anatidae: Mergini), with description of a new species from Chatham Island: correction & addition, *Wildfowl*, 65, 167-170, (2015).

De Pietri, V.L.; Scofield, R.P.; **Tennyson, A.J.D.**; Hand, S.J.; Worthy, T.H., Wading a lost southern connection: Miocene Fossils from New Zealand reveal a new lineage of shorebirds (Charadriiformes) linking Gondwanan avifaunas, *Journal of Systematic Palaeontology*, 603-616, (2015).

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Robertson, B., Stephenson, B., Ronconi, R., Goldstien, S., **Shepherd, L., Tennyson, A.**, Carlile, N. and Ryan, P., Phylogenetic affinities of the *Fregetta* storm-petrels are not black and white, *Molecular Phylogenetics and Evolution*, 97, 170-176, (2016). <http://www.sciencedirect.com/science/article/pii/S1055790316000208>

Ismar, S.M.H.; Gaskin, C.P.; Taylor, G.A.; **Tennyson, A.J.D.**; Rayner, M.J.; Fitzgerald, N., Evaluating on-land capture methods for monitoring a recently discovered seabird, the New Zealand storm-petrel *Fregetta maoriana*, *Marine Ornithology*, 255-258, (2016). http://eprints.uni-kiel.de/30027/1/43_2_255-258.pdf

Miskelly, C.M., Records of three vagrant Antarctic seal species (Family Phocidae) from New Zealand: crabeater seal (*Lobodon carcinophaga*), Weddell seal (*Leptonychotes weddellii*) and Ross seal (*Ommatophoca rossii*), *New Zealand Journal of Marine and Freshwater Research*, 49 (4), 448-461, (2015).

³¹ A full list of scholarly and popular publications is available on Te Papa's website www.tepapa.govt.nz/learn/research

Rawlence, N.J.; Scofield, R.P.; Spencer, H.G.; Lalas, C.; Easton, L.J.; **Tennyson, A.J.D.**; Adams, M.; Pasquet, E.; Fraser, C.; Waters, J.M.; Kennedy, M., Genetic and morphological evidence for two species of *Leucocarbo* shag (Aves, Pelecaniformes, Phalacrocoracidae) from southern South Island of New Zealand, *Zoological Journal of the Linnean Society*, (2016). <http://onlinelibrary.wiley.com/doi/10.1111/zoj.12376/abstract>

Holly P. Jones, Nick D. Holmes, Stuart H. M. Butchart, Bernie R. Tershy, Peter J. Kappes, Ilse Corkery, Alfonso Aguirre-Muñoz, Doug P. Armstrong, Elsa Bonnaud, Andrew A. Burbidge, Karl Campbell, Franck Courchamp, Philip E. Cowan, Richard J. Cuthbert, Steve Ebbert, Piero Genovesi, Gregg R. Howald, Bradford S. Keitt, Stephen W. Kress, **Colin M. Miskelly**, Steffen Oppel, Sally Poncet, Mark J. Rauzon, Gérard Rocamora, James C. Russell, Araceli Samaniego-Herrera, Philip J. Seddon, Dena R. Spatz, David R. Towns and Donald A. Croll, Invasive mammal eradication on islands results in substantial conservation gains, *Proceedings of the National Academy of Science*, 113 (15), 4033-4038, (2016).

Rawlence, N.J.; Kennedy, M.; Scofield, R.P.; **Tennyson, A.J.D.**; Boussets, P.; Chambers, G.K., Taxonomic status of *Cyanoramphus* parakeets on the Auckland Islands and implications for the validity of the orange-fronted parakeet as a discrete species, *Journal of the Royal Society of New Zealand*, 197-211 | DOI: 10.1080/03036758.2015.1084337, (2015).

Rayner, M.J.; Gaskin, C.P.; Fitzgerald, N.B.; Baird, K.A.; Berg, M.M.; Boyle, D.; Joyce, L.; Landers, T.J.; Loh, G.G.; Maturin, S.; Perriman, L.; Scofield, R.P.; Simm, J.; Southey, I.; Taylor, G.; **Tennyson, A.J.D.**; Robertson, B.C.; Young, M.; Walle, R.; Ismar, S., Using miniaturized radiotelemetry to discover the breeding grounds of the endangered New Zealand storm petrel *Fregetta maoriana*, *Ibis*, 157, 754-766, (2015).

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Palma, R.L., The correct type hosts and designation of a lectotype for the louse *Nirmus triangulatus alpha* (Insecta: Phthiraptera: Philopteridae), *The New Zealand Entomologist*, 38 (2), 149-155, (2015).

Palma, R.L. & Jensen, J.-K., Appendix II. Lice recorded from Faroese birds., *In: JENSEN, J.-K. & SØRENSEN, S. Færøernes fugle – fakta og tal – Birds of the Faroe Islands – facts and numbers*. Forlagið í Støplum: Tórshavn, Faroe Islands, Pp. 324-336, (2015).

Tomás, A.; **Palma, R.L.**; Rebelo, M.T. & Pereira da Fonseca, I., Chewing lice (Phthiraptera) from wild birds in southern Portugal., *Parasitology International*, 65, 295-301, (2016).

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Perrie, L.R.; Shepherd, L.D.; Brownsey, P.J.; Larrain, J.; Shaw, B.; Thouvenot, L.; von Konrat, M., Rediscovery and reinstatement of the New Caledonian endemic filmy fern *Hymenophyllum pumilio* Rosenst, *New Zealand Journal of Botany*, 54, 1-10, (2016).

Jamieson, S.E.; Tennyson, A.J.D.; Wilson, K.-J.; **Crotty, E.; Miskelly, C.M.**; Taylor, G.A.; **Waugh, S.M.**, A review of the distribution and size of prion (*Pachyptila spp.*) colonies throughout New Zealand, *Tuhinga*, 27, 55-79, (2016).

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Brownsey, P.J.; Perrie L.R., Taxonomic notes on the New Zealand flora: lectotypes in the fern family Hymenophyllaceae, *New Zealand Journal of Botany*, 54, 48-62, (2016).

Brownsey, P.J.; Perrie L.R., Taxonomic notes on the New Zealand flora: lectotypes in the fern family Thelypteridaceae, *New Zealand Journal of Botany*, 54, 87-91, (2016).

Susan M. Waugh, Samantha C. Patrick, Dominique P. Filippi, Graeme A. Taylor, John P. Y. Arnould, Overlap between flesh-footed shearwater *Puffinus carneipes* foraging areas and commercial fisheries in New Zealand waters, *Marine Ecology Progress Series*, 551, 249-260, (2016).

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Marshall, B.A., New species of *Venustatrochus* Powell, 1951 from New Zealand, and new species of *Falsimargarita* Powell, 1951 and a new genus of the Calliostomatidae from the southwest Pacific, with comments on some other calliostomatid genera (Mollusca: Gastropoda), *Molluscan Research*, 36 (3), (2016).

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Mironov, S.V. and **Palma, R.L.**, A new feather mite of the genus *Trouessartia* Canestrini 1899 (Acariformes: Trouessartiidae) from the Seychelles magpie-robin, *Copsychus sechellarum* (Passeriformes: Muscicapidae), *Acta Parasitologica*, 61, 629-635, (2016).

CONFERENCE PRESENTATIONS

Art

Farrar, S. (2015, September 19). Panel discussion. 'Selfies in the Galleries: Taking Photographs in Public Art Galleries and Museums.' ArtCrime2015 - The NZ Art Crime Symposium. NZ Art Crime Research Trust and City Gallery Wellington, Wellington.

McCredie, A. (2015, November, 23-24) Paper. 'Augustus Hamilton: Creating a visual database.' Finding New Zealand's Scientific Heritage symposium. Victoria University of Wellington, Wellington.

Mitchell, L. (2015, September 4). Paper. 'The very shoes of the one: Photographic portraiture of children in colonial New Zealand.' History of Emotions symposium, Stout Centre, VUW, Wellington.

Olsen, J. (2015, October 17). Paper. 'James Greig: bridging the art craft divide.' Art and design symposium. Dunedin School of Art, Dunedin.

Rice, R. (2015, September 4). Paper. 'That most detestable picture': Art and emotion in 19th-century New Zealand.' History of Emotions symposium, Stout Centre, VUW, Wellington.

Rice, R. (2015, November 23-34). Paper. 'Conversazione in the Curiosity Shop.' Finding New Zealand's Scientific Heritage symposium. Victoria University of Wellington, Wellington.

Rice, R. (2016, April 29). Paper. 'Wild, strange, chaotic and black': the art of Shi Lu at Te Papa.' Museums, Art and Chinese Cultural Diplomacy symposium. University of Canterbury, Christchurch.

Stocker, M. (2016, February 16). Paper. 'Margaret Butler: An Invisible Sculptor?' Making Women Visible conference. Centre for Research on Colonial Culture, University of Otago, Dunedin.

Tamati-Quennell, M. (2015, September 24). Panel discussion. 'Mana Taonga: Gifted Aboriginal art 1971 - 2011, a case study.' FIHRM 2015 Access is a Human Right, FIHRM, Te Papa and VUW, Te Papa, Wellington.

Tamati-Quennell, M. (2015, November 7). Panel discussion, chair. 'Dialogues: Be Polite: Responses to political pressure.' Curating Under Pressure symposium. ifa - Institute for International Cultural Relations, Goethe Institute, University of Canterbury, Te Whare Wananga o Waitaha, Creative New Zealand, Christchurch.

Tamati-Quennell, M. (2016, March 15). Paper. 'Indigenous art curatorial practice; ideas and observations.' 2016 Pacific Arts Association XII International symposium. Auckland War Memorial Museum Tamaki Paenga Hira, Pacific Art Association and Auckland University of Technology, Auckland.

Tamati-Quennell, M. (2016, March 15). Panel discussion, chair. 'Mana Muliwai; Creative Dissonance and Cultural Resonance.' 2016 Pacific Arts Association XII International symposium. Auckland War Memorial Museum Tamaki Paenga Hira, Pacific Art Association and Auckland University of Technology, Auckland.

Tamati-Quennell, M. (2016, June 13). Paper. 'A seat at the table.' Gendered Making / Unmanned Modernisms: Gender and Genre in Indigenous and Colonial Modernisms conference. Witswaterand University, Johannesburg, South Africa.

History

Gibson, S. (2015, September 23) 'The Mixing Room project at Te Papa: co-creating the museum with refugee background youth in Aotearoa/New Zealand', *Federation of International Human Rights Museums: Access is a Human Right*, Te Papa.

Gibson, S. and MacDonald, E. (2016 February 1) 'Let's talk about sex', *Visitor Research Forum*, National Services Te Paerangi, Te Papa, Wellington.

Gibson, S. (2016, March 11) 'The Mixing Room: Stories from young refugees in New Zealand, Connected Citizenship Learning', Wellington Museums Trust, National Library, Wellington

Labrum, B. (2016, February 15) Women, visibility and material culture: new perspectives on post-war New Zealand, *Making Women Visible Conference*, Centre for Research on Colonial Culture, University of Otago, Dunedin.

Labrum, B. (2016, April 8) Women, visibility and material culture: new perspectives on post-war New Zealand, *Four Waves of Feminism symposium*, Dowse Art Museum and Enjoy Public Art Gallery with the support of the Making Women Visible Conference, Dowse Art Museum.

Labrum, B. (2016, 20-22 April) The value of museum history in the global contemporary, *The Museum in the Global Contemporary*, 50th Anniversary of the Museum Studies Programme Conference, University of Leicester, United Kingdom

Regnault, C. (2015, October 12-15) 'The Berry Boys: the little project that could', *National Digital Forum*, October 2015, Te Papa, Wellington.

Ross, K. (2015, December 2-4) 'More Than Books Can Tell': Museums, Artefacts and the History of Great War', *New Zealand Historical Society: History Making a Difference*, Canterbury University, Christchurch.

Ross, K. (2015, December 3) 'Curators and Collections: Principles, Practices and Prospects', *Lower North Island Curators Hui*, National Services Te Paerangi, Whanganui Regional Museum, Whanganui.

Ross, K. and Donald, P and Williams, F and Barraud, B and Taylor, R., (2016, April 4) Creating Gallipoli: The scale of our war', *Tihei Mauri Ora: The Story Begins*. International Conference on Interpretation, *NAI/INNZ conference*, Wellington

Ross, K. (2016, May 18) 'Museums, mana taonga and the movies: old and new ways of narrating the 1915 Gallipoli campaign', *Museums Australasia 2016 (MA16)*, Aotea Centre, Auckland.

Townsend, L. (2015, August 24-25) 'Child-made material culture: An assemblage of colonial history', *Unpicking the Tapestry: Children & Young People in British Colonial Contexts*, Otago University / Centre for Research on Colonial Culture.

Townsend, L. (2015, September 24) Panel Discussion on Mana Taonga, *Federation of International Human Rights Museums: Access is a Human Right*.

Townsend, L. (2015, June 24 – 26) Storytelling in the Museum - what histories, *WWGSD Unconference*, Otaki,

Pacific Cultures

Hutton, G., Tonga, N. (2015, October 24) New Acquisitions in Te Papa's Pacific Collection. *Pacific Heritage Arts Fono*. Auckland Museum, Auckland.

Hutton, G. (2015, December 18) Collection Management in Museums. *Collection Management in Museums*. National Services Te Paerangi, Whanganui Regional Museum, Whanganui.

Mallon, S. (2015, October 19-20) "Invited speaker: Agency and authority: the politics of co-collecting Pacific Cultures in New Zealand." *SWICH Co-collecting workshop*. Research Center for Material Culture, National Museum of World Cultures, Leiden, Netherlands.

Mallon, S. (2015, October 23) Against Traditions: Decolonising museum practice in the Pacific. *Masterclass: Indigenous Curating*. Faculty of Archaeology of Leiden University, Leiden, Netherlands.

Mallon, S. (2016, March 7-12) Keynote speaker: Cosmopolitans and Beach Crossers: Histories of Visual Culture in Island Cities and Urban Archipelagos. *Island Cities and Urban Archipelagos Symposium*, University of Hong Kong.

Mallon, S. (2016, February 22) Invited panel member: New Zealand: A Pacific place? *Crafting our national identity – who we are, and where we are going*. *Kiwi Connect – New Frontiers Festival and symposium*. Kiwi Connect, Whitemans Valley, Lower Hutt.

Mallon, S. (2015, September 24) Convener of Mana Taonga- Panel Discussion FIHRM 2015 *Federation of International Human Rights Museums: Access is a Human Right*, Te Papa and VUW, Te Papa, Wellington.

Tonga, N. (2015, September 29) Imaging and imaging Tonga: Lens-based practices in New Zealand, Trading Traditions: The Role of Art in the Pacific's Expansive Exchange Networks. *Pacific Arts Association, Pacific Chapter Conference*, Fa'onehua Conference Centre. Nuku'alofa, Tonga.

Tonga, N. (2015, September 29) Chair: *Artist Panel Discussion: Trading Traditions: The Role of Art in the Pacific's Expansive Exchange Networks*. Pacific Arts Association, Pacific Chapter Conference. Fa'onehua Conference Centre. Nuku'alofa, Tonga.

Tonga, N. (2015, November) Photoised: The photography of George Crummer. *Indigenous Photographic Histories Symposium*. Centre for Research on Colonial Culture, University of Otago, National Library. Wellington.

Tonga, N. (2016, March 15) Contemporary Pacific Art After the Internet *2016 Pacific Arts Association XII International Symposium*. Auckland War Memorial Museum Tamaki Paenga Hira. Auckland Museum, Auckland.

Tonga, N. (2016, March 17) Chair: 'Pushing the Boundaries of Pacific Art through Digital Media' Panel *2016 Pacific Arts Association XII International Symposium*, Auckland War Memorial Museum Tamaki Paenga Hira, Mangere Arts Centre, Auckland.

Tonga, N. (2016, May 16) Looking into the past and walking backwards into the future: *Photographic Histories of the Pacific, Collecting and Exhibiting Photography*. Te Papa, Wellington.

Mātauranga Māori

Cairns, P. (2016, April 7) The Politics and Practice of the Free Radical: curation and interpretation in the contact zone. Keynote Address at International Conference on Interpretation. Duxton Hotel, Wellington.

Cairns, P. (2015, September 23). The different ways to skin a cat: telling Māori WWI Stories in a Te Papa exhibition. Federation of Human Rights Museums (FIHRM) 'Access is a human right' conference, Te Papa, Wellington

Cairns, P. (2016, March 18). Contemporary Māori Collecting at Te Papa. New Encounters conference at the National Museum of Australia, Canberra, Australia

Cairns, P. (2016, May 17). Collecting Challenging Histories. Mana Taonga in Practice. Museums Australasia conference, Aotea Centre, Auckland

Cairns, P. (2016, 27 June). Māori Contemporary Social History Collecting at Te Papa – some examples. He Rau Tumu Korero IX Māori Historians' Conference, Te Rau Aroha Marae, Bluff

Science

Hills, S., Gemmell, M., Vaux, F., **Marshall, B.**, Crampton, J., Trewick, S. & Morgan-Richards, M., (2015 December), Mitochondrial phylogenomics of New Zealand Aeneator Finlay, 1926 and *Buccinulum* Deshayes, 1830 species (Buccinidae), *Molluscs 2015*, Southern Cross University, Coffs Harbour

Vaux, F., Hills, S., **Marshall, B.**, Crampton, J., Trewick, S. & Morgan-Richards, (2015 December), M., Paraphyly in New Zealand true whelks (Neogastropoda: Buccinoidea: Buccinulidae), *Molluscs 2015*, Southern Cross University, Coffs Harbour

Perrie, L.R.; Brownsey, P.J., (2015 December 2), Untangling New Zealand's tangle ferns for eFloraNZ, Building our Botanical Capital, Australasian Systematic Botany Society, Canberra, Australia

Tennyson, A.J.D.; Waugh, S., (2015, October), Ecology and population dynamics of Flesh-footed shearwaters in New Zealand, Second World Seabird Union Conference, World Seabird Union, Cape Town, SA.

Tennyson, A.J.D.; Shepherd, L.; Cooper, J., (2015, October), Phylogenetic affinities of New Zealand's recently extinct petrels, Second World Seabird Union Conference, Cape Town, SA.

Rayner, M.J.; Gaskin, C.P.; Fitzgerald, N.B; Baird, K.A.; Berg, M.M.; Boyle, D.; Joyce, L.; Landers, T.J.; Loh, G.G.; Maturin, S.; Perriman, L.; Scofield, R.P.; Simm, J.; Southey, I.; Taylor, G.; **Tennyson, A.J.D.**; Robertson, B.C.; Young, M., (2015, October), Locating the breeding grounds of the New Zealand storm petrels, Second World Seabird Union Conference, Cape Town, SA.

Meudt, Heidi, (2016, April 28), Integrative systematics and evolution of New Zealand flowering plants, Systematics & Biodiversity: Past, Present and Future – a tribute to Dennis Gordon on his retirement, NIWA, Wellington.

Tennyson, A., (2016, June), Breeding biology of the New Zealand storm petrel, Birds New Zealand AGM, Birds New Zealand, Napier

A. Tennyson; V. De Pietri, (2015, Sept), New Zealand earliest bird fossil, CAVEPS, Alice Springs, Australia.

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. Hapū also means pregnant.

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 for 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, which enables Te Papa's Learning Innovation Team to educate students and teachers about preventing and mitigating natural disaster damage.



GNS Science is a Founding Research Partner 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

HP Enterprise 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 2016



Matariki Wellington 2016 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 2016.

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 2016 was generously supported by our media partners, The Breeze and Māori Television.

Kaumātua Kapa Haka 2016



Te Puni Kōkiri



The Kaumātua Kapa Haka is one of Te Papa's most joyful weekends, and we are grateful for the support of Te Puni Kōkiri, Te Tumu Paeroa and Te Māngai Pāho.

Education Partner



A grant from Wellington Community Trust enabled over 1100 students from low decile schools to travel to Te Papa and attend the *Gallipoli: The scale of our war* education programme.



Torto supported the shade sail for Te Papa's outdoor sand pit in Bush City.

Exhibitions

Te Papa's temporary exhibition programme was made richer thanks to the generous support of the following partners.

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:



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DreamWorks Animation: The Exhibition

Te Papa gratefully acknowledges the support of the following partners for this exhibition.



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the paint the professionals use
Paint and Colour Partner



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Media Partner

Whiti Te Rā! The Story of Ngāti Toa Rangatira



Te Puni Kōkiri

REALISING MĀORI POTENTIAL

Iwi Development Partner

For the past three years, Te Puni Kōkiri has kindly supported public programmes associated with the exhibition *Whiti te Rā! The Story of Ngāti Toa Rangatira* and Te Papa's Matariki Festival 2016.



Worth doing, worth Dulux.

Paint Partner



Flooring Partner



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Mahuki – Te Papa's Innovation Hub



vodafone

Key Strategic Partner

As a Key Strategic partner of Mahuki, Vodafone is supporting Te Papa in the development of digital technologies for the cultural sector, to enable New Zealanders to access their national collection in new ways.



Friends of Te Papa

Te Papa gratefully acknowledges the continued support of the Friends of Te Papa



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