

Museum of New Zealand Te Papa Tongarewa
Te Pūrongo ā Tau | Annual Report
2014/15

In accordance with section 150 of the Crown Entities Act 2004, this annual report of the Museum of New Zealand Te Papa Tongarewa for 2014/15 is presented to the House of Representatives.



Photo credits

Cover: Young girl looking up at larger than life figure of Staff Nurse Lottie (Charlotte) Le Gallais, in *Gallipoli: The scale of our war* exhibition, 2015. Photo: Michael Hall © Te Papa.

Page 2: Queuing for the *Gallipoli* exhibition, 2015. Photo: Kate Whitley © Te Papa.

Page 3: Colossal Squid beak during examination, 2014. Photo: Norm Heke © Te Papa.

Page 4: Remounting Banks and Solander fern specimens (Botany Collection), 2009. Photo: Michael Hall © Te Papa.

Page 7: Chair Evan Williams. Photo: Michael Hall © Te Papa.

Page 8: Chief Executive Rick Ellis. Photo: Kate Whitley © Te Papa.

Page 9: Kaihautū Arapata Hakiwai. Photo: Michael Hall © Te Papa.

Page 17: Ria Hall and Robert Ruha performing at the Ngā Whetū o Matariki Concert at Te Papa, 2015. Photo: Norm Heke © Te Papa.

Page 20: Woman looking up at larger than life figure of Lieutenant Colonel Percival Fenwick, in *Gallipoli* exhibition, 2015. Photo: Norm Heke © Te Papa.

Page 22: Playing Michael Parekowhai piano, 2012. Photo: Kate Whitley © Te Papa.

Page 23: Lest We Forget projections, 2014. Photo: Neil Price © Wellington City Council.

Page 26: Chelsea Nichols, curator floortalk in *Ngā Toi | Arts Te Papa*, 2015. Photo: Michael Hall © Te Papa.

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- Hei Tupa, 2013, Christchurch, by Areta Wilkinson. Purchased 2015. Te Papa (2015-0008-1).

- Morning Star Necklace, 2014, New Zealand, by Pauline Bern. Purchased 2014. Te Papa (2014-0025-1).

- Konae (plaited fruit bowl), 2007, Matata, by Chris Brayshaw. Purchased 2015. Te Papa (ME024162).

- Vet Ian Crook with fairy prion, 1970s, Marlborough, by John Johns. Gift of the Estate of John Johns, 2014. Te Papa (O.041987).

- Untitled, 2014, Wellington, by Andrew Beck. Purchased 2015. Te Papa (O.043044).

- Offcut Side Table, 2013 - 2014, New Zealand, by Rekindle. Purchased 2014. Te Papa (GH024290).

- Infant dressed in fur bonnet and cape, 1885-1899, by Wrigglesworth & Binns. Purchased 2014. Te Papa (O.042740).

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- Officer's cane, with identity disc attached, 1914-1915, by Nathaniel Swinard. Gift of Rick Swinard, 2014. CC BY-NC-ND licence. Te Papa (GH024342).

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Art Storeroom, 2004. Photo: Michael Hall © Te Papa.

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

2014/15





1.55m

visitors to Te Papa this year,
21% higher than 2013/14

102

peer-reviewed and popular
publications by our staff

9



countries around the world where Te Papa exhibitions and loans were seen or used

31,340

students participating in a learning
experience at Te Papa

#1

museum in the South Pacific,
as ranked on TripAdvisor,
and #23 in the world



700,000+

viewers worldwide of our Science Live
squid examination

80,000+

new collection records made publicly
available through Collections Online

32

workshops delivered
by National Services Te
Paerangi to museums,
galleries and iwi

114

kōiwi tangata and Toi moko repatriated
from overseas institutions

121%

improvement in cash contribution
(EBITDA)

217,350

coffees made by our baristas



2.2m+

visitors to the Te Papa website



A guide to our Annual Report

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Statement of responsibility

The Board and management are responsible for the preparation of Museum of New Zealand Te Papa Tongarewa's annual financial statements, the statement of performance and the judgements used therein.

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

We have the responsibility 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 2015.

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

Evan Williams
Chair

Wendy Lai
Chair of Assurance and Risk Committee

Tirohanga whanui 2014/15 | Our 2014/15 overview

Chair's Foreward

By any measure, this has been an extraordinary year for Te Papa. During the 2014/15 year, Te Papa completed a full financial and operating turnaround.

- A cash contribution (EBITDA¹) of \$9.1m. This is a 121% increase from \$4.1m in 2013/14.
- A net deficit after depreciation of \$5.1m. This is a 40% improvement from \$8.6m in 2013/14.
- An increase in commercial revenue of \$0.6m. This is a 4.5% increase from 2013/14.
- An underlying reduction in operating costs of \$2.9m. This is an 18% improvement from 2013/14.

We have experienced one of our busiest years with exceptionally high visitor numbers.

- 1,556,164 visitors to Te Papa. This is an increase of 20.7% over 2013/14, and the third-highest annual visitor numbers since opening.
- 639,926 visitors to international touring exhibitions.
- 157,511 visitors to domestic touring exhibitions.

Two of Te Papa's top three most successful exhibitions ever were created and opened during the year.

- *Gallipoli: The scale of our war* attracted 144,357 visitors over the 74 days from opening to the end of the financial year, by daily visitor numbers, the second most popular exhibition ever at Te Papa.
- *Air New Zealand 75 Years* attracted 335,593 visitors over 193 days, by daily visitor numbers, the third most popular exhibition ever at Te Papa.

Individually, these achievements represent good progress in our performance as a public sector entity. Collectively, they demonstrate a significant turnaround and are the product of a huge effort by staff and the management team.

Reducing costs and increasing revenue at the same time is never easy; doing so alongside the creation of major new exhibitions requires a special level of dedication. I would like to thank my colleagues on the Board, and most especially the management and staff of Te Papa for these results. It was an exceptional effort and it is my privilege to acknowledge everyone involved.

In November, we welcomed a new Chief Executive, Rick Ellis, who undertook a rapid, effective programme to streamline operations, build confidence and lift performance. Within a very short space of time Rick injected a new dynamism, a new approach to our relationships at all levels, and a dynamic planning model.

A key decision in 2014/15 was the commitment to renew Te Papa's permanent exhibitions over the next five years, and to increase Te Papa's intellectual capacity with the appointment of new Heads of Arts, Science, Mātauranga Māori, and New Zealand and Pacific Cultures.

Te Papa's responsible Minister, the Hon. Maggie Barry, the Ministry for Culture and Heritage, and the Government have demonstrated great support for Te Papa, most recently by approving Te Papa's capital maintenance plan. Te Papa operated for 17 years without formal funding for depreciation or capital maintenance, and addressing this situation is a major step forward.

We widened and deepened our consultation with South Auckland and Auckland communities on

Te Papa's proposed museum, educational and storage facility at Manukau, further defining a major investment in the rich and diverse cultures of South Auckland. The Te Papa Board remains committed to the project and we are continuing to pursue private and public funding.

Gallipoli: The scale of our war was designed to honour New Zealanders who served at Gallipoli and in World War One, and connect us with a special piece of identity as a nation. Funding from the Lotteries Grants Board enabled us to create an ambitious and immersive exhibition that is having a profound effect on audiences, and we are very grateful for their support.

The exhibition was developed by Te Papa working closely with Weta Workshop, and we are hugely appreciative of the unique talents and creative vision that Sir Richard Taylor and his team brought to the project. In combination with the skills and culture of Te Papa's team, the exhibition has broken new ground in the museum world.

We continue to honour and thank the individuals and families who contributed to the exhibition, as this exhibition reminds us of the unique and often heartfelt responsibilities of a national museum.

As a Board, and as an organisation, we look forward to the challenge, responsibility and excitement of the next steps in Te Papa's journey.



Evan Williams
Chair

1 Earnings before interest, taxes, depreciation and amortisation.

Chief Executive Statement

For 17 years, Te Papa has offered a bold and innovative experience. It has challenged expectations of what a museum and an art gallery can be. Te Papa is a place where everyone can find meaning, and a place to stand.

It was this rich history which attracted me to the role of Te Papa's Chief Executive, which I took up in November 2014. I was fortunate to inherit a strong foundation, and for that I must acknowledge the stewardship of our Board, under Chair Evan Williams, and the work of our team.

Te Papa is celebrating one of the most successful years in our history. *Gallipoli: The scale of our war* and *Air New Zealand: 75 years* are two of our most successful exhibitions.

Over the next four years, we have committed to replace the fixed exhibits on our floors. The renewed Te Papa will offer immersive experiences that showcase even more of the national collections.

As the national museum and gallery, and an important part of New Zealand's science ecosystem, Te Papa must demonstrate intellectual leadership. In 2014/15 we created a number of new leadership roles across the disciplines: Head of Arts, Science, Mātauranga Māori, and New Zealand and Pacific Cultures.

Te Papa is about experiences. Some of these are personal encounters with our treasures, and our experts. Others are digital experiences, which are as diverse as our audiences and offer unparalleled opportunities for learning, co-creation, and fun.

In 2014/15 we gave new emphasis to digital experiences, with the appointment of a Chief Digital Officer, and the first steps towards an innovation hub. This hub will offer an incubator environment for start-ups to develop the next generation of cultural experience, based on Te Papa's wealth of content.

Like many New Zealanders, this year I have been reflecting on New Zealand's history and my personal links with World War One. My grandfather, Roy F. Ellis, M.M., sailed for Gallipoli from the wharf just outside Te Papa. He was one of the lucky ones who returned, after his service with the Signals Corps.

Walking through *Gallipoli: The scale of our war*, I sometimes wonder what he would make of the exhibition. I think he'd be amazed at the ways we are able to tell the story, from the larger than life figures, to the tiniest details of the soldier's kit, from the immersive digital storytelling, to the simple paper poppies left in their thousands by visitors.

Te Papa's vision is "Changing Hearts, Changing Minds, Changing Lives". We do that through connections with the past. And we also run a line out to the future. What will New Zealand look like a hundred years from now? What are the stories we will capture and create for the future?

Along with everyone who works at Te Papa, I know what a privilege it is to carry those stories forward.



Rick Ellis
Chief Executive

Kaihautū Statement

The past year has seen some important milestones for Te Papa as a bicultural organisation.

In December, the Karanga Aotearoa repatriation programme brought home the largest ever number of ancestral remains, from the American Museum of Natural History. A strong relationship with the museum, along with the wisdom of our Repatriation Advisory Group, enabled us to achieve this historic repatriation. The success of the programme is a testament to the sacred trust that iwi have put in our hands to carry out this work.

The opening of *Gallipoli: The scale of our war* during the year has had particular significance for Māori, with the exhibition highlighting the story of Māori involvement at Gallipoli, which has not been widely known.

Along with other old boys of Te Aute college, I was privileged to record the waiata sung by the Native Contingent at Anzac Cove, which forms part of the exhibition. Whatever your personal connection with Gallipoli, I believe this is an exhibition which every New Zealander should see.

Ngāti Toa Rangatira has been the iwi in residence at Te Papa during 2014/15. For the first time, the iwi in residence co-curated an art exhibition, with rarely-seen Ngāti Toa portraits on display.

Ngāti Toa also have a special connection with *Gallipoli: The scale of our war*, with one of the exhibition's monumental figures representing Rikihana Carkeek, tipuna of Ngāti Toa kaumatua Te Waari Carkeek. I want to personally thank Ngāti Toa Rangatira for all they have given to Te Papa.

We marked the 175th anniversary of the signing of Te Tiriti o Waitangi by refreshing our permanent Treaty exhibition. Along with our annual Treaty debate, it continues to foster understanding of our nation's founding document. Te Papa recognises the importance of the Treaty settlement process and will continue to work with iwi to help realise their cultural aspirations.

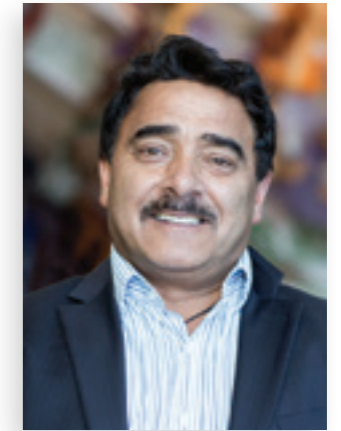
The return of the Te Pahi medal to New Zealand in 2014 was particularly significant, given its deep meaning to its people and our history. Te Papa made a successful joint bid with the Auckland War Memorial Museum, working in partnership with tribal descendants – Ngāti Torehina, Ngāti Rua and Ngāpuhi.

One of our strategic priorities over the next five years is to deepen our iwi relationships. I look forward to working with iwi, hapū and whānau to help meet their cultural aspirations, and to ensure that Te Papa truly reflects the stories of Aotearoa.

This year we lost some great leaders who have left their indelible mark on Te Papa. Dr Apirana Mahuika was a leader in the development of Te Papa as a bicultural museum. Erima Henare supported the many kaupapa that Te Papa holds, including the repatriation programme. Mauriora Kingi gave tireless guidance on taonga and exhibition kaupapa. And Professor Jonathan Mane-Wheoki led the development of Te Papa's art strategy for many years, championing world-class art initiatives.

As we go forward, it is always with the knowledge of those who have gone before, of the trust that they have placed in us, and of the responsibility we have to future generations.

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 2014/15 year has been one of our strongest, with a total of 1,556,164 visitors to Te Papa – 20.7% more than we welcomed in 2013/14. Our visitors were drawn to a strong exhibition and events programme throughout the year.

Since opening in April 2015, 144,357 visitors have experienced *Gallipoli: The scale of our war*, with 34% of visitors stating it was the main reason for their visit to Te Papa. The largest age group to the exhibition has been 20–24 year olds (20%), showing that the exhibition is very relevant to younger New Zealanders.

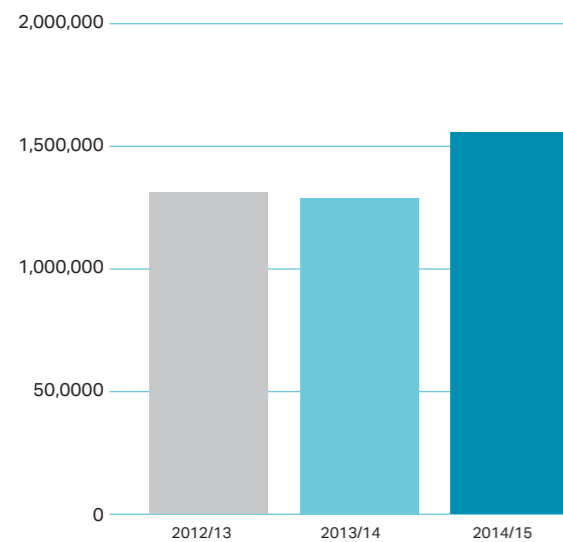
Te Papa continues to attract visitors of all ages: 38% of our visitors are under the age of 30, and the percentage of Wellington visitors under the age of 30 is even higher.

Visitors from around the world account for 46% of our visitors. The top five countries of origin are the UK, Australia, Germany, the USA and France.

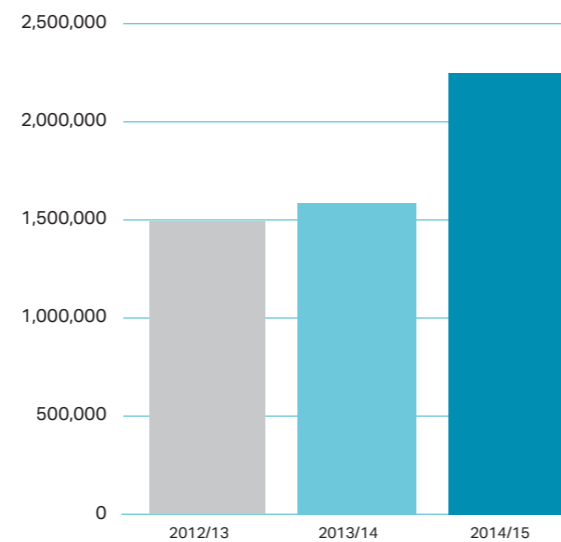
Engagement through our website exceeded expectations this year, and we had more than 2 million visits to Te Papa online. Te Papa provides the public with access to our collections and research through initiatives such as Collections Online² and the Te Papa Blog³, as well as contributing expertise to specialist sites such as New Zealand Birds Online⁴.

Finally, our Science Live colossal squid examination gained world-wide media coverage, with more than 700,000 people watching the examination, either as it happened or after the event.

Total visitors to Te Papa Cable Street for previous three years



Total visits to Te Papa website for previous three years

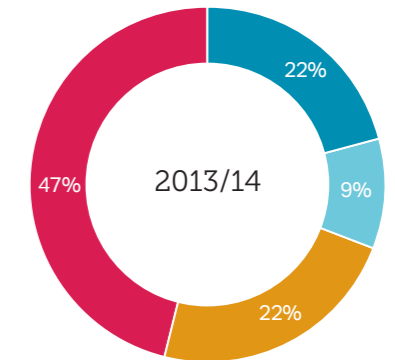
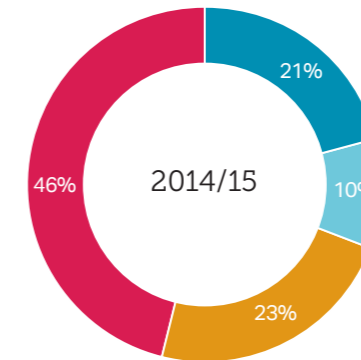


2 <http://collections.tepapa.govt.nz/>
3 <http://blog.tepapa.govt.nz/>
4 <http://nzbirdsonline.org.nz/>

About our visitors⁵

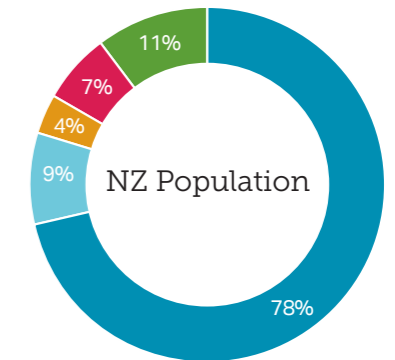
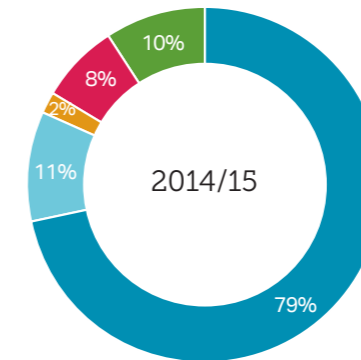
Where

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



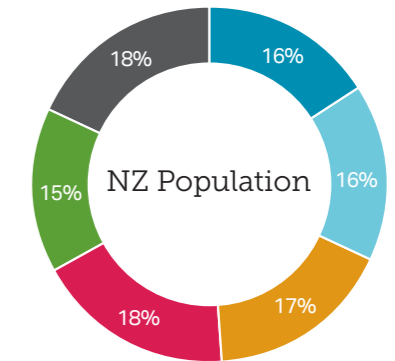
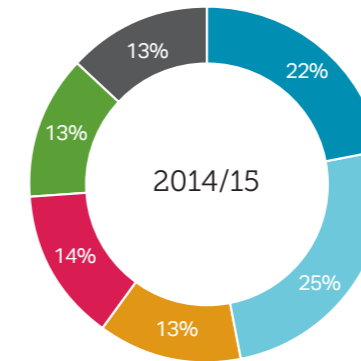
Ethnicity

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



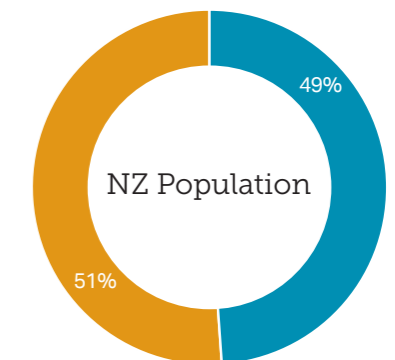
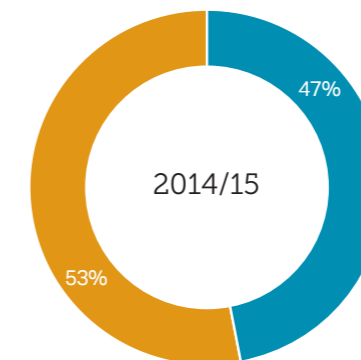
Age

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



Gender

- Male
- Female



Education programmes

- 17,604 students attended educator-led programmes at Te Papa
- 13,736 students attended self-guided education programmes at Te Papa

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

The 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 its obligations under the Crown Entities Act.

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

- the Museum of New Zealand Te Papa Tongarewa Act 1992
- the Statement of Intent
- the Statement of Performance Expectations
- 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 Te Papa's *Statement of Intent 2014-18* and *Statement of Performance Expectations 2014/15*.

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:

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

In performing its functions Te Papa must:

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

Governance and management

Organisational structure

This diagram sets out Te Papa's governance and leadership structure for the year ending 30 June 2015.⁶



⁶ There were changes to Te Papa's leadership structure on 1 July 2015, including new Associate Director roles. The current leadership structure is outlined on our website: <http://www.tepapa.govt.nz/AboutUs/Boardstructure/Pages/organisationstructure.aspx>

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. During 2014/15 the Committee has had a significant role in advising the wider Board

and the Executive on financial and risk-related matters, ultimately resulting in a solid foundation for Te Papa's ambitious future work programme. The following Board members comprise the ARC:

- Wendy Lai (Chair)
- Evan Williams (Board Chair)
- Aloysius Teh
- Miria Pomare

A Foundation Subcommittee was set up to progress establishment of a giving programme and foundation to support the Museum's work. In 2014/15 the Subcommittee included the following Board members:

- Aloysius Teh
- Dayle Mace

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 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 of Culture and Heritage), Audit New Zealand, our Board, our Executive, our staff and our visitors, on our performance, with action plans for improvements in place	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, 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

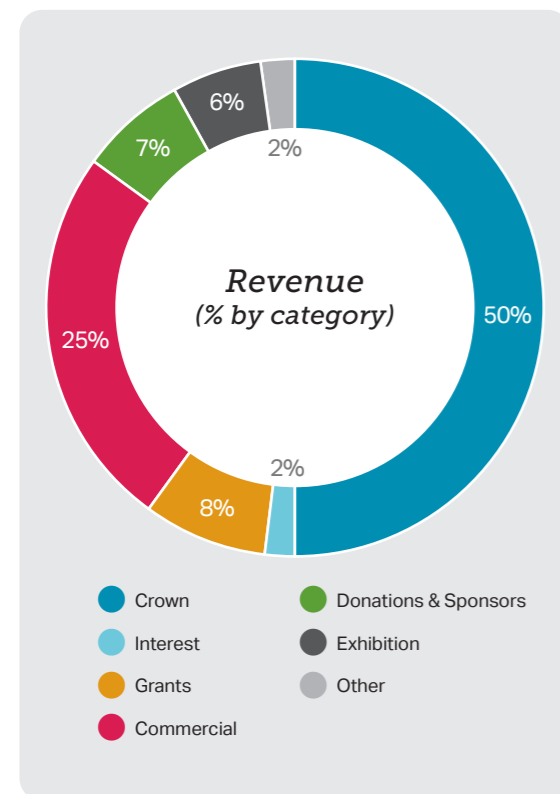
Te Papa has a code of professional conduct that applies to all employees, contractors, consultants, associates and volunteers. The code is also consistent with the International Council of Museums (ICOM) *Code of Ethics for Museums*, the *Code of Ethics and Professional Practice* issued by Museums Aotearoa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

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, executive and staff, as required, provide an annual declaration of interests and are required to advise any changes to their declaration of interests as they occur. Te Papa maintains an 'interest register', which is updated regularly.

Increasing non-Crown revenue

Te Papa received \$29.574 million in funding from the Government in 2014/15. Te Papa also earned \$28.988 million from non-Crown sources, contributing 49.5% 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 products. These activities provide essential revenue to support activities that are free of charge.

The hospitality and retail operations generate a significant portion of Te Papa's revenue, contributing 25% of total revenue in 2014/15. 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 in Cable Street.

Working with others

Our achievements are only possible through co-creation, partnership and enduring collaborative relationships with others. Te Papa works together with organisations within the culture and heritage sector and with other public and private sector partners to achieve results.

Development and Partnerships

This year we have started working on building stronger relationships with our partners to deliver more meaningful outcomes. Through the establishment of the Te Papa Foundation we are also diversifying our revenue and funding streams to include philanthropic trusts and foundations, alongside corporate partners and other revenue and funding sources. The Foundation aims to raise the additional financial capital required to support Te Papa's strategic priorities well into the future.

In addition to the funding we currently receive from the Ministry for Culture and Heritage, we also receive support at the local government level from Wellington City Council. In the 2014/15 financial year, individuals, philanthropic trusts and foundations, and corporate partners supported a range of research projects, acquisitions, programmes and exhibitions.

We would like to particularly acknowledge our long-term partners: Hewlett Packard, Ricoh, The Earthquake Commission (EQC), The Institute of Geological and Nuclear Sciences Limited (GNS Science) and Visa. Our 2014/15 partners are acknowledged on page 113.

Te Puni Kōkiri supports public programming

As our iwi development partner, Te Puni Kōkiri supported public programmes associated with the exhibition *Whiti Te Rā! The Story of Ngāti Toa Rangatira* and Te Papa's Matariki Festival 2015. Te Puni Kōkiri's support has enabled Te Papa to produce an incredibly vibrant, relevant and inspiring series of public programmes.

Close to 8,000 people enjoyed events such as Te Rākau Theatre's production of *The Ragged*, trips to historic sites with Ngāti Toa kaumātua, Māori arts and craft activities, rongoā Māori and mirimiri workshops, tā moko demonstrations, Matariki astronomy classes, a cook-off with celebrated Ngāti Toa chefs, and the making of a mural by Ngāti Toa rangatahi for display in the Te Huka ā Tai discovery centre.



Friends of Te Papa

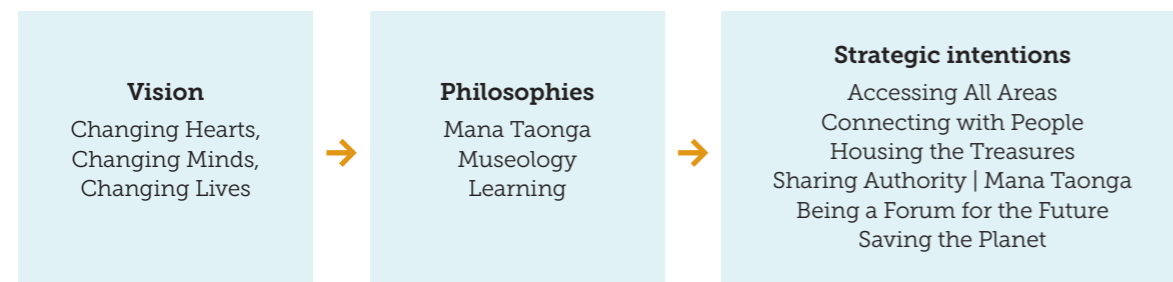
The Friends of Te Papa provide invaluable support to the museum by contributing to Te Papa's collections through the purchase of artworks, taonga and other collection items, and through an ongoing programme of fundraising and gifting. The Friends of Te Papa also regularly visit Te Papa to view exhibitions and organise a wide array of special events, tours, lectures and programmes

for their members. This year Friends of Te Papa supported the publication by Te Papa Press of *Holding on to Home: New Zealand Stories and Objects from the First World War*, and also gifted Picasso's *Picador* to the collection. The Picasso jug is a fine illustration of how the artist drew on the Greek ceramics tradition of red-figure decoration for his inspiration.

Te tauāki 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) and the 2014/15 Statement of Performance Expectations (SPE).

Our vision and philosophies



Vision

Te Papa's vision is "E huri ngākau ana. E huri whakaaro ana. E huri orange 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 six 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. These are shown in the table on page 19.

To reflect our commitment to exhibition renewal, iwi relationships and enhanced digital experiences, we are reviewing our SOI and performance framework in 2016.

Our performance framework

Te Papa's performance framework on page 18 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 impacts in relation to cultural sector outcomes are:

- 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 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 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 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	Saving 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		
Output class	Under Vote Arts, Culture and Heritage, Te Papa's output class is Museum Services. Further information about this output class is provided in our Cost of Service statement on page 50.					

Our performance

The following sections are arranged according to Te Papa's four 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 SPE.

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. Some measures are new and therefore have no prior-year comparatives.



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

“the most powerful and engaging presentation of warfare I’ve ever seen in a museum. It’s obvious the organisers have undertaken a vast amount of historical research. It’s not only spectacular, it’s intelligent and very moving.”

John McDonald, *Sydney Morning Herald*, 1 May 2015

Strategic intention: Accessing all areas

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

Increasing access

This year we attracted our third-largest audience to the Museum since Te Papa opened its doors in 1998 and continued our strong national and international touring programme.

Short-term exhibitions¹¹ in the year included:

- *Tyrannosaurs – Meet the Family* (September 2014 – February 2015)
- *Air New Zealand 75 Years: Our nation. The world. Connected* (December 2014 – July 2015)
- *Contraception: Uncovering the collection of Dame Margaret Sparrow* (May 2015 – January 2016)
- *Ngā Toi | Arts Te Papa Spring 2014* (August 2014 – March 2015)
- *Ngā Toi | Arts Te Papa Autumn 2015* (April 2015 – October 2015)
- *Remember: The Canterbury earthquakes* (February 2015 – September 2015)
- *DeCLASSIFIED! Nature’s secrets exposed* (December 2014 – October 2015)
- *Road to Recovery: Disabled soldiers of World War I* (August 2014 – May 2015)
- *Shrek the Sheep: A lovable southern rogue* (October 2014 – September 2015)
- *The WOW Factor: 25 years in the making* (August 2013 – November 2014)
- *Kāhui Raranga: The art of tukutuku* (July 2014 – November 2014)

Exhibition heavyweights: Tyrannosaurs, Air New Zealand and Gallipoli

More than 127,000 visitors came to see awe-inspiring animals from the past at the Australian Museum touring exhibition *Tyrannosaurs – Meet the Family*. Through partnering with the Australian Museum, Te Papa was able to deliver a blockbuster exhibition with a high level of scholarship and public appeal.

Developed through a creative partnership with Air New Zealand to mark the national airline’s 75th anniversary, *Air New Zealand 75 Years* exceeded visitor targets, with more than 335,000 visitors experiencing our aviation past, present and future in this engaging free exhibition which was relocated to Auckland in August 2015.

Collaboration was also key to the success of *Gallipoli: The scale of our war*. The ground-breaking exhibition saw Te Papa working closely with Weta Workshop to bring New Zealanders and their stories to life on a monumental scale. This exhibition immerses visitors in the sounds, sights and emotions of the war.

The exhibition won two awards at the Designers Institute Best Awards¹² in October 2015 in the New Zealand’s Best Spatial Design category – winning Gold for the Colour Award, and Silver for Exhibition Installations and Temporary Structures.

We continued to welcome visitors to our popular long-term exhibitions in 2014/15, including *Oceania, Mountains to Sea* and *Slice of Heaven*, and our current iwi exhibition *Whiti Te Rā! The story of Ngāti Toa Rangatira*.

Art on show

We shared more of the national art collection through two seasons of the vibrant *Ngā Toi | Arts Te Papa* programme in 2014/15. Highlights included:

- *Spring 2014 (Season 3)*: the first New Zealand showing of some of contemporary artist Bill Culbert’s 2013 Venice Biennale works; Te Papa’s collection of works by renowned Russian artist Natalia Goncharova and contemporary Māori artist Peter Robinson; and a provocative selection of artworks in *Framing the Museum*.
- *Spring 2015 (Season 4)*: rare historical portraits of Ngāti Toa tupuna; an exhibition of Te Papa’s Cook Islands tivaevae quilts; a survey of works by leading Māori artists Shona Rapira Davies and Emily Karaka; and a special artist in focus exhibition profiling the work of the late New Zealand photographer Glenn Jowitt.

¹¹ The ‘number of short-term exhibitions presented at Te Papa’ is a performance measure included in the Vote Arts, Culture and Heritage 2014/15 Estimates of Appropriation as part of the ‘Museum Services’ appropriation with a target of eight exhibitions. As detailed above, 11 short-term exhibitions were on display during this period.

¹² <http://bestawards.co.nz/>

We published four issues of Te Papa's online arts magazine *Off the Wall* on arts.tepapa.govt.nz. This included 22 articles and a special tribute issue commemorating the life and work of the late Jonathan Mane-Wheoki, Te Papa's former Head of Arts and Visual Cultures.

Visitors also had a rare opportunity to view an extraordinary display of tukutuku panels in *Kāhui Rāranga The art of tukutuku*, before the panels were installed as part of the New Zealand wall at the United Nations Headquarters in New York.

Science in action

Recent discoveries by Te Papa scientists, including new species, records and behaviours, were showcased in our *DeCLASSIFIED! Nature's secrets exposed* exhibition, which opened in December 2014. We also asked citizen scientists to contribute to the exhibition through 'Spiders with Te Papa' and 'Ferns with Te Papa' projects, hosted on NatureWatch.

Almost 3,000 observations of ferns and spiders have been uploaded to the projects to date.

Among the records are possible new species of jumping spiders and cobweb spiders, as well as extensions to the documented distributions of several spiders and ferns, including nationally threatened species.

Te Papa around New Zealand

Domestic touring exhibitions enable audiences across New Zealand to share in the Te Papa experience. This year 157,511 visitors attended seven exhibitions across six regions around New Zealand. Two of these exhibitions were photographic print-based exhibitions, which allowed us to reach galleries without the climatic conditions required for the display of artworks and objects.

Highlights from the domestic touring programme included:

- *Unpacked: Treasures from Te Papa* at Whangarei Art Museum and Waikato Museum: a series of four rotating works from Te Papa's collection curated with each museum and displayed for 12 months at each venue.
- *Black Rainbow*, featuring a selection of 'black paintings' by the late Ralph Hotere, alongside Michael Parekowhai's intricately carved Steinway grand piano.
- *Gordon Walters: Koru* – the first of the 'Artist in Focus' segments selected from *Ngā Toi* to tour domestically, *Gordon Walters: Koru* featured iconic works combining customary Māori symbolism with European abstraction.



Black Rainbow: Michael Parekowhai and Ralph Hotere on tour

Musicians were invited to play Michael Parekowhai's piano as part of the *Black Rainbow* touring exhibition, which was part of the opening programme following Te Uru Waitakere Contemporary Gallery's redevelopment. "Many came specifically for *Black Rainbow*...and a great number of those visitors have returned to the gallery to view subsequent exhibitions."

The nature of this exhibition meant Te Papa staff worked closely with the tour venues during installation and de-installation, fostering and transferring skills at each location.

Te Papa around the world

As a gateway to New Zealand's natural and cultural heritage, Te Papa's international touring exhibitions showcase New Zealand to international audiences and help develop relationships with major overseas museums.

Te Papa's *Whales | Tohorā* exhibition continues to draw crowds in the USA, where it has now had more than 2.2 million visitors since it first went on tour in 2008. This year *Whales | Tohorā* was displayed at three venues in the USA:

- Fernbank Museum of Natural History, Atlanta
- Denver Museum of Nature and Sciences, Denver
- California Academy of Nature and Science, San Francisco.

The exhibition was formally opened at the California Academy of Science by Ngāti Toa kaumātua Kohai Grace and Kahu Ropata in March.

The exhibition now has confirmed venues in the USA until 2017, a total of 15 tour venues; an exceptional result for an international touring exhibition.

After it was displayed at five cities across China (Beijing, Hangzhou, Guangzhou, Chongqing, Xian), we also managed the safe and secure return of the *Kura Pounamu: Treasured Stone of Aotearoa New Zealand* exhibition to Te Papa this year.

Touring exhibitions by the numbers

157,511

visitors saw Te Papa's domestic touring exhibitions

639,926

visitors saw Te Papa's international touring exhibitions

Sharing collections

This year we increased our online audience, released thousands of high-resolution images for free download, and continued to share our collections through exhibition and research loans.

Online highlights

Te Papa continues to engage the public with its collections and research online, including Collections Online and articles written by Te Papa staff on the Te Papa Blog. We had more than two million visitors to the Te Papa website this year, with more than 700,000 views of our live Colossal Squid examination, which attracted worldwide media interest.

Open access

The Collections Online website provides digital access to 35% of Te Papa's 1.8 million objects and specimens, growing by 4% in 2014/15 with the addition of 80,000 records and 15,000 new images.

Online by the numbers

Collections Online
370,000

visits during the year

Te Papa Blog
155,000

visits during the year

The first year of our open access image programme saw nearly 18,000 images downloaded by visitors to Collections Online. Our visitors often share how they intend to use the images they download, and these comments tell many stories of interesting creative, cultural and personal use.

One for the birds

Te Papa's online bird encyclopaedia, NZ Birds Online, developed in collaboration with the Department of Conservation and Birds NZ, has had more than 800,000 visitors since its launch in 2013. New species are still being added to the site, and many of the extinct species described by Te Papa scientists and using Te Papa's collections are featured. Recent additions have included over 100 images of skulls of extinct New Zealand birds, taken by the Te Papa imaging team.

This website, along with the e-Flora database and New Zealand Virtual Herbarium, enables the public to explore New Zealand biodiversity, Te Papa collections and the knowledge of our scientists.

Gallipoli online

This year we developed an online experience¹³ to accompany the *Gallipoli: The scale of our war* exhibition. It enables visitors to share in the exhibition through animations, bite-sized content and audio-visual material. Particularly successful was a series of behind-the-scenes videos showing the making of the exhibition. The website, designed by Designworks, won gold for Large Scale Websites in New Zealand's Best Interactive Design category at the Designers Institute Best Awards in October 2015.

Loans from our collection

Te Papa also provides access to collections through our loans programme, which lends items both nationally and internationally for exhibitions and research.

We approved 27 loans for exhibitions and 44 loans for research over the year, with loans for exhibitions sent to seven New Zealand regions, and loans for research purposes sent as far afield as Spain, Canada and Japan.

13 www.gallipoli.tepapa.govt.nz



Collections Online: Open access aids WWI research

This year many of our most downloaded collection images were related to WWI commemorations, including the digitised *Auckland Weekly News* Roll of Honour from October 1915. The roll was downloaded for personal, institutional and media projects in New Zealand and the UK more than 600 times. Uses cited included:

- "Community Project in Surrey UK, looking at the stories of a few soldiers who received treatment at Walton-on-Thames"
- "(UK) Museum research Group writing up all the local WWI dead that had served with the NZ Forces"
- "looking for photo of a family member killed in First World War 1915"
- "[Family name] families war dead sons photos."

The open access image programme also enabled use of Berry & Co photography studio soldier portraits during Gallipoli commemorations, including projection on the former Dominion Museum building as part of the Pukeahu National War Memorial Park opening.



How we performed against our expectations

Accessing all areas

Performance measure	Target 2014/15	Actual 2014/15	Actual 2013/14
Visits to Te Papa Cable Street	1,350,000	1,556,164	1,289,353
Visits to Te Papa Website ¹⁴	1,300,000	2,249,373	1,586,875
Number of regions where Te Papa collections are shared (through touring and loans) ¹⁵	8	9	New measure

¹⁴ www.tepapa.govt.nz

¹⁵ New Zealand regions only.



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.

Visitor experience

This year our three big exhibitions helped to attract more visitors to the museum, and we enabled more engagement with collections, cultures and research through a wide range of events and public programmes.

Our increase in visitors was driven primarily by three new exhibitions: *Air New Zealand 75 Years*, *Tyrannosaurs – Meet the Family* and *Gallipoli: The scale of our war*. The exhibitions resonated with visitors, with 58% saying one of these three exhibitions was the highlight of their visit.

In your living room

We also increased our engagement with New Zealand media to enable our experts to reach a wider audience and showcase the breadth of experiences taking place at Te Papa. We wanted to ensure that those New Zealanders who don't visit Te Papa regularly can still share in the experience. Highlights from the year included widespread national media coverage of our *Gallipoli* exhibition, and a partnership with Maori Television to showcase our Matariki programme.

Other media stories covered the full spectrum of Te Papa's work, from working with iwi protecting feather cloaks, to hosting hands-on tours for the visually impaired.

Taking care of our visitors

Our commercial activity – including venue hire, tours, cafés and stores – made a turnover of \$14.5 million in 2014/15. This income helps to ensure all visitors can experience Te Papa free of charge, 365 days a year.

Our visitors' experiences are enhanced by our hosts, tour guides and café staff. This year we made 217,350 coffees, welcomed 6,525 cruise ship visitors on paid for guided tours and provided tours for a total of 28,273 people. We added two new daily tours to give visitors more choice (Māori highlights and twilight tour), and we delivered tours to 649 travel agents and media so they could share Te Papa's stories through media and the travel trade.

We were voted the No 1. Museum in the South Pacific and No. 23 Museum in the World at the 2014 TripAdvisor's Travellers Choice Awards.

Audience engagement

Events and activities included monthly Family Fun days, the Science Express series discussing contemporary scientific issues, and cultural celebrations including Diwali – India's Festival of Lights, and Chinese New Year.

Dino sleepovers, flight talks and the slow art movement

Events linked to our short-term exhibitions provide great opportunities to learn from experts, try new experiences and engage more on a topic.

How we performed against our expectations Connecting with people

Performance measure	Target 2014/15	Actual 2014/15	Actual 2013/14
Hours spent at Te Papa	2.6 million	2,977,228	2,598,044
Repeat NZ visitors to Te Papa ¹⁶	Minimum of 3.75 repeat visits by New Zealanders every year	4.0	4.1
Percentage of adult NZ visitors indicating they have learned something about NZ during their visit	85%	81%	82%
Percentage of adult visitors reporting a satisfaction rating of 'satisfied' to 'extremely satisfied' for the overall museum experience.	95%	97%	98%

¹⁶ This measure indicates how often people visited Te Papa within the last 12 months, excluding their visit on the day the survey was taken.

- For *Tyrannosaurs – Meet the family* we invited young dinosaur fans to join a Tyrannosaurs sleepover, hosted public lectures from world-renowned palaeontologists, and connected the exhibition with other collections around the museum with a printed Tyrannosaur Trail.
- Accompanying *Air New Zealand 75 years* we hosted a series of Air NZ talks spanning fashion, food, experiences of airline staff and innovation in aviation. We also invited schools to enter our 'Make Your Own Safety Video' competition to win flights to the exhibition.
- *Ngā Toi | Arts Te Papa* joined the Slow Art movement, inviting the public to discuss artworks book-club style over a glass of wine and nibbles. We also shared curatorial insight into the art on display through floor talks, and invited participation through drawing and zine-making workshops.

Wellington Matariki 2015

Te Papa has been instrumental in revitalising Matariki and securing its place in contemporary New Zealand culture. We worked in partnership with other cultural institutions in greater Wellington in a region-wide Matariki festival in 2015. Te Papa's Matariki theme for 2015, 'He rautangata, he koinga aroha: The people gather and affirm love in a myriad of ways', was aligned to the museum-wide focus on WWI commemorations. The 2015 programme included concerts, panel discussions and performances, and the 10th anniversary of the New Zealand Post Kaumātua Kapa Haka.



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



Strategic intention: Housing the treasures

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

Developing collections

This year we acquired objects that reflect New Zealand now and in the past, which we will take care of for future generations. Our acquisition programme was assisted by a \$3million government capital grant for collection development, a number of special purpose funds, and bequests and gifts to the collection.

Collecting focus

Te Papa's collections span five major areas:

- art and visual culture
- taonga Māori (Māori cultural treasures)
- Pacific Cultures
- history (focused on New Zealand heritage)
- natural environment.

Within these areas our curators' expertise is instrumental in making acquisition decisions that meet Te Papa's collection policy and acquisition plans¹⁷. Additions to Te Papa's collection strengthen our existing collections, provide context for exhibitions and research, and give future generations an insight into today.

Specimen collection milestones

Two notable milestones for contributors to Te Papa's botany collection were acknowledged this year. Research Associate Peter Beveridge has collected more than 5,000 botany specimens for Te Papa's collection, and Research Fellow Patrick Brownsey has contributed more than 10,000 specimens to Te Papa's collection.

Collection stories

Some of the highlights from our 2014/15 acquisitions are detailed below. A full list of acquisitions is provided in Appendix 2.

Rare historic art acquisition: William Strutt, *View of Mt Egmont (Taranaki), Taranaki, New Zealand, taken from New Plymouth, with Maoris driving off settlers' cattle*, 1861, oil on canvas.

View of Mt Egmont is a rare and historically significant painting set in Taranaki during New Zealand's land wars. It depicts an imagined scene based on newspaper reports of the Taranaki wars and sketches Strutt made during his brief residence in New Zealand from 1855 to 1856. The work is one of seven known oil paintings Strutt completed based on New Zealand subjects, and is the first to enter a public art gallery in New Zealand.

Intercepted at the border: Whitaker collection of reptiles and amphibians

The Ministry of Primary Industries donated a major collection of approximately 1,600 reptiles and amphibians intercepted at the New Zealand border over a 15 year period. Mainly from the south-west Pacific region, the specimens are an important working reference collection of species arriving here from border incursions, as well as some collected in the region for identification purposes. The specimens were curated by the late Tony Whitaker, with excellent documentation of their provenance and how they reached New Zealand. The specimens can be used to illustrate threats to New Zealand's biosecurity, and investigations of the genetic structure of invasive species throughout the south-west Pacific region.

The Whitaker acquisition is an example of major scientifically significant collections that are gifted from time to time to Te Papa by individual collectors or organisations, demonstrating the effective relationships that Te Papa's scientists, curators and collection management teams maintain throughout the sector, and the confidence these groups have in Te Papa as a custodian of collections.

Officer's cane, with identity disc attached; 1914–1915

Publicity around the WWI centenary has resulted in an increase in the number of war-related items being offered to Te Papa. One of the most significant and fascinating items to be offered is Nathaniel Swinard's officer's cane. Swinard intricately carved the cane with key details and the names of every place he was posted to from

¹⁷ 'Collections are developed in accordance with policy and acquisition strategy' is a performance measure included in the Vote Arts, Culture and Heritage 2014/15 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 2014/15 year is in Appendix 2.

the time he left for war in 1914. It begins with his service number, troopship and unit as well as the flags he was fighting for. It then charts his progress from his home town of Oamaru, ports of call en route to Egypt, places he was stationed or visited there, and his trip to Gallipoli. The cane is now on display in *Gallipoli: The scale of our war*.



Latest contraceptive technology

Following the donation of the Dame Margaret Sparrow Contraceptive Collection, Te Papa worked with Dame Margaret and the industry to update the collection with the latest contraceptive technology. New Zealand Medical & Scientific Ltd and Bayer New Zealand Limited kindly donated a number of items, including the Jadelle and Jaydess contraceptive devices. These are significant because they represent the latest in long-acting reversible contraception available to New Zealand women. Some of these devices are on display in the final exhibition case of *Contraception: Uncovering the collection of Dame Margaret Sparrow*.

Collection of Frank Hyams Silverware and Pounamu

This year Te Papa acquired a collection of silver and pounamu work by Frank Hyams, a highly regarded 'artistic' jeweller, famed for his use of pounamu. He started a jewellery business in Dunedin, New Zealand, in 1885, and in 1902 he opened a shop in London's Bond Street. The firm gained a considerable reputation for their spectacular pounamu objects. The collection includes several beautiful pounamu pieces and a pair of elaborate novelty desk ornaments, which are thought to be based on a nursery rhyme. They take the form of two silver 'wicker' baskets, each of which contains a baby with a carved pounamu head.



Kiwi (sculpture); 2010, made by Aldio Pita, Solomon Islands

This is a wooden sculpture of a kiwi, made by Aldio Peter (Pita), the lead carver at Bareho village, Marovo Lagoon, Western Province, Solomon Islands. He originally carved the kiwi to sell to New Zealand defence force and police personnel deployed to the Solomon Islands as part of the Regional Assistance Mission to the Solomon Islands (RAMSI) between 2003 and 2012.

Papatuanuku; 1997, garment made by Suzanne Tamaki

This garment was made by Suzanne Tamaki, who was a founding member of Pacific Sisters, a collective of Māori and Pacific artists whose works express an urban Pasifika identity unique to Aotearoa. The Pacific Sisters were highly active in the 1990s and were well known for their unique 'fused' fashion, as well as for their productions and performances, including 'pacific' 1992–1996, the first major showcase for Pacific Island fashion in New Zealand.

Care and management of collections

This year we continued to care for the national collections on behalf of all New Zealanders, ensuring a balance between protecting collections for the future and providing access in the present.

Collections management

Te Papa's Collection Management team is responsible for the management of the national collections and comprises staff with specialist knowledge on how best to care for, manage and maintain the collections so they can be appreciated fully and for as long as possible.

The team's functions include:

- making collections available for exhibitions, communities and whānau, and for research purposes
- ensuring all associated collection information is catalogued and managed using an electronic collections information management system
- facilitating and managing all lending, borrowing, acquisition and deaccession work flows
- ensuring all collections are housed securely in environmentally controlled spaces, and appropriately protected to mitigate damage
- assessing the condition of collection items and advising on what is required to maintain them in good condition, and carrying out remedial conservation treatments to stabilise deterioration and address damage

- installing and de-installing exhibitions, including collection items, and providing maintenance support.

The team operates under the principles of two core internal policies (collection management and conservation), and other policies and standards, including tikanga Māori and collections, conservation and tikanga, collection development, risk management for exhibitions, and the movement of collections front of house.

This year we continued to build capability in our Collection Manager Kaitiaki Taonga team to work across a range of collection portfolios. This ensures we can provide collection management support across all collection areas.

We also prepared collection items for display, both in Te Papa and at other museums and galleries, with 2,046 individual collection items assessed for exhibition readiness and treatment needs; 1,044 conservation condition reports prepared; and 320 remedial treatments undertaken by our experts during the year.

Mitigating risk

We're continuing work on ensuring the national collection is safe for the next generations. This year we developed a 10 year capital maintenance plan for our buildings and infrastructure, and improvements to infrastructure continues to be a priority focus for us during 2015/16.

How we performed against our expectations

Housing the treasures

Performance measure	Target 2014/15	Actual 2014/15	Actual 2013/14
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%	51% ¹⁸	New measure

¹⁸ 100% of collection items acquired in the previous financial year, on arrival at Te Papa, are stored in secure, temperature and relative humidity controlled spaces. Te Papa further ensures that all items have been through a robust process of documentation, registration and storage to meet the high internal standard of "Te Papa's requirements".

During 2013/14 (the year in which this measure relates) Te Papa acquired a number of acquisitions, which varied in nature, size and complexity. Two large acquisitions in particular impacted on the overall year-end figure. With these removed, Te Papa's performance against the 100% standard would have been 95%, rather than 51%.

The work to complete registration and final storage for all collection items, and their parts, continues to progress well in 2015/16.

Te Papa is reviewing this target for future years to ensure the quality of care for its collections is reflected by appropriate performance measures.

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



“We are extremely thankful to the Board of the American Museum of Natural History for their consideration and approval to return these tīpuna. Their genuine commitment to the repatriation of indigenous remains allows our country to resolve a very dark period in our history.”

Te Papa's Kaihautū Arapata Hakiwai

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.

Sharing authority – Mana taonga

This year we partnered with communities, iwi, organisations and individuals to deliver our services and fulfil our role as kaitiaki of the nation's taonga, treasures, collections and stories.

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 for the iwi gallery. 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. The exhibition explores the successes, dramatic setbacks and extraordinary resurgence of Ngāti Toa, the local iwi in the Wellington region and top of the South Island.

As part of the iwi exhibition programme, kawa (protocols) of the iwi in residence are observed on Te Papa's marae. Te Papa is grateful for the wisdom and expertise shared with the Museum this year by the resident Ngāti Toa kaumātua Te Waari Carkeek and kuia Rihia Kenny.

Ngāti Toa have also collaborated with Te Papa on a historic art exhibition, and a full programme of events and public programmes to keep the exhibition warm, including a celebration of Ngāti Toa over a weekend of activities during the Matariki Festival. Te Papa looks forward to continuing to work alongside and sharing valuable knowledge from Ngāti Toa over the next two years.

Treaty of Waitangi settlements

Te Papa plays 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 the iwi's cultural aspirations, and, along with other cultural agencies, develop a letter of commitment or relationship agreement to support these. The work plan may include a taonga database, workshops to share knowledge and expertise, and knowledge transfer in order to grow iwi capability.

Te Papa is currently working with 35 iwi claimant groups who are at different stages in their Treaty settlement process. Since January 2015 two additional iwi claimant groups have approached Te Papa seeking engagement.

Mana taonga: Te Hau ki Tūranga whareniui restoration

Rongowhakaata iwi, from Gisborne, and Te Papa started restoration work on the Te Hau ki Tūranga whareniui in April 2015. Te Papa recognises the importance of our relationship with Rongowhakaata in regard to the care and management of their carved meeting house, which is currently on display at Te Papa.

A team of Rongowhakaata artists, master carvers and taonga experts, along with our conservators, removed four heke (rafters) from the whareniui to start the conservation research process. The paints on the kōwhaiwhai work will be tested using the latest research technologies in Melbourne and the United States.

While conservation research is being undertaken, we are continuing to assist Rongowhakaata in their cultural heritage aspirations for their Treaty settlement process. We look forward to continuing to strengthen and develop our partnership.

Rongowhakaata will be the eighth iwi exhibition at Te Papa after the Ngāti Toa Rangatira exhibition closes in 2017.

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 114 ancestral remains from the American Museum of Natural History in New York, the Milwaukee Public

Museum in Wisconsin, the Weltmuseum Wien in Austria, the Musée d'ethnographie de Genève and the private collection of Dr Alan Rubin in Philadelphia, USA.

Two international highlights for this period included:

- the repatriation from the American Museum of Natural History of the well-known toi moko collection associated with Captain Horatio Robley
- repatriation from Austria of three kōiwi tangata and a mummified child, spirited from Aotearoa New Zealand by Andreas Reischek in the late 1800s.

All tupuna (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.

Sharing our work

In partnership with iwi in residence Ngāti Toa Rangatira, the programme also offered two repatriation seminars highlighting the work of Maui Pomare (former Chair of the National Museum), Derek Lardelli's moko research and expertise, Tim Walker's presentation about the Robley Collection, and international speakers Dr Jenny Newell and Dr Scott Schaefer, both of the American Museum of Natural History.

Close to 600 Māori and Moriori ancestral remains are still overseas and await repatriation in the future. Further progressing the repatriation programme is a strategic priority for us going forward.

Sharing skills

This year we continued to support museums, galleries and iwi throughout New Zealand through partnerships, initiatives and advice facilitated by our sector outreach service, National Services Te Paerangi.

Providing access to museum expertise

Museums, galleries and iwi can access support, advice and expertise through our Museum and Iwi Development service, grants programme, a call to the 0508 helpline, hard-copy and online resources, placements and internships, and access to experts in the field. In 2014/15 we also continued redevelopment of our Standards Scheme programme to support museums in identifying and achieving their development priorities.

Targeted training

We supported best practice and skill development through training targeted at the diverse needs of both smaller and larger organisations across the country, including workshops delivered to support

Partnering to increase copyright knowledge

Te Papa partnered with Creative Commons Aotearoa New Zealand in 2015. Our common goal was to assist the museum sector to better understand copyright licensing to enable greater access to New Zealand collections. In early 2015 Creative Commons embarked on the GLAM Roadshow, providing free workshops and events on the practical applications of copyright and Creative Commons copyright licensing for those working in galleries, libraries, archives and

iwi in caring for their taonga. Our programme included targeted training and workshops facilitated by experts from Te Papa and partnering organisations.

In 2014/15 we delivered 32 workshops. Topics included interpretation of WWI materials, copyright, and textiles display. We also partnered with Service IQ to provide training to support the New Zealand Certificate in Museum Practice. A list of workshops we delivered and our support through the Expert Knowledge Exchange programme is provided in Appendix 1.

Supporting Canterbury

Te Papa is a partner in the CEISMIC Consortium¹⁹ based at the University of Canterbury and led by a consortium of cultural and heritage organisations. Images curated from the CEISMIC Canterbury Earthquake Digital Archive feature in the *Remember: The Canterbury earthquakes* exhibition.

museums around New Zealand. Te Papa's Rights Advisor contributed her expertise to this event.

We delivered a complementary series of workshops, Copyright and Copyright Management, facilitated by our Rights Advisor, which further supported the sector in understanding the fundamentals of copyright assessment and administration, and reuse of collections. We also produced an updated *He Rauemi Resource Guide: Copyright and Museums* to shed further light on this important area of museum practice.

Te Papa has a memorandum of understanding with Canterbury Museum with a specific focus on collecting activity. This agreement ensures the two organisations have complementary collecting in relation to the Canterbury earthquakes and acknowledges a commitment to documenting the effect of the events on the nation, and the subsequent recovery programme.

We continue to actively support colleagues in Canterbury as earthquake recovery progresses. In 2014/15 Te Papa and the Friends of Te Papa continued to support an administrator role for the Canterbury Cultural Collections Recovery Centre in Wigram. The centre offers support to other museums and cultural organisations in the Canterbury region whose buildings were destroyed by the earthquakes. Te Papa is involved in ongoing conversations regarding the future of the region's cultural collections. We also supported three workshops in the region during this period.

How we performed against our expectations

Sharing authority

Performance measure	Target 2014/15	Actual 2014/15	Actual 2013/14
Number of international institutions from which repatriations are completed each year	5	5	5
Workshops, including targeted workshops on caring for taonga, delivered by National Services Te Paerangi (to support and provide expertise for museums, galleries and iwi)	30 ²⁰	32	33
Projects developed by National Services Te Paerangi in partnership with museums, galleries and iwi.	25	33	47

¹⁹ See www.ceismic.org.nz

²⁰ The targets for these measures were reduced for the 2014/15 year in order for National Services Te Paerangi to focus on developing its new long-term strategy: specifically, repositioning the New Zealand Museums Standards Scheme as a development tool for museums and exploring ways to better align Te Papa's outreach programmes.

Some examples of our support of museums, galleries and iwi across the country

Work with the Northland museum cluster

We delivered a special-request workshop on copyright management to the Northland Museums Association, a cluster group of museums in the Northland region. One of our museum development officers participated in, and provided resources for, an NMA meeting which focused on disaster preparedness. Northland museums also used our grants programme to support a member to attend the Museums Aotearoa 2015 conference in Dunedin.

Feather identification in the Manawatu

A special workshop was delivered in partnership with Te Manawa Museum and presented by Te Papa's bicultural science researcher, Hokimate Harwood. The workshop sought to support those working in museum, whānau, iwi, hapū or community collections to learn how to identify feathers in kākahu huruhuru, to benefit ongoing care and research.

Western Bay Museum development

One of our Museum Development Officers worked closely with the former Katikati Museum as they rebranded, achieved part-funding from the local council and planned a move into a newly refurbished building. The museum also used our grants programme for conservation supplies to support the collection during storage and transportation.

Digital photography with Tauranga Moana iwi

Our imaging team delivered a Digital Photography for Iwi workshop, in partnership with Tauranga Moana iwi, training iwi members in how to digitise tupuna and whānau photographs for archiving and safe storage. Tauranga Moana later sent five iwi members to Te Papa to intern with the imaging team and develop their new skills.

Mataura Museum renewal project

One of our Museum Development Officers provided support and advice throughout a process of renewal for Mataura Museum, including support with selecting a museum site, collection management and policy development, and exhibition development. Our Expert Knowledge Exchange Programme was used to support digitisation of the museum's collection. Mataura Museum won an award for its renewal project at the 2015 ServiceIQ NZ Museum Awards.

Caring for Māori textiles in the south

Te Hikoi Southern Journey Heritage Museum and Southland Museum and Art Gallery jointly accessed the Expert Knowledge Exchange Programme for advice, collection assessment and training in the care of Māori textiles. One of Te Papa's Conservator delivered the training, in preparation for an exhibition in collaboration with Ōraka-Aparima Rūnaka.



Philip Howe, Museum Director at South Canterbury Museum, Timaru. Te Papa supports regional museums through partnerships, initiatives and advice facilitated by our sector outreach service, National Services Te Paerangi.

Responses to our Conflict and Identity research programme

Conflict and Identity is Te Papa's four-year, multi-disciplinary programme of research, discussion, and reflection on the dynamics of conflict and its impact on our identity in New Zealand.

One of the key themes of this programme is New Zealand at War, focusing on New Zealand and World War I. The impact of this wide-reaching research programme can be seen in the responses to our exhibitions, events, publications, blogs, forums, community activities, and collections.

Gallipoli: The scale of our war exhibition

“ I have decided to let you know in writing, how much this family appreciated the effort put in on behalf of our forebears. It was manifestly obvious that a huge effort had gone in, just by seeing the faces of the staff concerned. ”

Email to Te Papa History Curator from Pat White, great-nephew of Private Jack Dunn (20 April 2015)



Written on poppies left by Gallipoli exhibition visitors:

“ Such a beautiful, well done memorial. We must never forget the casualties of war so that history does not repeat. Thank you. ”

How shocking war is.

Aue! Te aroha ka mau tonu.

Thanks for all of your help. From a French girl.

Great Uncle Jack. Sadly we never met. ♡

Totally moving. Why do we do such terrible things to each other? ”



Road to Recovery: Disabled soldiers of World War I exhibition

“ There is food for thought in this small, sad, and anonymous exhibition. ”

Robyn Hunt, Public Address



Lest We Forget – City-wide projection project featuring Berry Boys portraits

“ For me, as an individual, it was very moving –... I looked and saw the poppies float across the columns of the National War Memorial building, and the faces of individuals and other pictorial events. Everything brings back a memory. ”

Ron Turner, President of the Wellington RSA

Holding onto Home, published by Te Papa Press

“ While objects provide a main thrust for this fine analysis of wartime existence both in this country and abroad, their description is skilfully enmeshed with the human dimension that breathed life into the multifarious articles which played so important a part every day... ”

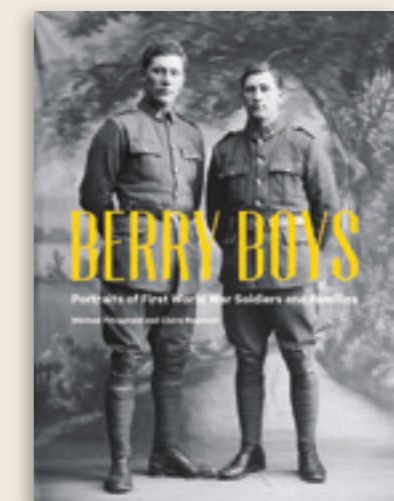
Chris Issacs, *Otago Daily Times* (20 September 2014)



The Berry Boys, published by Te Papa Press

“ I felt quite overwhelmed seeing John Walker's photo 'out of the blue' in a bookshop in Invercargill in 2014. He and his wife and daughters would be amazed! A quiet life, lived with care and consideration for others and sadly no descendants yet he is immortalised in print. ”

Email to Berry Boys, from Wendy McArthur, Invercargill (6 August 2014)





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

“Almost half a million people watched the colossal squid examination, either right then and there live as it was happening, or within a week of the event. A web-streamed event such as Science Live hits a number of science communication buttons all at once. It offers a behind-the-scenes look at science, it enables a high level of engagement with viewers, and it brings out the best of the scientists.”

Veronika Meduna, presenter of Radio New Zealand's *Our Changing World* (1 December 2014)

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.

Cultural and intellectual leadership

This year our Research Advisory Panel continued to support the wide breadth of research undertaken by Te Papa's experts, and our Conflict and Identity research contributed to the national commemorations of WWI.

Research Advisory Panel

This independent panel of 10 highly regarded academics provides oversight of Te Papa's research, including the research processes developed and the strategic direction of the Museum's research over all disciplines. The panel is chaired by Raewyn Dalziel, who is Professor Emeritus of History at the University of Auckland.

The Panel met twice in 2014/15 and reviewed strategic research programmes for the following disciplines: art, history, Pacific and sciences / natural environment. The Panel also endorsed Te Papa's *Statement of Research Integrity* and the development of partnerships and external funding grants. The regular mentoring and documentation of staff engaged in research ensures that international standards are maintained.

Conflict and Identity: WWI centenary

Conflict and Identity is Te Papa's four-year, multi-disciplinary programme of research, discussion and reflection on the dynamics of conflict and its impact on our identity in New Zealand. Our focus this year has been on delivering a comprehensive and engaging WWI centenary programme, including major and special focus exhibitions, social media projects, publications and websites. Some of the impact and reaction to our research is shown on pages 38-39.

International partnerships

Our staff continue to be sought after internationally for their expertise, and to participate in a range of conversations and discussions about museums and museology. This year we began preparations for the Federation of

International Human Rights Museums conference, which will be held at Te Papa in September 2015 with the theme 'Access is a Human Right'. We also hosted the China and the Pacific symposium at Te Papa on 3-5 July 2014. This was sponsored by UNESCO, the Confucius Institute and Asia New Zealand.

Noted international engagements during 2014/15 included the following:

- Te Papa's Curator Contemporary Māori Indigenous Art, Megan Tamati Quennell, partnered with Victoria University of Wellington for Te Papa to organise an international conference in December 2014, *Multiple Modernities: 20th Century Modernisms in Global Perspective*, the third in this international research project. In March 2015, at the McKenzie Art Gallery in Regina, Canada, she also gave a keynote address on the state of contemporary Māori art curation in Aotearoa at the symposium *Moving Forward, Never Forgetting Indigenous Aesthetic Sovereignty and Creative Conciliations*.
- Curator Invertebrates, Ricardo Palma, presented a personal tribute to Professor Roger D. Price at the *International Congress of Phthiranptera* in Salt Lake City, Utah, in August 2014.
- Mark Stocker, Curator Historical International Art, by invitation of the prestigious *Burlington Magazine* reviewed an exhibition *Sculpture Victorious: Art in an Age of Invention* at Yale's Center for British Art, Connecticut, USA, in February 2015.

Sharing research

This year we shared our research by publishing in peer-reviewed and popular journals, online publications and blogs, and at conference presentations.

#Squidwatch

The first intact colossal squid specimen known to science is a popular display in our *Mountains to Sea* exhibition. This year we collected a second

intact specimen, which gave us an opportunity to do some research on this rare find. Through our Science Live programme, we broadcast Te Papa's scientists and researchers from Auckland University of Technology as they carried out an examination of the specimen as it was prepared for long-term storage in our collections.

Having access to a specimen in pristine condition meant new information was discovered. For example, this squid eye measured more than that of any modern-day animal. Some of the discoveries can be found on the Te Papa Blog²¹.

Specialist audiences and popular publications

In 2014/15 we published 66 peer-reviewed specialist journal articles and book chapters, which contributed to a better understanding of the national collection and New Zealand's natural world and society.

We also shared our knowledge through popular print publications, Te Papa's Blog and other online media. A full list of peer-reviewed, popular and electronic publications and professional talks is provided in Appendix 3.

Multi Media Publishing

Te Papa provides publishing opportunities across digital and print through our Multi Media Publishing team, which includes the Te Papa Press imprint.

We produced an extensive range of on-floor and digital media in 2014/15, including development and production of content for our new exhibitions, the Te Papa channel and the Science Live online events.

Gallipoli: The scale of our war

Our Digital Content producers conceptualised, produced, directed and delivered digital media within the *Gallipoli* exhibition, including immersive soundscapes, touchscreen interactives, film and oral histories. Many of the exhibition's digital elements were shortlisted in the Designers Institute Best awards.²²

Te Papa's journal *Tuhinga*

Te Papa Press publishes the scholarly journal *Tuhinga: Records of the Museum of New Zealand Te Papa Tongarewa* in June each year. The journal demonstrates the continuing high quality of

scholarship at Te Papa, with papers by Te Papa's curators, collection managers and research associates on a range of topics.

Issue 26 (June 2015) showcases the depth and diversity of our scholarly work. The issue explores:

- pā in Porirua
- the development of Otago Museum's Cook Islands collections
- the Te Pahi medal
- re-evaluation of the taxonomic status of *Cyathea kermadecensis* and *C. milnei* (Cyatheaceae).

The journal can be downloaded from the Te Papa website.²³

Te Papa Press

Under the Te Papa Press imprint, Te Papa publishes award-winning books about New Zealand's art, culture and natural history for museum visitors and readers everywhere. The following titles were published in the 2014/15 year:

- *Holding on to Home: New Zealand Stories and Objects of the First World War*
- *Berry Boys: Portraits of First World War Soldiers and Families*
- *Buller's Birds of New Zealand (new edition)*
- *My New Zealand ABC Book*
- *My New Zealand 123 Book*
- *My New Zealand Colours Book*

Te Papa Press wins New Zealand Book of the Year

Peter McLeavey: *The Life and Times of a New Zealand Art Dealer* (published by Te Papa Press in October 2013), by Jill Trevelyan, a Te Papa research associate, won Book of the Year at the 2014 New Zealand Post Book Awards in September 2014. This was no mean feat, considering the Booker-prize-winning novel *The Luminaries* was among the competition. The book also won the general non-fiction category, with judges describing the book as "A stunning book, brilliant in every respect ... every part of it, from its writing and formidable research, to its illustrations and production through to its 'spirit', is in perfect harmony."

Life-long learning

This year, in addition to our audience engagement programming (covered under *Impact 1* above) we also supported formal learning through curriculum-linked programmes related to our exhibitions and collections.

Education programmes at Te Papa

We engaged more than 30,000 students in our educator-led and self-guided education programmes in the 2014/15 financial year. Education programmes developed for the *Tyrannosaurs* and *Gallipoli* exhibitions were among our most popular, and the programmes continued to receive positive feedback from teachers and students.

Kids Audio Guide and artwork in the museum

We extended the 'Tell Me a Picture' gallery-based education programme with assistance from Year 1 and 2 students from Crofton Downs Primary School, who worked with Te Papa educators to create a Kids Audio Guide for visitors to *Ngā Toi | Arts Te Papa*.²⁴ We also had help from students from Tarras School in Central Otago for the *Shrek the Sheep: A lovable southern rogue* exhibition. The students worked with Te Papa educators to create artwork to be displayed alongside our recent *Shrek* acquisitions.

Professional development for teachers

We partnered with the WW100 Programme Office and the Ministry of Education on a WW100 Education Expo and Professional Development Event in September 2014. This was an opportunity for teachers to gain knowledge and skills through

professional development sessions, in addition to showcasing all the different education offerings in Wellington relating to WWI. Institutions from across the Wellington region participated in this event, which was held at Te Papa.

We also hosted popular teacher professional development workshops for *Tyrannosaurs* and the *Gallipoli* exhibitions.

Early childhood education (ECE)

Our early childhood education programme includes opportunities for under-fives to develop enquiring minds. Our junior palaeontologists were a familiar sight at the *Tyrannosaurs* exhibition and used the whole museum to explore our connections to dinosaurs.

In 2015 Te Papa educators have been working with three Wellington Region early childhood centres to develop a resource encouraging young children to "do science" in their backyard, with a focus on invertebrates. The 'It's a Bugs Life Science Education Resource Project' launched in February, with each ECE reporting back on their projects to the Te Papa Blog.²⁵

Expanding our reach

Our educators also developed a visual language resource booklet which references our 'Tell Me a Picture' education programme, our Kids Audio Guide and an inquiry unit about art and communication.

In order to enable more teachers to access Te Papa's resources, we also signed a memorandum of understanding with Network for Learning so that our educational resources can be shared with all New Zealand teachers through the Pond education portal.

How we performed against our expectations

Being a forum for the future

Performance measure	Target 2014/15	Actual 2014/15	Actual 2013/14
Number of scholarly and popular publications produced by Te Papa staff	80	102	99

21 <http://blog.tepapa.govt.nz/2015/07/23/colossal-squid-2-update/>

22 <http://bestawards.co.nz/>

23 <http://www.tepapa.govt.nz/ResearchAtTePapa/ResearchAndMuseumPapers/Pages/Tuhinga262015.aspx>

24 <http://blog.tepapa.govt.nz/2014/09/04/made-by-kids-for-kids-the-new-kids-audio-guide-for-nga-toi-arts-te-papa/>

25 <http://blog.tepapa.govt.nz/2015/03/11/its-a-bugs-life-education-resource-project/>



Strategic intention: **Saving the planet**

Te Papa will engage and excite by conducting leading-edge research and by modelling environmentally responsible practices that are smart, accessible and inspiring.

Environmental impact

This year we continued a programme of energy optimisation, as well as sharing our research on New Zealand's biodiversity and taxonomy to raise public awareness of the environment and the role New Zealanders have in preserving it. Our research and exhibition programme is described above.

Continuous Energy Optimisation Programme

Te Papa is committed to making the museum as environmentally friendly as possible. We are carrying out an environmental action plan in line with the requirements of the EarthCheck Company Standard programme.

Our property and facilities team continued implementing energy conservation measures in 2014/15, including reducing energy usage by:

- reprogramming the building management system to add efficiencies to the way we heat our hot water
- resetting the chillers' cooling temperature to make the chillers work more efficiently
- installing increased controls for our building control system so that the system only brings in fresh air as required
- installing CO₂ sensors in the carpark so that the large extractor fans only run when required
- upgrading the outside air motors and variable-speed drives to modern units that are 8% more efficient

- replacing existing light fittings with LED fittings, which are more energy efficient and last up to three times longer than incandescent lights.

We also improved our water conservation by making changes to how we manage water in the Bush City pond.

Reporting on the reduction of Te Papa's carbon footprint is reported every three years and will next be reported in 2015/16. (In 2012/13, Te Papa's carbon footprint was 3,348 t CO₂e).

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 2014/15 was as follows.

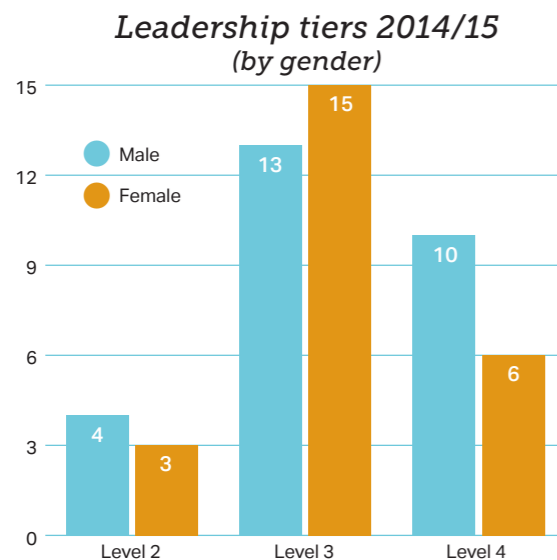
EMPLOYMENT STATUS	Full-time (head count)	Part-time (head count)*	Total (head count)	FTE (full-time equivalents)
Permanent	277	34	311	309
Fixed-term	35	14	49	23
TOTAL	312	48	360	332
Casual			180	
TOTAL HEAD COUNT			540	

* Less than 30 hours per week

Gender profile

Te Papa's workforce is 56.3% women compared to 43.7% men. This is the same gender split as in 2013/14. The prior two years were 58% women compared to 42% men.

Detailed below is our gender profile by leadership tier.

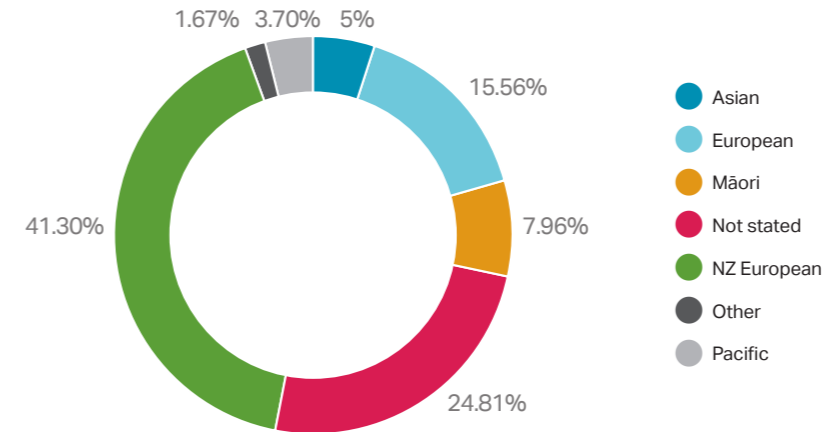


Age profile

The average age of Te Papa's workforce is 38.9 years, which is younger than the public sector average of 44.6 years (State Services Commission Human Resource Capability Survey 2014). The age range of Te Papa staff is 18 to 77 years. (Note: 9.8% of employees chose not to state their age, a decrease from 12% in 2013/14).

Ethnicity profile

Gaps in Te Papa ethnicity data continued in 2014/15, with the number of staff not stating their ethnicity remaining the same as the previous year (24.8% in both 2014/15 and 2013/14). As in previous years, Te Papa's workforce predominantly identified as NZ European, with 41.30% (2013/14: 40.65%), followed by European at 15.56% (2013/14: 15.65%). Also, 7.96% of Te Papa staff identified themselves as Māori (2013/14: 9.54%), followed by 3.70% Pacific Islanders (2013/14: 4.01%).



Equal Employment Opportunity (EEO) target group statistics, as at June 2015

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 (%)
Women	58.00	58.00	56.30	56.30
Māori	14.14	8.00	9.54	7.96
Pacific Islanders	5.14	3.00	4.01	3.70

Disability profile

Te Papa began capturing statistical data on disabilities in 2011/12. This remains an area that is lacking in data capture, with the onus on employees to declare any disabilities via Te Papa's HR payroll kiosk ('Self-Service'). Only three employees have declared a disability, the same as in the previous year.

Te Papa as a good employer

Te Papa's activities against the seven key elements of being a good employer are summarised below.

Leadership, accountability and culture

- The values-based competency framework has been in place for three performance review years, and allows managers greater focus on performance behaviours 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.
- Te Papa has rejoined the Leadership Development Centre in order to provide the latest tools and resources available for leadership development

Recruitment, selection and induction

- Te Papa's e-recruitment system has been in place for over two years. As part of the application process, information related to the candidates' demographics, such as nationality and disability, is captured. In addition, the e-recruitment system has functionality to create a talent pool for high-volume positions and/or speciality positions. This type of functionality is currently being trialled.
- A wider range of recruitment tools is being used to attract a more diverse pool of candidates
- In the last year new methods of selection have been used to provide greater rigour to decision making, such as assessment centres and testing.
- Robust, merit-based recruitment and selection processes remain in place.

Employee development, promotion and exit

- A range of secondment opportunities is available.
- Te Papa continues 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

- 13 employees have been approved or continue to undertake flexible working arrangements over 2014/15.
- A school holiday programme is run on site for employees' children.
- There is a child-care centre on site, only open to Te Papa employees.
- There is remote IT access to all Te Papa IT systems and applications, which provides staff greater flexibility in working arrangements.

Remuneration, recognition and conditions

- 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.

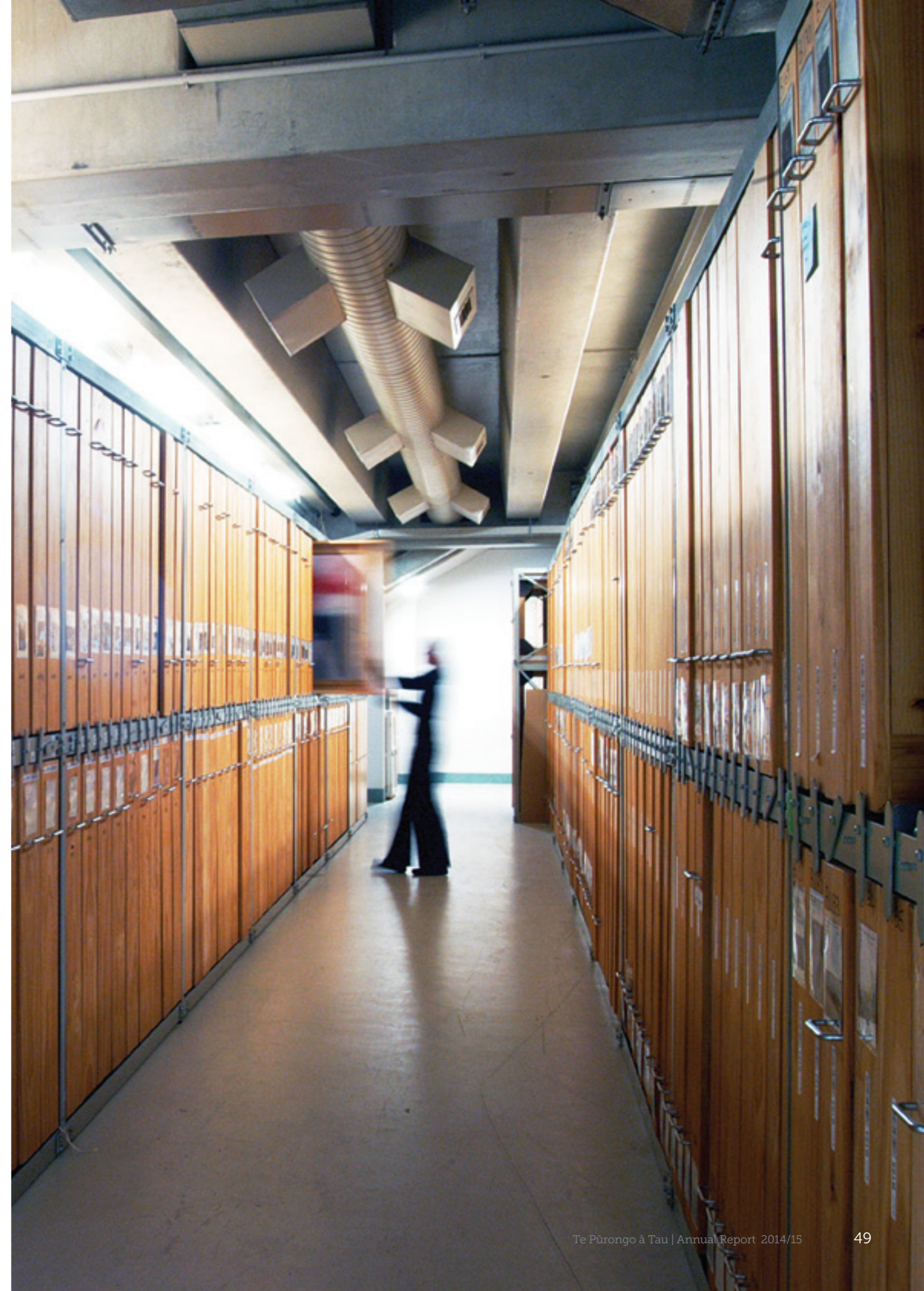
Harassment and bullying prevention

- Bullying and harassment incidents are monitored closely through employee assistance programme data and management reporting.
- Complaints are taken seriously and investigated thoroughly.
- Employee code of conduct and relevant policies are easily accessible.

Safe and healthy environment

In the last year Te Papa has raised the profile of health and safety and updated a number of key policies and systems. In addition, Te Papa continues to monitor employee health and wellbeing, including:

- an employee assistance programme, which is available to all staff
- ergonomic workstation assessments and other health monitoring and prevention initiatives (e.g. foot care and vision care policies are in place)
- the provision of ergonomic equipment to assist people with disabilities and special requirements
- a health and safety policy is in place, with active Health & Safety committee participation
- practical skills training provided for a number of areas, including first aid, civil defence, and emergency response and evacuation
- new 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
- annual flu vaccination programme is in place
- ACC workplace cover is in place, which allows Te Papa to pay ACC payments to injured employees immediately following an injury.



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 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.

Output class summary	Actual 2015 \$000	Budget 2015 \$000	Actual 2014 \$000
Museum services			
Operating			
Revenue – Crown	29,574	29,574	29,574
Revenue – commercial and other	28,988	21,378	25,508
Costs	(63,703)	(56,827)	(63,672)
Operating deficit	(5,141)	(5,875)	(8,590)
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 2015 \$000	Budget 2015 \$000
Capital contribution from the Crown*	3,000	3,000
Expenditure on collections	3,359	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. Actual expenditure of \$359k greater than 2014/15 appropriation represents a timing difference given the specific nature of some acquisitions. Collection acquisition expenditure matches appropriations over a longer time horizon.

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

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

Non-departmental capital expenditure – capital works

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

	Actual 2015 \$000	Budget 2015 \$000
Capital contribution from the Crown*	8,000	8,000
Expenditure on capital works	14,727	11,400

* 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. Expenditure on capital works includes Cable Street roof replacement and other facilities projects, IT infrastructure and exhibition development.

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

Capital expenditure was incurred implementing Te Papa's capital asset management plan with the primary focus being to improve the Cable Street and Tory Street facilities and IT systems. In addition, the *Gallipoli: The scale of our war* exhibition was developed, which was partially funded by the Lotteries Grants Board.

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 2015

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 56 to 89, that comprise the statement of financial position as at 30 June 2015, 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 18 to 45, 50 and 51.

In our opinion:

- Te Papa's financial statements:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2015;
 - 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 2015, 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;

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

Our audit was completed on 30 October 2015. 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 statements

Notes to the financial statements

Te Papa's performance for the financial year represented a significant turnaround from 2013/14. There was a 45% improvement in underlying business performance driven by:

- Improved budget management throughout the 2014/15 year, proactively identifying and addressing operational opportunities and risks as they arose and reinforcing expectations to deliver programmes within the approved budget;
- A 21% increase in visitor numbers with a flow on effect in commercial revenue;
- Continued improved cost management, financial processes and systems; and
- Higher levels of sponsorship funding and interest/investment revenue.

A number of significant one-off items occurred during 2014/15, with a net nil impact on the underlying result:

- Funding from the Lotteries Grants Board of \$3.6m for the *Gallipoli* exhibition offset by costs recognised for:
 - an organisational realignment (\$783k);
 - expensing of costs associated with the development of Te Papa Manukau (\$522k); and
 - the write off of the remaining value of a disestablished permanent exhibition (\$1,943k).

Please refer to Note 28 for explanations of significant variances against budget.

Statement of Comprehensive Revenue and Expenses

for the year ended 30 June 2015

	Note	Actual 2015 \$000	Budget 2015 \$000	Actual 2014 \$000
Revenue				
Revenue from the Crown	2	29,574	29,574	29,574
Interest income		1,288	1,176	714
Other revenue	3	27,177	20,069	22,686
Donated revenue		523	133	2,108
Total revenue	4	58,562	50,952	55,082
Expenditure				
Personnel costs	5	26,006	25,139	26,852
Other expenses	6	23,502	19,488	24,124
Total expenditure		49,508	44,627	50,976
Earnings before depreciation and amortisation		9,054	6,325	4,106
Depreciation and amortisation expenses	11,12	14,195	12,200	12,696
Net deficit		(5,141)	(5,875)	(8,590)
Other comprehensive revenue and expenses				
Gain on collection revaluation	13	30,732	-	8,740
Gain on property, plant and equipment revaluation	11	-	-	45,959
Financial assets at fair value	18	466	-	(110)
Total other comprehensive revenue and expenses		31,198	-	54,589
Total comprehensive revenue and expenses		26,057	(5,875)	45,999

Explanations of significant variances against budget are detailed in note 28.

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

for the year ended 30 June 2015

	Note	Actual 2015 \$000	Budget 2015 \$000	Actual 2014 \$000
Balance at 1 July		1,242,084	1,186,289	1,193,189
Total comprehensive revenue and expenses for the year		26,057	(5,875)	45,999
Other reserve movements		(71)	-	(104)
Capital contribution from the Crown		11,000	11,000	3,000
Balance at 30 June	18	1,279,070	1,191,414	1,242,084

Explanations of significant variances against budget are detailed in note 28.

The accompanying notes form part of these financial statements.

Statement of Financial Position

as at 30 June 2015

	Note	Actual 2015 \$000	Budget 2015 \$000	Actual 2014 \$000
Assets				
Current assets				
Cash and cash equivalents	7	4,237	3,065	2,442
Receivables	8	2,459	2,289	2,487
Investments	9	5,000	900	1,000
Prepayments		437	647	756
Inventories	10	1,056	1,263	1,148
Publications work in progress		56	-	85
Total current assets		13,245	8,164	7,918
Non-current assets				
Investments	9	17,374	16,845	16,107
Property, plant and equipment	11	382,449	339,648	384,174
Collections	13	877,392	835,749	842,931
Intangible assets	12	1,485	102	1,186
Total non-current assets		1,278,700	1,192,344	1,244,398
Total assets		1,291,945	1,200,508	1,252,316
Liabilities				
Current liabilities				
Payables	14	5,383	2,537	2,466
Provisions	15	871	-	290
Revenue in advance	16	4,055	3,453	4,402
Employee entitlements	17	2,372	2,900	2,880
Total current liabilities		12,681	8,890	10,038
Non-current liabilities				
Employee entitlements	17	194	204	194
Total non-current liabilities		194	204	194
Total liabilities		12,875	9,094	10,232
Net assets		1,279,070	1,191,414	1,242,084
Equity				
Contributed capital	18	467,898	460,483	456,898
Restricted reserves	18	2,743	2,810	2,810
Property, plant and equipment revaluation reserve	18	186,285	156,285	186,285
Collection revaluation reserve	18	805,963	751,747	775,231
Financial assets at fair value reserve	18	512	-	46
Accumulated losses	18	(184,331)	(179,911)	(179,186)
Total equity		1,279,070	1,191,414	1,242,084

Explanations of significant variances against budget are detailed in note 28.

The accompanying notes form part of these financial statements.

Statement of Cash Flows

for the year ended 30 June 2015

	Note	Actual 2015 \$000	Budget 2015 \$000	Actual 2014 \$000
Cash flows from operating activities				
Receipts from the Crown		29,574	29,574	29,574
Interest revenue		1,236	300	103
Receipts from other revenue		27,047	19,746	25,450
Payments to suppliers		(18,926)	(19,654)	(22,905)
Payments to employees		(26,514)	(24,927)	(26,231)
Goods and services tax (net)		(57)	-	(121)
Net cash from operating activities	19	12,360	5,039	5,870
Cash flows from investing activities				
Receipts from sale of property, plant and equipment		12	-	-
Purchase of property, plant and equipment		(13,434)	(11,400)	(9,405)
Purchase of collections		(2,481)	(3,000)	(2,461)
Purchase of intangible assets		(861)	(1,000)	(414)
Movement in investments		(4,801)	-	1,750
Net cash from investing activities		(21,565)	(15,400)	(10,530)
Cash flows from financing activities				
Capital contribution from the Crown		11,000	11,000	3,000
Net cash from financing activities		11,000	11,000	3,000
Net increase/(decrease) in cash and cash equivalents		1,795	639	(1,660)
Cash and cash equivalents at the beginning of the year		2,442	2,426	4,102
Cash and cash equivalents at the end of the year	7	4,237	3,065	2,442

The goods and services tax (net) component of operating activities reflects the net goods and services tax paid to and received from the Inland Revenue Department. The goods and services tax (net) component has been presented on a net basis, as the gross amounts do not provide meaningful information for the financial statement purposes.

Explanations of significant variances against budget are detailed in note 28.

The accompanying notes form part of these financial statements.

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 2015, and were approved by the Board on 30 October 2015.

Basis of preparation

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

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.

These financial statements are the first financial statements presented in accordance with the new PBE accounting standards. The material adjustments arising on transition to the new PBE accounting standards are explained in note 29.

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 May 2013, the External Reporting Board issued a new suite of PBE accounting standards for application by public sector entities for reporting periods beginning on or after 1 July 2014. Te Papa has applied these standards in preparing the 30 June 2015 financial statements.

In October 2014, the PBE suite of accounting standards was updated to incorporate requirements and guidance for the not-for-profit sector. These updated standards apply to PBEs with reporting periods beginning on or after 1 April 2015. Te Papa will apply these updated standards in preparing its 30 June 2016 financial statements. Te Papa expects there will be minimal or no change in applying these updated accounting standards.

Significant accounting policies

Revenue

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

Revenue 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.

The fair value of the revenue from the Crown has been determined to be equivalent to the amounts due in the funding arrangement.

Provision of services

Services provided to third parties on commercial terms are exchange transactions. Revenue from these services is recognised in proportion to the stage of completion at balance date.

Grants received

Grants are recognised as non-exchange revenue when they become receivable unless there is an obligation in substance to return the funds if 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 exchange revenue when conditions of the grant are satisfied.

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 and the difference between the consideration provided and fair value of the asset is recognised as revenue. The fair value of donated assets is determined as follows:

- For new assets, fair value is usually determined by reference to the retail price of the same or similar assets at the time the asset was received; and
- For used assets, fair value is usually determined by reference to market information for assets of a similar type, condition, and age.

Interest revenue

Interest revenue is recognised using the effective interest method.

Sponsorship in kind

Sponsorship in kind exists 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 market value of the asset/service provided is recognised as revenue to Te Papa, with an equal value recognised as the expense incurred in providing the associated benefits.

Restricted reserves

Te Papa receives bequests from private individuals for collection acquisitions. 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.

Foreign currency transactions

Foreign currency transactions are translated into New Zealand 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 statement of comprehensive revenue and expenses.

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.

Leases

Operating leases

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

Receivables

Short term receivables are recorded at their face value less any provision for impairment. A receivable is considered impaired when there is evidence that Te Papa will not be able to collect the amount due. The amount of impairment is the difference between the carrying amount of the receivable and the present value of the amounts expected to be collected.

Investments

Bank deposits

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 method, less any provision for impairment.

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.

Inventories

Inventories held for sale or use in the provision of goods and services on a commercial basis are valued at the lower of cost (using the FIFO method) and net realisable value. The cost of purchased inventory is determined using the weighted average cost method.

The amount of any write down for the loss of service potential or from cost to net realisable value is recognised in the statement of comprehensive revenue and expenses in the period of the write down.

Property, plant and equipment

Property, plant and equipment consists of the following asset classes: land, non-residential buildings, land improvements, furniture and fittings, plant and 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. A valuation of land and buildings was performed last year and is effective as at 30 June 2014.

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.

The net revaluation results are credited or debited to other comprehensive revenue and expenses and are accumulated to an asset revaluation reserve in equity for that class of asset. Where this would result in a debit balance in the asset revaluation reserve, this balance is not recognised in other comprehensive revenue and expenses but is recognised in the surplus or deficit. Any subsequent increase on revaluation that reverses a previous decrease in value recognised in the surplus or deficit will be recognised first in the surplus or deficit up to the amount previously expensed, and then recognised in other comprehensive revenue and expenses.

Additions

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

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

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

Disposals

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are reported net in the statement of comprehensive revenue and expenses. When revalued assets are sold, 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.

Intangible assets

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 on computer software are recognised as an expense when incurred.

Costs associated with maintaining computer software are recognised as an expense when incurred.

Costs associated with 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%)

Collections

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 expenses 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 expenses.

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.

Impairment of non-financial assets

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

Value in use is 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.

Payables

Short-term payables are recorded at their face value.

Revenue received 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.

Provisions

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".

Restructuring

A provision for restructuring is recognised when an approved detailed formal plan for the restructuring has either been announced publicly to those affected, or for which implementation has already commenced.

Employee entitlements

Short-term employee entitlements

Employee entitlements that Te Papa expects to be settled within 12 months after the end of the period in which the employee renders the related service are measured based on accrued entitlements at current rates of pay.

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

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

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

Long-term employee entitlements

Employee benefits that are due to be settled beyond 12 months after the end of the period in which the employee renders the related service, such as long service leave and retirement gratuities, have been calculated on an actuarial basis.

The calculations are based on:

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

Presentation of employee entitlements

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

Superannuation schemes

Defined contribution schemes

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

Goods and services tax (GST)

All 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 then it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to, the Inland Revenue Department (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 an 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.

Budget figures

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.

Cost allocation

All costs incurred are allocated to Te Papa's single output class, Museum Services.

There have been no changes to the cost allocation methodology since the date of the last audited financial statements.

Equity

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

- contributed capital;
- restricted reserves;
- property, plant and equipment revaluation reserve;
- collection revaluation reserve;
- financial assets at fair value reserve; and
- accumulated losses.

Restricted reserve

This reserve relates to bequests from private individuals for collection acquisitions. 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.

Property, plant and equipment revaluation reserve

This reserve relates to the revaluation of property, plant and equipment to fair value.

Collection revaluation reserve

This reserve relates to the revaluation of collections to fair value.

Financial assets at fair value reserve

This reserve comprises the cumulative net change of financial assets classified as fair value through other comprehensive revenue and expenses.

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 a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below.

Estimating the fair value of land and buildings

The significant assumptions applied in determining the fair value of land and buildings are disclosed in note 11.

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 of 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 statement of comprehensive revenue and expenses, and carrying amount of the asset in the statement of financial position. Te Papa minimises the risk of this estimation by:

- Physical inspection of assets;
- Asset replacement programmes;
- 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.

Retirement and long service leave

Note 17 provides an analysis of the exposure in relation to estimates and uncertainties surrounding retirement and long service leave liabilities.

Critical judgements in applying accounting policies

Management has exercised the following critical judgements in applying accounting policies:

Grants received

Te Papa must exercise judgement when recognising grant revenue to determine if 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.

2 Revenue from Crown

Te Papa has been provided with funding from the Crown for the specific purposes of the Museum of New Zealand Te Papa Tongarewa as set out in its founding legislation and the scope of the relevant government appropriations. Apart from these general restrictions, there are no unfulfilled conditions or contingencies attached to government funding (2014: nil).

3 Other revenue

	Actual 2015 \$000	Actual 2014 \$000
Commercial revenue	14,492	13,867
Exhibition revenue	3,159	3,023
Other grants received	4,766	1,120
Other revenue	1,241	1,554
Net foreign exchange gains	55	35
Sponsorship revenue	3,464	3,087
Total other revenue	27,177	22,686

Note:

Commercial revenue consists of event management, retail and hospitality activities and carparking.

Other grants received includes \$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.

4 Total revenue

Exchange and non-exchange revenue	Actual 2015 \$000	Actual 2014 \$000
Non-exchange revenue		
Revenue from the Crown	29,574	29,574
Donated revenue	523	2,108
Other grants received	3,898	409
Total non-exchange revenue	33,995	32,091
Exchange revenue		
Interest income	1,288	714
Commercial revenue	14,492	13,867
Exhibition revenue	3,159	3,023
Other grants received	868	711
Other revenue	1,241	1,554
Net foreign exchange gains	55	35
Sponsorship revenue	3,464	3,087
Total exchange revenue	24,567	22,991
Total revenue	58,562	55,082

Donated revenue in 2013/14 included significant natural history fieldwork which was not replicated in 2014/15.

Non-exchange other grants received includes a one-off grant in 2014/15 of \$3.6m from the Lotteries Grants Board for the *Gallipoli* exhibition development. 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.

5 Personnel costs

	Actual 2015 \$000	Actual 2014 \$000
Salaries and wages	25,579	26,194
Defined contribution plan employer contributions	510	499
(Decrease)/increase in employee entitlements	(83)	159
Total personnel costs	26,006	26,852

Employer contributions to defined contribution plans include contributions to Kiwisaver and the Government Superannuation Fund.

6 Other expenses

	Actual 2015 \$000	Actual 2014 \$000
Administrative and general office expenses	1,786	2,020
Advertising and public relations	1,071	1,156
Building and exhibition operating costs	7,573	8,896
Computer and IT costs	997	1,135
Consultancy	3,311	3,220
Cost of commercial goods sold	4,876	4,998
Fees to auditor; - fees to Audit New Zealand for audit of financial statements	119	132
Inventories written off	184	221
Loss on disposal of assets	2,028	75
Other expenses (including Board fees)	745	1,055
Donations and koha	-	7
Training and travel	812	1,209
Total other expenses	23,502	24,124

7 Cash and cash equivalents

	Actual 2015 \$000	Actual 2014 \$000
Cash on hand and at bank	4,237	2,442
Total cash and cash equivalents	4,237	2,442

8 Receivables

	Actual 2015 \$000	Actual 2014 \$000
Exchange receivables		
Receivables (gross)	2,226	1,609
Less: provision for impairment	(14)	(15)
Other recoverables	192	890
Accrued interest	55	3
Total exchange receivables	2,459	2,487

The carrying value of trade receivables approximates their fair value.

The aging profile of receivables at year end is detailed below:

	2015 \$000			2014 \$000		
	Gross	Impairment	Net	Gross	Impairment	Net
Not past due	1,909	-	1,909	901	-	901
Past due 1 - 30 days	202	-	202	473	-	473
Past due 31 - 60 days	77	-	77	113	-	113
Past due 61- 90 days	19	-	19	67	-	67
Past due over 90 days	19	(14)	5	55	(15)	40
	2,226	(14)	2,212	1,609	(15)	1,594

All receivables greater than 30 days are considered to be overdue.

As at 30 June 2015, all receivables have been assessed for impairment and appropriate provisions applied.

Movements in the provision for impairment of receivables are as follows:

	Actual 2015 \$000	Actual 2014 \$000
Balance at 1 July	15	60
Decrease in provision	(1)	(45)
Balance at 30 June	14	15

9 Investments

	Actual 2015 \$000	Actual 2014 \$000
Current portion		
Term deposits	5,000	1,000
Total current portion	5,000	1,000
Non-current portion		
Shares	125	111
Milford Asset Management	17,249	15,996
Total non-current portion	17,374	16,107
Total investments	22,374	17,107

There is no impairment provision for investments.

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. No additional contributions have been made to date.

10 Inventories

	Actual 2015 \$000	Actual 2014 \$000
Inventory held for use in the provision of goods and services	848	852
Publications held for sale	208	296
Total inventories	1,056	1,148

The write-down of commercial inventories amounted to \$64,272 (2014: \$4,036) and the write-down of publications held for sale was \$119,666 (2014: \$217,350). There have been no reversals of write-downs. Inventories held for sale or use in the provision of goods and services on a commercial basis are valued at the lower of cost and net realisable value.

No inventories are pledged as security for liabilities.

11 Property, plant and equipment

Movement for each class of property, plant and equipment asset is as follows:

	Land \$000	Non- residential buildings improvements \$000	Land \$000	Plant and equipment \$000	Computer hardware \$000	Motor vehicles \$000	Furniture and fittings \$000	Exhibitions \$000	WIP \$000	Total \$000
Cost or valuation										
Balance at 1 July 2013	95,890	235,229	4,111	19,259	10,760	179	18,680	63,617	439	448,164
Additions	-	1,976	10	871	373	-	16	2,641	3,518	9,405
Other asset adjustments	-	6,808	2,785	(3,104)	953	43	(10,700)	(2,738)	-	(5,953)
Revaluation	13,130	32,829	-	-	-	-	-	-	-	45,959
Eliminate on revaluation	-	(24,511)	-	-	-	-	-	-	-	(24,511)
Disposals	-	-	-	(1,348)	-	-	-	-	-	(1,348)
Balance at 30 June 2014	109,020	252,331	6,906	15,678	12,086	222	7,996	63,520	3,957	471,716
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	-	2,362	-	1,333	1,024	37	108	8,533	404	13,801
Other asset adjustments	-	(395)	(2,469)	7,646	(11)	-	-	-	-	4,771
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
Accumulated depreciation										
Balance at 1 July 2013	-	11,962	318	11,581	9,196	158	16,386	55,138	-	104,739
Depreciation expense	-	3,894	170	3,279	244	4	263	4,713	-	12,567
Eliminate on disposal	-	-	-	(1,341)	-	-	-	-	-	(1,341)
Eliminate on revaluation	-	(24,511)	-	-	-	-	-	-	-	(24,511)
Other asset adjustments	-	8,655	1,977	(1,160)	1,731	31	(10,556)	(4,590)	-	(3,912)
Balance at 30 June 2014	-	-	2,465	12,359	11,171	193	6,093	55,261	-	87,542
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)
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
Carrying amounts										
At 30 June 2013	95,890	223,267	3,793	7,678	1,564	21	2,294	8,479	439	343,425
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

The total amount of property, plant and equipment in the course of construction is \$4,361,000 (2014: \$3,957,000). Within that amount \$2,219,215 relates to the final stage of the roof replacement project and \$394,030 relates to a new events management system.

The carrying values of property, plant and equipment have been assessed. Heavy duty shelving units were identified that had a useful life of 50 years. The useful life of these assets was revised to 30 years in accordance with supplier expectations. This revision resulted in a one-off depreciation charge of \$445,908 which is reflected in the Furniture and Fittings depreciation expense for this financial year.

There are no items of property, plant and equipment (2014: \$nil), that have been pledged as security and there are no restrictions on any of these items (2014: \$nil).

Valuation

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. There is nothing to suggest that the current value differs materially from this valuation.

Land

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

Buildings

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.

12 Intangible assets

All intangible assets are acquired, rather than internally generated. Movements for intangible assets are as follows:

	Total \$000
Cost	
Balance at 1 July 2013	3,714
Additions	414
Other asset adjustments	2,353
Balance at 30 June 2014	6,481
Balance at 1 July 2014	6,481
Additions	926
Disposals	(2,202)
Balance at 30 June 2015	5,205
Accumulated amortisation and impairment losses	
Balance at 1 July 2013	3,315
Amortisation expense	129
Other asset adjustments	1,851
Balance at 30 June 2014	5,295
Balance at 1 July 2014	5,295
Amortisation expense	566
Disposals	(2,194)
Impairment losses	53
Balance at 30 June 2015	3,720
Carrying amount	
At 30 June 2013	399
At 30 June 2014	1,186
At 30 June 2015	1,485

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

13 Collections

Movements for each class of collections are as follows:

	Art \$000	Te Aka Matua Library \$000	History \$000	Māraunga Māori \$000	Natural History \$000	Philatelic \$000	Pacific and International \$000	Photography \$000	Total \$000
Balance at 1 July 2013	166,464	10,241	18,615	210,332	154,733	127,922	98,413	43,029	829,749
Acquisitions	1,305	83	376	171	82	57	282	105	2,461
Donated assets	20	-	33	19	1,618	-	18	273	1,981
Revaluation (decrease)/ increase	-	(945)	36,998	-	(20,969)	-	-	(6,344)	8,740
Balance at 30 June 2014	167,789	9,379	56,022	210,522	135,464	127,979	98,713	37,063	842,931
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

Collection	Last revalued	Valuation basis/methodology
Art	30/06/2015	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. In prior years Sculpture (Ceramics) has been reported as a separate category, however Te Papa has the view that it should be reported as part of the art collection. The prior year has been adjusted to reflect this change.
Te Aka Matua Library	30/06/2014	These are variously valued using a combination of market values, replacement cost, sampling and comparative values.
History	30/06/2014	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.
Mātaranga Māori	30/06/2013	These items are valued based on current domestic sales based on catalogues from reputable auction houses.
Natural History	30/06/2013	Archaeozoological items are valued based on an estimated replacement cost of archaeological excavations. Last valued 30/06/2013. 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.
Philatelic	30/06/2015	The market value of this collection has been valued based on reputable stamp catalogues and references. Bulk items were sampled.
Pacific and International	30/06/2013	Based on international and local sales drawn from auction sales and dealers' catalogues.
Photography	30/06/2014	Based on market values drawn from auction sales and dealers' catalogues.

Te Papa's collections

Te Papa's collections have been valued at cost or market value, with the exception of the Natural Environment collections, which are shown at replacement cost. Collections are valued annually, with each class of collection valued at least once every three years. Acquisitions to collections between valuations are recorded at cost. As the collections tend to have an indefinite life and are generally not of a depreciable nature, depreciation is not applicable.

- 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.
- The valuation for the Library, History and Photographic collections was undertaken by Webb's (Auckland) as independent valuer in 2014.
- The valuation for the Mātaranga Māori, Pacific and International collections was undertaken by Webb's (Auckland) as independent valuer in 2013.
- The valuation for the Archaeozoological collection was undertaken by Foss Leach as independent valuer in 2013.

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.

14 Payables

	Actual 2015 \$000	Actual 2014 \$000
Creditors	2,413	1,179
Accrued expenses	2,863	1,231
Other payables	107	56
Total payables	5,383	2,466

All payables are considered exchange transactions.

Creditors and other payables are non-interest bearing and are normally settled on 30-day terms, therefore the carrying value of creditors and other payables approximates their fair value.

15 Provisions

	Actual 2015 \$000	Actual 2014 \$000
Organisational re-alignment	783	290
GST tax settlement	18	-
Royalties	70	-
Total provisions	871	290

	Organisational re-alignment \$000	GST tax settlement \$000	Royalties \$000	Total \$000
Balance at 1 July 2013	-	-	-	-
Additional provisions made	290	-	-	290
Balance at 30 June 2014	290	-	-	290
Balance at 1 July 2014	290	-	-	290
Additional provisions made	783	18	70	871
Amounts used	(283)	-	-	(283)
Unused amounts reversed	(7)	-	-	(7)
Balance at 30 June 2015	783	18	70	871

Organisational re-alignment provision

The Te Papa Board approved a detailed and formal re-alignment plan which was announced on 26 May 2015. The consultation on the re-alignment commenced immediately after the formal announcement was made and concluded on 11 June 2015. The final structure was announced on 30 June 2015. The transition plan and associated payments will be completed by the end of December 2015.

16 Revenue in advance

	Actual 2015 \$000	Actual 2014 \$000
Revenue in advance	2,169	2,277
Special purpose funds revenue received in advance	1,886	2,125
Total revenue in advance	4,055	4,402

17 Employee entitlements

	Actual 2015 \$000	Actual 2014 \$000
Current portion		
Accrued salaries and wages	391	833
Annual leave	1,672	1,767
Sick leave	17	24
Retirement and long service leave	292	256
Total current portion	2,372	2,880
Non-current portion		
Retirement and long service leave	194	194
Total non-current portion	194	194
Total employee entitlements	2,566	3,074

Key assumptions in measuring retirement and long service leave

The present value of the retirement and long service leave obligations depend on a number of factors that are determined on an actuarial basis. 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 2015 were: 1 year 2.93%; 2 years 2.81%; 3 years plus; 4.39% and long term salary inflation rate of 3.0% (2014: discount rates used were: 1 year 3.70%; 2 years 4.04%; 3 years plus; 5.05% and an inflation factor of 3.5%). The discount rates were referenced to the New Zealand Government bond yield curve published 30 June 2015.

If the discount rate were to differ by 1% from that used, with all other factors held constant, the carrying amount of the retirement and long service leave liability would be an estimated \$15,191 higher/lower.

If the salary inflation factor were to differ by 1% from that used, with all other factors held constant, the carrying amount of the retirement and long service leave liability would be an estimated \$22,676 higher/lower.

18 Equity

	Actual 2015 \$000	Actual 2014 \$000
Contributed capital		
Balance at 1 July	456,898	453,898
Capital contribution	11,000	3,000
Balance at 30 June	467,898	456,898
Restricted reserves		
Balance at 1 July	2,810	2,810
Transfer from accumulated losses	(67)	-
Balance at 30 June	2,743	2,810
Property, plant and equipment revaluation reserve		
Balance at 1 July	186,285	140,326
Revaluations	-	45,959
Balance at 30 June	186,285	186,285
Collection revaluation reserve		
Balance at 1 July	775,231	766,491
Revaluations	30,732	8,740
Balance at 30 June	805,963	775,231
Financial assets at fair value through other comprehensive revenue and expense reserves		
Balance at 1 July	46	156
Net change in fair value	466	(110)
Balance at 30 June	512	46
Accumulated losses		
Balance at 1 July	(179,186)	(170,492)
Net deficit	(5,141)	(8,590)
Transfers to other reserves	(4)	(104)
Balance at 30 June	(184,331)	(179,186)
Total equity	1,279,070	1,242,084

(a) Restricted reserves

Te Papa receives bequests 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 2015 \$000	Actual 2014 \$000
Restricted reserves consists of:		
- Trusts and bequests (non-exchange transactions)	2,478	2,475
- Project funding (exchange transactions)	265	335
Total restricted reserves	2,743	2,810

Reserves are subject to restrictions on distribution.

(b) Property, plant and equipment revaluation reserves

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 2015 \$000	Actual 2014 \$000
Property, plant and equipment revaluation reserves consists of:		
Land	72,588	72,588
Buildings	103,077	103,077
Other	10,620	10,620
Total property, plant and equipment revaluation reserves	186,285	186,285

(c) Collection revaluation reserves

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 2015 \$000	Actual 2014 \$000
Collection revaluation reserves consists of:		
Art (including Ceramics)	158,383	140,672
Te Aka Matua Library	6,618	6,618
History	53,577	53,577
Mātarauanga Māori	188,987	188,987
Natural History	132,292	132,292
Philatelic	131,906	118,885
Pacific and International	98,185	98,185
Photography	36,015	36,015
Total collection revaluation reserves	805,963	775,231

The collection revaluation reserves for Natural History, Pacific and International, and Photography were overstated in relation to the collection values. A reallocation of collection revaluation reserves was completed as at 30 June 2014 to bring these into alignment. The total collection revaluation reserve as at 30 June 2014 has not changed.

19 Reconciliation of net deficit to net cash from operating activities

	Actual 2015 \$000	Actual 2014 \$000
Net Deficit	(5,141)	(8,590)
Add/(less) non cash items:		
Depreciation and amortisation expense (refer Notes 11, 12)	14,195	12,696
Donated assets income	(371)	(1,981)
Other asset adjustments	(7)	1,327
Other revenue	(55)	(35)
Accrued income held in investment portfolio	-	(498)
Other expenses	184	146
Total non-cash items	13,946	11,655
Add/(less) items classified as investing or financing activities:		
(Gains)/losses on disposal of property, plant and equipment	2,009	75
Total items classified as investing or financing activities	2,009	75
Add/(less) movements in statement of financial position items:		
Decrease in receivables	28	719
(Increase)/decrease in inventories	(63)	33
Decrease in prepayments	319	399
Increase/(decrease) in payables	1,536	(616)
(Decrease)/increase in revenue in advance	(347)	1,286
(Decrease)/increase in employee entitlements	(508)	619
Increase in provisions	581	290
Net movements in working capital items	1,546	2,730
Net cash from operating activities	12,360	5,870

20 Capital commitments and operating leases

	Actual 2015 \$000	Actual 2014 \$000
Capital commitments		
Property, plant and equipment	1,431	3,360
Intangibles	299	-
Total capital commitments	1,730	3,360

Capital commitments at 30 June 2015 reflect an assortment of projects. Capital commitments as at 30 June 2014 included the roof replacement (\$2,851,000) and costs on this project are included in the WIP account as at 30 June 2015.

Operating leases as lessee

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

	Actual 2015 \$000	Actual 2014 \$000
Less than one year	137	164
Greater than one year and less than five years	-	137
Total non-cancellable operating leases	137	301

Te Papa leases land at 63 Cable Street and 51 Cable Street. The non-cancellable operating leases run for a further 11 months expiring in May 2016.

Operating leases as lessor

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

	Actual 2015 \$000	Actual 2014 \$000
Less than one year	143	196
Greater than one year and less than five years	257	353
Greater than five years	-	47
Total non-cancellable operating leases	400	596

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.

21 Contingencies

Te Papa has no contingent liabilities or contingent assets (2014: \$nil).

22 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 2015 \$000	Actual 2014 \$000
Board Members Remuneration	146	143
Full-time equivalent members	0.8	0.8
Leadership Team Remuneration	1,505	1,522
Full-time equivalent members	7.0	8.0
Total key management personnel remuneration	1,651	1,665
Total full-time equivalent personnel	7.8	8.8

Key management personnel include all Board members, the Chief Executive, Kaihautu, and the Leadership team, a total of 15 (2014: 17).

There have been no related party transactions entered into by Te Papa for any organisation in which management personnel have declared an interest in 2015.

23 Board member remuneration

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

	Actual 2015 \$000	Actual 2014 \$000
Evan Williams (Chairperson)	33.0	33.0
Miria Pomare	16.5	16.5
Aloysius Teh	16.5	16.5
Wendy Lai	16.5	16.5
Philip Carter	16.5	16.5
Dayle Mace	16.5	12.4
Paul Majurey	16.5	12.4
Sir Peter Gluckman	14.0	-
Fiona Campbell	-	16.5
Hon Michael Bassett	-	2.7
Total board member remuneration	146.0	143.0

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 (2014: \$nil).

24 Employee remuneration

Total remuneration paid or payable	Actual 2015 No:	Actual 2014 No:
Salary Band		
\$100,000 – \$110,000	13	9
\$110,001 – \$120,000	8	7
\$120,001 – \$130,000	4	6
\$130,001 – \$140,000	-	-
\$140,001 – \$150,000	1	-
\$150,001 – \$160,000	1	-
\$160,001 – \$170,000	2	2
\$170,001 – \$180,000	1	2
\$180,001 – \$190,000	1	2
\$190,001 – \$200,000	1	-
\$200,001 – \$210,000	2	-
\$240,001 – \$250,000	-	1
\$280,001 – \$290,000	1	-
\$420,001 – \$430,000	-	1
Total employees	35	30

During the year ended 30 June 2015, 16 employees (2014: 16) received compensation and other benefits in relation to cessation totaling \$569,168 (2014: \$308,579).

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

25 Events after the balance sheet date

At this point in time there are no known events which occurred after balance date that pertain to the 2014/15 year.

26 Financial instruments

(a) Financial instrument categories

The carrying amounts of financial assets and liabilities in each of the PBE IPSAS 30 categories are as follows:

	Actual 2015 \$000	Actual 2014 \$000
Loans and receivables		
Cash and cash equivalents	4,237	2,442
Term deposits	5,000	1,000
Debtors and other receivables	2,459	2,487
Total loans and receivables	11,696	5,929
Financial assets at fair value through other comprehensive revenue and expenses – designated at initial recognition		
Investments	17,374	16,107
Total financial assets at fair value through other comprehensive revenue and expenses	17,374	16,107
Financial liabilities measured at amortised cost		
Payables (excluding revenue in advance, taxes payable and grants received subject to conditions)	5,383	2,466
Total financial liabilities measured at amortised cost	5,383	2,466

(b) 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 2015 \$000	Actual 2014 \$000
Financial assets	17,374	16,107
Investments – observable inputs	17,374	16,107

(c) 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 2015 had fluctuated by plus or minus 5% (2014: 5%), the effect would have been an increase/decrease to other comprehensive revenue and expense, by \$6,278 (2014: \$6,253).

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 2015 Te Papa held cash and cash equivalents at call totalling \$4,236,633 (2014: \$2,441,885) which were at floating rates. A movement in the interest rate of plus or minus 1% has an effect on interest income of \$42,366 (2014: \$24,419).

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 \$46,367 (2014: USD \$70,618). As a result of these activities, exposure to currency risk arises.

Sensitivity analysis

As at 30 June 2015, if the NZ dollar had weakened/strengthened by 5% (2014: 5%) against the US dollar with all other variables held constant, the surplus for the year would have been:

- \$3,475 (2014: \$4,235) higher if the NZ dollar had weakened.
- \$3,144 (2014: \$3,832) 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.

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 7) and net receivables (note 8) and term deposits (note 9). 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 & 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
2015	
Creditors and other payables (note 14)	5,383
2014	
Creditors and other payables (note 14)	2,466

27 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.

28 Explanation of significant variances against budget

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 2015

	Actual 2015 \$000	Budget 2015 \$000	Variance to budget \$000
Revenue			
Revenue from the Crown	29,574	29,574	-
Interest income	1,288	1,176	112
Other revenue	27,177	20,069	7,108
Donated revenue	523	133	390
Total revenue	58,562	50,952	7,610
Expenditure			
Personnel costs	26,006	25,139	867
Other expenses	23,502	19,488	4,014
Total expenditure	49,508	44,627	4,881
Earnings before depreciation and amortisation	9,054	6,325	2,729
Depreciation and amortisation expenses	14,195	12,200	1,995
Net deficit	(5,141)	(5,875)	734
Other comprehensive revenue and expenses			
Gain on collection revaluation	30,732	-	30,732
Financial assets at fair value	466	-	466
Total other comprehensive revenue and expenses	31,198	-	31,198
Total comprehensive revenue and expenses	26,057	(5,875)	31,932

Other revenue was favourable to budget due to improved commercial trading conditions off the back of a significant increase in visitor numbers, receipt of funding from the Lotteries Grants Board for the construction of the *Gallipoli* exhibition and revenue from the Aztec touring exhibition. This is also evident in the statement of cash flows.

Personnel expenses were unfavourable to budget due to expenses in relation to the organisational re-alignment.

Other expenses were unfavourable to budget due to the one off disposal of exhibition assets to provide the required space to place the *Gallipoli* exhibition. In addition to this other expenses incurred but not budgeted for include those in relation to the Manukau project and the organisational re-alignment.

Depreciation in the 2014/15 year was greater than that budgeted for due to depreciation of Building related assets following the revaluation in June of 2015 and due to depreciation on the Aztec touring exhibition.

The gain on revaluation was due to the increase in values of the Art and Philatelic collections following the revaluation with an effective date of 30 June 2015 which are not budgeted.

The increase in values in the property, plant and equipment and collection items was due to the cumulative revaluations of the 2013/14 and 2014/15 financial years. The 2014/15 budget was completed prior to the receipt of the 2013/14 revaluations.

29 Adjustments arising on transition to the new PBE accounting standards

Reclassification adjustment

There have been no reclassifications on the face of the financial statements in adopting the new PBE accounting standards.

Recognition and measurement adjustments

There have been no recognition and measurement adjustments to the 30 June 2014 comparative information resulting from the transition to the new PBE accounting standards.

National Services Te Paerangi Expert Knowledge Exchanges and workshops

Expert Knowledge Exchanges

REGION	MUSEUM	OBJECTIVE
Auckland	Artspace	Māori in Museums workshop
	MOTAT	Tikanga and te reo Māori training
Bay of Plenty	Rotorua Museum	Copyright training
Canterbury	Canterbury Museum	Digital photography training
East Coast	MTG Hawke's Bay	Advice on digitising archives
Southland	Riverton Heritage Society/ Te Hikoi Southern Journeys	Advice on care and storage of kakahu
	Southland Museum and Art Gallery	Advice and training for new Registrar
Wairarapa	Aratoi	Security audit and training
	Cobblestones Museum	Advice on installing exhibition lighting
Waikato	Pirongia Heritage and Information Centre	CMS advice and training
	Waikato Museum	Matting and framing workshop
Wellington	Academy of Fine Arts	Support and training from Te Papa audio describers for exhibition tours
	City Gallery Wellington	Advice on presentation, supports and materials for an exhibition of textiles
	Katherine Mansfield Birthplace	Governance training
	National War Memorial	Advice on handling and storage of flags
	New Zealand Police Museum	Advice on removal of corroded batteries from a collection item
	Old St Paul's (Heritage NZ)	Support in developing a tour for visually impaired visitors, and training for guides
	Wellington Botanic Gardens	Interpretation training
Zealandia	Zealandia	Support with establishing a mixed-media archive
	Whanganui Riverboat Centre	Advice on exhibition display techniques

National Services Te Paerangi Workshops

REGION	TOPIC
Auckland	An interpretation toolbox: telling powerful WWI stories
	Copyright and copyright management
	Māori in museums
	Mounting historic dress for display
	Mounting textiles for display
Canterbury	An interpretation toolbox: telling powerful WWI stories
	Māori in museums
	Mounting textiles for display
Nelson	An interpretation toolbox: telling powerful WWI stories
	Copyright and copyright management
	Mounting textiles for display
Northland	Copyright and copyright management
Manawatu	Copyright and copyright management
Otago	An interpretation toolbox: telling powerful WWI stories
	Copyright and copyright management
	Mounting textiles for display
Taranaki	Copyright and copyright management
	Developing a museum public programme
Waikato	An interpretation toolbox: telling powerful WWI stories
	Mounting textiles for display
Wellington	An interpretation toolbox: telling powerful WWI stories
	Collection management in museums
	Cultural objects at risk (sector presentation)
	Mounting historic dress for display
	Mounting textiles for display
	Preventive conservation
Responsibilities of the museum sector in New Zealand	
Iwi workshops	
Tauranga Moana	Digital photography
Ngapuhi	Digital photography
Ngati Kahungunu ki Wairarapa	Taonga conservation
	Paper conservation
Ngati Raukawa/ Ngati Manomano	Digital photography

Ngā tāpiringa ki ngā kohinga | Collection acquisitions

For the year ended 30 June 2015

ART

Contemporary Art

Can do academy #3 by Fiona Connor, installation, 2014, purchase

Untitled (We will no longer be seen and not heard) by Barbara Kruger, photolithographs, 1985, purchase

Modern and Contemporary Māori and Indigenous Art

The Making of Basquiat 2013 (2) by Jacqueline Fraser, collage, 2013, purchase

An Art Political Statement by Ralph Hotere, Xerox print with applied ink, 1989, purchase

The Making of Legally Blonde 2011 by Jacqueline Fraser, mixed media collage, 2011, gift of Jacqueline Fraser 2015

Hei Tupa, Hei Matau and Mau Kaki by Areta Wilkinson, various materials, 2013, purchase

Modern Art

Armoured Head by Don Driver, sculpture, 1966, purchase

Drawings (10) by John Drawbridge, works on paper, 1947 and 1950s, gift of Tanya Ashken 2015

Pacific Lagoon by John Drawbridge, oil on canvas, 1962, purchase

Model for the Beehive mural by John Drawbridge, enamel on aluminium, 1972, purchase

Portrait of Ivan Wells by M. T. Woollaston, oil and conte on canvas board, circa 1937, purchase

Collection of 200 works on paper by M. T. Woollaston, various mediums, 1930-1995, purchase

Nuns floating over a dream landscape by Felix Kelly, oil on board, 1958, purchase

The Kiln by Felix Kelly, oil on board, 1950, purchase

Transition No. 8 (Creation Cycle) by Edward Bullmore, oil on board, 1961, purchase

Eight works by Jan Nigro, various mediums, 1968-1973, purchase

Yellow Yantra (Jetsun) by Sing Tai Wong, acrylic on perspex, 1970, gift of Susan Markham 2015

Decorative Arts and Design

A nest of tables designed by Ernst Plischke, rimu, circa 1949, purchase

The Clown from Fullham Road by Richard Stratton, ceramic, 2014, purchase

Pakohe brooches (2) by Craig McIntosh, argillite and sterling silver, 2013, purchase

Coconut Geode necklace by Moniek Schrijer, coconut shell glass, sand, ink, lacquer, leather, 2014, purchase

Octopus vase 2 and a pair of Tulip vases by Bronwynne Cornish, ceramic, 2007-14, purchase

Flax brooch and Kauri brooch by Ross Malcolm, various materials, 2014, purchase

Brooches (15) from *'The Smiley Series'* by Peter Deckers, various materials, 2009-2015, purchase

'Kei hea te komako e ko', a group of 20 rings by Neke Moa, pounamu and red enamel paint, 2014, purchase

Group of six juglets by Katherine Smyth, ceramic with coloured glazes, 2014-2015, purchase

Pitched Pourers by Chris Weaver, porcelain and glaze, 2014, purchase

Large bowl with gold by Takeshi Yasuda, 2013-14, purchased 2015 with Charles Disney Art Trust funds

Hatch brooch by Amelia Pascoe, aluminium, brass silver and gold, 2014, purchase

Popcorn ceramic reflector beads (9) by Madeleine Child, 2014, purchase

Bilo - 70 days from the Line by Lyndsay Patterson, blown glass, 2014, purchase

Colonial Frame, unknown maker, cut and unpainted wood, circa 1900, purchase

Jug and pair of cups by Isobel Thom, ceramic, 2013, purchase

Pendant by Donn Salt, pounamu and silver, circa 1973, purchase

Morning Star necklace by Pauline Bern, shell, mother of pearl, oxidised sterling silver cable, 9ct gold and sterling silver, 2014, purchase

Karaka berry necklace by Alan Preston, Karaka berries, Muka and gold, 2013, purchase

Brooch by Guenter Taemmler, silver and seed pearls, 1980s and a Neck piece by Warwick

Freeman, acrylic, paua and turtle shell, linen thread, 1983-84, purchase

Holding Holes (2) and *Pieces (2)* by Lauren Winstone, stoneware, 2014, purchase

On a plate, a series of 27 plates, dishes and cups by Raewyn Atkinson, porcelain, purchase

Atelier Martine Reprised by Gavin Chilcott, wool, silk, cotton, paper, wood, acrylic paint, 1996-2013, purchase

Brown stone necklace and Ginko necklace by Ruth Baird, various materials, 1984 and 1991, purchase

Historical International Art

Satan Aroused (from John Milton's Paradise Lost) by John Martin, mezzotint with etching on paper, 1823-1827, purchase

Irene Mandl by John Quincy Adams, oil on canvas, circa 1905-1910, gift of Dr Tom Farrar 2014

The Grand Bazaar, Constantinople by Louis Conrad Rosenberg, drypoint, 1927, purchase

Historical New Zealand Art

New Zealand by Fred Taylor, oil on canvas, circa 1929, purchase

Lady of the Lillies by D. K. Richmond, oil on canvas, 1900, purchase

View of Mt Egmont (Taranaki), New Zealand, taken from New Plymouth, with Māori driving off settlers' cattle by William Strutt, 1861, purchase

Modern and Contemporary Photography

Photographs (4) by Glenn Jowitt, inkjet print colour photographs, 1982, 2003, 2008 & 2012, gift of Glenn Jowitt 2014

Photographs (7) by Joyce Campbell, daguerreotype, gelatin silver prints, tintype and ambrotype, 2006-2010, purchase

Photographs of WWI soldier memorials (6) by Laurence Aberhart, platinum prints and gelatin silver prints, 1986, 2010, 2012 and 2013, purchase

Black and white and colour photographs (10) by Peter Peryer, inkjet print and gelatin silver print, 1998-2013, purchase

Black and white photographs (2) by Andrew Beck, gelatin silver print, 2014, purchase

Black and white photographs (43) by Ans Westra, 1960s-1980s, gelatin silver prints, purchase

Lisa by Ans Westra, black and white photograph, circa 1976, gift of Ans Westra 2015

Beauty 1 (wine), and *Beauty 1 (cream)*, by Tracey Moffatt, black-and-white colour tinted photographs, 1994, purchase

Up in the Sky #14 - #25, (12) by Tracey Moffatt, offset lithographic prints, 1997, purchase

Up in the Sky #1 - #13, (13) by Tracey Moffatt, offset lithographic prints, 1997, gift of Tracey Moffatt 2015

Historical Photography

Studio portraits (7) by Berry & Co., J. E. & H. Cobb, Coxhead Brothers and Phillips & Pollard, 1880-1915, purchase

Studio portrait *Boy dressed in formal gentlemen's attire* by John Richard Morris, black and white photograph, 1880s, purchase

Large format (6) and whole plate format (6) albumen prints by Burton Brothers, Morris and James Ring and an unknown photographer, 1880-1889, purchase

Photographic albums (8), cartes-de-visite photographs (11), cabinet card photographs (16), loose whole plate format prints (25), various makers, 1870-1900s, purchase

Photographs (Carte-de-visite) of performers (3) by Arthur Burman, Charles Eisenmann, Emil Riisfeldt, 1872-1877, purchase

Photographs (6) by Melvin Vaniman and unknown photographers, daguerreotypes, ambrotype, panorama photograph, 1850s-1902, purchase

Lee siblings, photographs (2) by an unknown maker, ambrotypes, circa 1850, purchase

Woman with a portrait brooch by William Boswell Jr, ambrotype, circa 1850, purchase

Photographic postcard portrait *Madge Wimsett dressed as a Dutch boy* by Zak Studios, black and white photography, 1916, purchase

Hot Lakes, New Zealand, North Island and Christchurch Cathedral by Burton Brothers, albumen silver print, circa 1880, purchase

Couple seated side by side by an unknown maker, ambrotype, circa 1850, purchase

Photomechanical colour postcards of Māori (7) by Thomas Pringle, 1906-1920, purchase

New Zealand photograph album by an unknown maker, circa 1880, gift of the Estate of Andrew Henson Allen (1877-1963) 2015

Port Chalmers by Burton Brothers large format albumen print, circa 1880-1898, purchase

Elderly woman by an unknown maker, daguerreotype, circa 1840s, purchase

Woman with vase of flowers by Muir & Moodie studio, gelatin silver print, circa 1900, purchase

Historical photographs from the collection of Hardwicke Knight: 49 cartes-de-visite, 4 tintypes, 18 stereo cards, 6 postcards, various makers, 1860s-1880s, gift of Simon Knight 2015

R.M.S. Orsova by F. C. Gould & Son, gelatin silver print, 1910, purchase

Portrait cabinet cards (5) by William H. Macey, 1890-1915, purchase

Auckland Harbour from Mount Hobson print by Pulman and Son, circa 1880, purchase

Prints (63) by John Johns, black and white gelatin silver prints and colour c-type, 1951-1994, gift of the Estate of John Johns 2014

At Parihaka by Burton Brothers, albumen silver print, 1886, purchase

Young woman by an unknown maker, cased daguerreotype, circa 1855, purchase

Lilies in a jug by Jessie Buckland, silver gelatin photographic postcard, 1902-1920, purchase

Elizabeth by Marie Dean, gelatin silver print, 1920s-1930s, purchase

Snow Falling in Rolleston Avenue, Christchurch by Sparrow, silver gelatin print, circa 1950, gift of an anonymous donor 2015

Māori Pa, Rotorua, NZ and Māori Dancers, Rotorua NZ by Robert Percy Moore, hand coloured gelatin silver print, 1923-1928, purchase

King Dick, Wellington Zoo by Zak Studios, black and white photographic postcard, 1907-1915, purchase

Art and Photography Archives

Audio tape interviews of John Johns (4) by Des Kelly, 1999, gift of Mrs Bobbie Johns 2014

Collection of M. T. Woollaston study material related to paintings in Te Papa's collection,

(101), 1960s-1990s, gift of the Toss Woollaston Trust 2014

New Zealand Centre for Photography archives, business records and newsletters, 1984-2001, gift of William and Jill Main 2014

HISTORY

Social and Political History – New Zealand

Air New Zealand ticket, souvenir booklet, commemorative menu and certificate from the flight to Antarctica one week before the fatal crash in 1979, gift of Sheena Hudson 2014

Queen Victoria Jubilee flag, printed textile, unknown maker, 1897 and Imperial German Government briefcase, leather and metal, unknown maker, circa 1912, gift of John Kerlake 2014

Fern album compiled by Miss A Reid, leather and paper, 1890, gift of Louise Malone, 2014

The Methodist School Hymnal by Wesleyan Methodist Missionary Society, paper, circa 1918 and card 'With Best Love', unknown maker, circa 1918, gift of Cathryn Riley 2014

WWI Officer's travelling trunk, unknown maker, wood, 1914, gift of Sarah Burrows 2014

Oral history recording, filmed interview with Dame Margaret Sparrow and a short edited film for online use, 2014, field collection

West Papua Independence digital photographs (2) by Ema Tavola, purchase

Little Robbie kakapo soft sculpture by Sayraphim Lothian, cotton and polyester, 2014, gift of Sayraphim Lothian 2014

Officer's cane with identity disc attached by Nathaniel Swinard, bamboo and metal, 1914-1915, and ANZAC Commemorative Medallion, made by the Australian Government, bronze, 1967, gift of Rick Swinard 2014

Wedding Order of Service – Same Sex Marriage at Te Papa, ink on lightweight card, 2013, Gift of Paul McCarthy and Trent Kandler 2015

Fliers (2) for Advance Pasifika protest march, Auckland, 16 June 2012 by Opeta Erika, 2012, gift of Sean Mallon 2015

Colour in Kate Activity Book by Buster Books, 2013, gift of Claire Regnault 2015

Mammy Safety Pin Holder, unknown maker, wool, cotton, plastic metal and cardboard, 1940-1950, gift of Claire Regnault 2015

Tower Collection of New Zealand Government Life Insurance stamps, covers, postmarks, postal stationery and historical documentation, made by Government Insurance (Tower Insurance), 1891-1989, purchase

Contraceptive Products (15), various makers, 1960's-2015, gift of Dame Margaret Sparrow 2015

Enamel douche can by Goat Brand, enamel and metal, 1910's-1930's, found in collection 2015

Boxes of contemporary condoms (4), Reckitt Benckiser Healthcare and Ansell Healthcare, circa 2014, purchase

Helmet for the Emergency Precautions Scheme, WWII, New Zealand Government, 1939-1945, gift of Jeff Mason 2014

Air New Zealand menus (6) and an in-flight writing set, 1973-1986, gift of Bronwen Neil 2015

Protest banners (2) on pay parity and bulk funding, and one poster on bulk funding by the New Zealand Educational Institute and Carol Parker, 1992-1994, gift of New Zealand Educational Institute 2015

Weatherboard Series I Chair and Offcut Side table by Rekindle, 2013-2014, purchase

1940s toys (4), peg doll, popeye doll, acrobatic clown toy and spinning top by various makers, 1940-1945, gift of Eileen Sampson, 2014

Mid twentieth century collection of everyday objects (29) – including, swimming togs, man's suit, hat, bracelet, children's card games and toys, children's knitted tops, picnic basket, go-cart, school bag, 1950s debutant dress and gloves, evening dress, child's swing, gift of Jennifer Timmings, 2014

New Zealand Economic and Technological

Teletypewriter (1) and couplers (2), various maker, wood, plastic and metal, 1973, gift of the Kelston Deaf Education Centre 2014

International History and Culture

1974 Commonwealth Games Souvenir Tea Towel by IGA Premier Foodstores, printed linen, 1974, gift of Kirstie Ross 2015

Backpack with original Air New Zealand stickers, unknown maker, canvas, leather, metal, paper, string, circa 1972, gift of Michael Fitzgerald 2015

Applied Art and Design – New Zealand and International

A pair of earrings by Tracey Collins, polymer clay with plastic jewels and lacquer finish, 1991, gift of Tracey Collins 2015

Phar Lap t-shirt by Barkers and Greg Straight, printed cotton, 2012, gift of Martin Lewis 2015

A three-piece suit, hat, shoes, ties (12) and Māori publications (2), various makers and materials, 1964-1970s, gift of the Estate of Brian de Joux 2015

Wedding ensemble by Susan Holmes, hand-dyed and painted silk crepe, 1982, gift of Penelope Hancock 2014

Flower girl dress, by Susan Holmes, hand-dyed and painted silk crepe, 1982, gift of Penelope Hancock 2014

Stool by Namco Industries, vinyl, metal, wood foam and paper, 1961, gift of Kirstie Ross 2014

Art Nouveau Condiment Set (2 handled dish with liner, silver plate and spoon), unknown maker, 1905-1915, purchase

Quilted waistcoat by Malcolm Harrison, cotton, circa 1990, purchase

Wrestling #3 brooch by Jane Dodd, mother of Pearl shell, sterling silver, freshwater pearls and garnets, 2015, purchase

Mizar vase by Ettore Sottsass, free-blown glass, 1981-1985, purchased 2015 with Charles Disney Art Trust funds

Resort cape by Emilio Pucci, velveteen, late 1960's, purchase

A collection of jewellery and work (6) by Frank Hyams and Smith & Bartlam, various materials, 1904-1912, purchased 2015 with Charles Disney Art Trust funds

A complete Vogue 'career wardrobe' by Tamotsu, including a home-sewn mix and match wardrobe comprising skirt, two blouses, waistcoat and jacket, the Vogue Pattern, a pair of Country Road shoes, and an Oroton handbag, 1994-1996, gift of Elizabeth Kay 2014

MĀORI

Customary Taonga (Post contact)

Hei tiki (pendant in human form), unknown maker, pounamu and inanga, Te Koroka pounamu source, Wakatipu, purchase

Hakimana (single barrelled shotgun), unknown maker, steel and wood, circa 1851, purchase

Tauihu (canoe prow) of Wi Hapi Pakau, wood and paua shell, 1830-1850, joint purchase with Puke Ariki

Contemporary Taonga (20th century to present)

Poupou (Pou Kōpu) corner wall post from Trentham Military Camp, unknown maker, wood and paint, 1900-1947, purchase

Hieke cloak by Sarni Scott, plastic and paua shell, 2004, gift of Sarnie Scott 2015

Piupiu Puawai, harakeke and natural dye, and Kete keperangi, harakeke and muka by Sarni Scott, 2014, purchase

Piupiu named Puhuruhuru by Karl Rangikawhiti Leonard, muka, harakeke, 2010, purchase

Poi taniko named Poporo tu ki te hamuti by Karl Rangikawhiti Leonard, muka, natural dye, 2010, purchase

Potae tui by Elaine Bevan, muka, feather, natural dye, 2012-2014, purchase

Contemporary Māori (1950s to present)

A pair of woven women's boots, potae raranga (plaited hat) (2), konae (plaited fruit bowl), kete by Chris Brayshaw, boiled harakeke, commercial dyes, 2007-2008, purchase

Maripi (shark toothed knife) by Ian-Wayne Grant, rata, shark's teeth, whale bone, sealing wax, muka, 2005, purchase

Pekapeka pendant by Tamaora Walker, kawakawa variety of pounamu, circa 2014, purchase

PACIFIC

Pacific in New Zealand and International

Foss Leach Taumako collection (70 items), 1960s-1970s, purchase

Kiwi (sculpture) by Aldio Peter, Solomon Islands, wood, 2010, purchase

Dance skirts (2) from Fiji, plant fibre, shell, 1940s, gift of Alan White 2015

Polyfest canvas (1), Taufuata Niue model katoua (wooden club) (1) and model vaka (3), various makers, gift of Creative New Zealand 2014

Souvenir scarf featuring the island of Viti Levu in Fiji, unknown maker, printed cloth, 1960s, gift of Grace Hutton 2014

Papatuanuku (garment) by Suzanne Tamaki, flax and shell, 1997, purchase

A pair of running shoes worn by Vasa Tasele when he became one of the first Pacific Islanders to walk the length of New Zealand, New Balance (NZ), rubber and foam, 2014, gift of Vasa Tasele 2015

New Zealand Pacific Party cap, 2008, Ponsonby Rugby cap, and *Banaba The Rock of Micronesia* t-shirt, 2012, gift of Sean Mallon 2014

Body adornment (3) by Luisa Tora, various materials, 2013, purchase

11th Festival of Pacific Arts objects: event lanyard (1), event mug (1), Nokia phone and phone bag (1), T-shirt (2), hat (1), sarong (1), various makers, 2012, gift of Puawai Cairns 2014

SCIENCE

Plants – Terrestrial

Collections of liverworts, mosses and ferns from the northern Bay of Plenty and south-eastern Waikato, as part of the annual John Child Bryophyte & Lichen Workshop (762 specimen), collected 2014, field collection

Vertebrates – Fish

Approximately 100 lots frozen marine and freshwater fishes specimens from New Zealand EEZ (Extended Economic Zone) and related areas from multiple sources were accepted between 1 July 2014 to 30 June 2015, gift of the Ministry of Primary Industries and commercial fishing companies.

Vertebrates – Fossils

Approximately 150 specimen lots in the Trevor Worthy Reference Collection, gift of Trevor Worthy 2015

Vertebrates – Amphibians and Reptiles

Whitaker collection of reptiles and amphibians (approx 1,600 specimen), gift of the Ministry for Primary Industries, 2014

Invertebrates – Molluscs

Colossal squid from the Ross Sea, Antarctica caught in 2014, gift of Ministry for Primary Industries, 2014

Invertebrates – Insects

Wooden case of 66 scarab beetles collected from a single locality (Eastbourne, Wellington) by L.H. McDowall, 2 books and 3 folio of illustrations, purchase

Publications and presentations

BOOKS

History

Hunter, K. and **Ross, K.** 'Holding onto Home: New Zealand Stories and Objects of the First World War'. Te Papa Press, 2014.

Fitzgerald, M. and **Regnault, C.** 'The Berry Boys: Portraits of First World War Soldiers and their Families'. Te Papa Press, 2014.

General interest

Brown, J. 'My New Zealand 123 Book'. Te Papa Press, 2014.

Brown, J. 'My New Zealand ABC Book'. Te Papa Press, 2014.

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RESEARCH PAPERS

(Externally peer reviewed)

Art

Nichols, C. 'Katrina Pruss: Free Agent'. In *Free Agent* (pp 1-6), Pruss, K. Toronto: SB Press, 2014.

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Rice, R. and Jordan, C. (2014). 'Cultural Propaganda' and the Politics of Taste: The Carnegie Corporation's cancelled *Art of New Zealand* exhibition, 1941'. *Australian and New Zealand Journal of Art* 14 (2): 118-140.

Rice, R. and Williams, M. (2014). 'Criticism and the arts'. *Te Ara – The Encyclopedia of New Zealand*. www.TeAra.govt.nz/en/criticism-and-the-arts

Stocker, M. (2015). 'A silver slice of Maori history: the Te Pahi Medal'. *Tuhinga* 26: 31-48.

Stocker, M. (2014). 'Sculpture and Installation art'. *Te Ara - The Encyclopedia of New Zealand*. www.teara.govt.nz/en/sculpture-and-installation-art

Stocker, M. (2015). 'Coining New Zealand: Projecting Nationhood and Money'. In *Art and Money* (pp 145-167) ed. Peter Stupples. Newcastle, UK: Cambridge Scholars Press, 2015.

Stocker, M. (2014). 'Review of F. Brock, ed. J. Sankey, *Thomas Brock: Forgotten Sculptor*'. *Sculpture Journal* 23.2: 259-260.

Stocker, M. (2015). 'Victorian Sculpture: New Haven and London'. *Burlington Magazine* 1343, Vol. CLVII: 129-131.

History

Regnault, C. 'The Book of Timothy: Costume in Yvonne Todd's Photography'. In *Yvonne Todd: Creamy Psychology* (pp 65-83). Wellington: Victoria University Press / City Gallery, 2014

Gibson, S. 'Case Study Te Papa'. In *Collecting the Contemporary: A Handbook for Social History Museums* (pp440-445), ed Rhys O. & Baveystock Z. Edinburgh: MuseumsEtc, 2014.

Gibson, S. 'World War Two Poster Art'. In *Take a Closer Look: New Zealand Stories in Stamps – 2014* (pp 63-67), New Zealand Post. New Zealand: New Zealand Post Limited, 2014.

Mātauranga Māori

Hakiwai, A. 'Maori Standing Figure'. In *Masterpieces of the Sainsbury Centre* (pp 66-67), ed. Ian Collins. Norwich, UK: Sainsbury Centre for Visual Arts, University of East Anglia, 2015

McCarthy, C.; Dorfman, E.; **Hakiwai, A.**; **Twomey, A.** (2015). 'Mana Taonga: Connecting Communities with New Zealand Museums through Ancestral Māori Culture'. In *Museum International* 65 (1-4): 5-15.

Stodart, P. (2015). 'Pa in Porirua: social settlements'. *Tuhinga* 26: 1-19.

Science

Barco, A.; **Marshall, B.**; Houart, R; and Oliverio, M; (2015) 'Molecular phylogenetics of Haustoriinae and Pagodulinae (Neogastropoda: Muricidae) with a focus on New Zealand species'. *Journal of Molluscan Studies* 81 (3): 1-13. DOI: 10.1093/mollus/eyv020.

Brownsey, P.J. and **Perrie, L.R.** 'Polypodiaceae (excluding Notogrammitis)' (Fascicle 1), In *Flora of New Zealand - Ferns and Lycophytes*, ed. Breitwieser, I. Heenan, P. and Wilton, A. Lincoln: Manaaki Whenua Press, 2014. DOI: 10.7931/J26Q1V5T.

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Brownsey, P.J. and **Perrie, L.R.** (2015). 'Re-evaluation of the taxonomic status of *Cyathea kermadecensis* and *C. milnei* (Cyatheaceae) supports their continued recognition'. *Tuhinga* 26: 49-60.

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Gon, O.; **Stewart, A.L.** (2014). 'A new species of the genus Bathylagichthys (Pisces, Bathylagidae) from New Zealand'. *Zootaxa* 3884 (4): 371-378.

Abadi, F.; Barbraud, C.; Besson, D.; Bried, J.; Crochet, P.; Delord, K.; Forcada, J.; Grosbois, V.; Phillips, R.A.; Sagar, P.; Thompson, P.; **Waugh, S.**; Weimerskirch, H.; Wood, A.G.; Gimenez, O. (2014) 'Importance of accounting for phylogenetic dependence in multi-species mark-recapture studies'. *Ecological Modelling* 273: 236–241.

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Johnson, J.W.; **Struthers, C.D.**, Worthington, W. J. (2014) 'Parapercis nigrodorsalis (Perciformes: Pinguipedidae), a new species of sandperch from northern New Zealand and the Norfolk Ridge, Tasman Sea and remarks on *P. binivirgata* (Waite, 1904)'. *Zootaxa* 3856 (4): 484–500.

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Lehnebach, C.A. 'A garden at the edge of the world: the diversity and conservation status of the New Zealand flora'. In *Austral Ark: The State of Wildlife in Australia and New Zealand* (pp 240-258), ed. Stow, A; Maclean, N. and Holwell G. Cambridge, UK: Cambridge University Press, 2015.

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Perrie, L.R.; **Shepherd, L.D.**; Thouvenot, L.; von Konrat, M. (2014) 'Chloroplast DNA sequences support the transfer of the New Caledonian endemic fern *Sphenomeris alutacea* to *Odontosoria*'. *New Zealand Journal of Botany* 52: 310-314.

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Russell, J. C.; **Shepherd, L. D.**; Faulquier, L.; **Tennyson, A. J. D.** (2015) 'White-headed petrel (*Pterodroma lessonii*) in French Polynesia'. *Notornis* 62 (1): 45-46.

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Tomás, A.; **Palma, R.L.**; Rebelo, M.T. and Pereira da Fonseca, I. (2014). 'Malófagos em aves selvagens no sul de Portugal'. *Acta Parasitológica Portuguesa* 20 (1/2): 124–126.

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Art

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Farrar, S. (2014, December). 'Into the Void: Sarah Farrar interviews Bill Culbert'. In *Arts Te Papa/ Off the Wall* 7.

Mitchell, L. (2015, January 14). 'No photographers in Revell Street?' *West Coast Messenger* (p 14).

Mitchell, L. (2015, January). 'Autochromes from the Te Papa Collection.' In *The Public Domain Review*, Curator's Choice #18.

Mitchell, L. (2015, January). 'Autochromes from the Te Papa Collection' In OpenGlam <http://openglam.org/2015/01/04/autochromes-from-the-te-papa-collection/>

Mitchell, L. (2015, May). 'A whaleboat with no name'. *Arts Te Papa/ Off the Wall* 8

Nichols, C. (2014, August). 'How to collect great art the "wrong" way'. In *Arts Te Papa/ Off the Wall* 6.

Nichols, C. (2015, May). 'Four rad female artists of the 1930s-50s'. In *Arts Te Papa/ Off the Wall* 8.

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Stocker, M. (2015, May). 'Place, space and grace: Louis Rosenberg and the etching revival'. In *Arts Te Papa/ Off the Wall* 8.

Tamati-Quennell, M. (2014, December). 'Dragging Rabbits out of hats'. In *Arts Te Papa / Off the Wall*

Tamati-Quennell, M. (2014, September). 'Review - Fred Graham'. *Te Karaka* magazine.

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Tamati-Quennell, M. (2015, May). 'Personal and Political - Megan Tamati-Quennell interviews Emily Karaka and Shona Rapira Davies'. In *Arts Te Papa/ Off the Wall* 8.

History

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Pacific Cultures

Mallon, S. (2015, June) 'Timecodes: Reclaiming the Past in the Pursuit of Our Present' in Rhana Devenport (ed), *Lisa Reihana: In Pursuit of Venus*, Auckland Art Gallery Toi o Tāmaki, Auckland, 2015, pp 64–69.

Tonga, N. (2014, December) 'No Slacking Here'. *The Physics Room Journal 2013* (pp 101-103).

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Science

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ELECTRONIC PUBLICATIONS

E-Newsletters

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Nichols, C. (2014, July). Natalia Goncharova: A Visual Radical. *Friends of Te Papa newsletter*. <https://www.friendsoftepapa.org.nz/exhibition/nga-toi-arts-te-papa/>

Farrar, S. (2015, April). In a shower of gold – Senior Curator Art Sarah Farrar on Gretchen Albrecht's painting. *Friends of Te Papa newsletter*. <https://www.friendsoftepapa.org.nz/exhibition/nga-toi-arts-te-papa-2/>

Balram, N. and **Williams, C.** (2015, March) Gallipoli objects conservation. *NZCCM newsletter*.

Te Papa Blog posts

A full list of articles on Te Papa's blog can be accessed on our website at : <http://blog.tepapa.govt.nz/>

Other Blogs

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All that Remains: WWI Objects from New Zealand museum collections | He Waihotanga Iho mai i te Pakanga Tuatahi

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Patten, T. (2014, August). NZ begins WWI centenary commemorations. <http://allthatremains.net.nz/2014/08/nz-begins-wwi-centenary-commemorations/>

Patten, T. (2014, August). Trench art - creativity during conflict. <http://allthatremains.net.nz/2014/08/trench-art-creativity-during-conflict/>

Patten, T. (2014, September) Recuperation – New trades and crafts aid recovery. <http://allthatremains.net.nz/2014/09/recuperation-new-trades-and-crafts-aid-recovery/>

Patten, T. (2014, November) Knitting for victory. <http://allthatremains.net.nz/2014/11/knitting-for-victory/>

Patten, T. (2014, December) Fraternising with the enemy – the 1914 Christmas truce. <http://allthatremains.net.nz/2014/12/fraternising-with-the-enemy-the-1914-christmas-truce/>

Patten, T. (2015, June) A visit to Flanders Fields. <http://allthatremains.net.nz/2015/06/a-visit-to-flanders-fields/>

Philpott, E. (2014, July). What role did bicycles play in WWI? <http://allthatremains.net.nz/2014/07/role-of-bicycles-in-wwi/>

Philpott, E. (2014, July). Music for peace celebrations. <http://allthatremains.net.nz/2014/07/music-for-peace-celebrations/>

Philpott, E. (2014, July). A badge from the Bank of Patriotism. <http://allthatremains.net.nz/2014/07/bank-of-patriotism/>

Philpott, E. (2014, August). NZ sets foot in Samoa. <http://allthatremains.net.nz/2014/08/new-zealand-sets-foot-in-samoa/>

Philpott, E. (2014, August). Growing interest in the Great War. <http://allthatremains.net.nz/2014/08/growing-interest/>

Philpott, E. (2014, October) Soldiers on leave, Christmas and souvenir postcards. <http://allthatremains.net.nz/2014/10/soldiers-on-leave-christmas-and-souvenir-postcards/>

Ross, K. (2014, September). Just a number? Morris Brown's identity disc. <http://allthatremains.net.nz/2014/09/morris-browns-identity-disc/>

Collections Online

Kusabs, A. and **Perrie, L.** (2015, February). Narrative: HD Gordon Herbarium Victoria University Wellington. Part of *Donations and Exchanges*. <http://collections.tepapa.govt.nz/Topic/8747>

Kusabs, A. and **Perrie, L.** (2015, February). Narrative: Woodville Pioneer Museum – Lindauer Fascicle XI of "Algae Nova-Zelandicae Exsiccatae". Part of *Donations and Exchanges*. <http://collections.tepapa.govt.nz/Topic/8749>

Kusabs, A. (2015, March). Narrative: Algae Nova-Zelandicae Exsiccatae – 14 Fascicles – Victor W Lindauer. (Main narrative and fascicle narratives). *Part of Collection Highlights*. <http://collections.tepapa.govt.nz/Topic/8750>

Kusabs, A. (2015, March). Narrative: Type Specimens, Algae Nova-Zelandicae Exsiccatae. *Part of ANZE – 14 Fascicles – Victor W Lindauer*. <http://collections.tepapa.govt.nz/Topic/8760>

Kusabs, A. (2015, June). Narrative: Expedition Snares Islands – December 2013. <http://collections.tepapa.govt.nz/Topic/8847>

Kusabs, A. (2015, June). Narrative: Expedition Snares Islands – Flowering Plants – December 2013. <http://collections.tepapa.govt.nz/Topic/8921>

Kusabs, A. (2015, June). Narrative: Expedition Snares Islands – Ferns – December 2013. <http://collections.tepapa.govt.nz/Topic/8922>

Kusabs, A. (2015, June). Narrative: Expedition Snares Islands – Bryophytes & lichens – December 2013. <http://collections.tepapa.govt.nz/Topic/8923>

Meudt, H. (2015, March). Narrative: New Zealand's threatened forget-me-nots (main narrative and 16 sub-narratives on threatened Myosotis species). <http://collections.tepapa.govt.nz/Topic/8770>

Meudt, H. (2015, March). Narrative: Research on Myosotis. <http://collections.tepapa.govt.nz/Topic/3714>

New Zealand Birds Online

Miskelly, C. (2015, March). Dusky woodswallow. <http://www.nzbirdsonline.org.nz/species/dusky-woodswallow>

Miskelly, C. (2015, March). Red-vented bulbul. <http://www.nzbirdsonline.org.nz/species/red-vented-bulbul>

Miskelly, C. (2015, March). Red-legged partridge. <http://www.nzbirdsonline.org.nz/species/red-legged-partridge>

Miskelly, C. (2015, April). Rainbow lorikeet. <http://www.nzbirdsonline.org.nz/species/rainbow-lorikeet>

Miskelly, C. (2015, April). Rose-ringed parakeet. <http://www.nzbirdsonline.org.nz/species/rose-ringed-parakeet>

Miskelly, C. (2015, July). Magpie-lark. <http://www.nzbirdsonline.org.nz/species/magpie-lark>

Tennyson, A. (2014, December). Chatham Island merganser. <http://nzbirdsonline.org.nz/?q=node/11953>

Tennyson, A. (2015, April). Chatham Island kaka. *New Zealand Birds Online*. <http://nzbirdsonline.org.nz/?q=node/12325>

New Zealand Museums

Ngaropo, K. (2014, September). Treaty settlements – how can museums support iwi to realise their cultural aspirations? <http://www.nz museums.co.nz/news/treaty-settlements-how-can-museums-support-iwi-to-realise-their-cultural-aspirations/>

Patten, T. (2014, July). NetHui 2014 – lessons in accessibility and community. <http://www.nz museums.co.nz/news/nethui-2014-lessons-in-accessibility-and-community/>

Patten, T. (2014, November) A snapshot of the curatorial hui. <http://www.nz museums.co.nz/news/a-snapshot-of-the-curatorial-hui-2014/>

Philpott, E. (2014, September). Preventive conservation workshop on the Kapiti Coast. <http://www.nz museums.co.nz/news/preventive-conservation-workshop-on-the-kapiti-coast/>

Reedy, G. (2015, May) Feather identification at Te Manawa Museum. <http://www.nz museums.co.nz/news/feather-identification-at-te-manawa-museum/>

Te Papa Channel

Ross, K. and Hunter, K. (2015, August). Holding on to Home in WWI. <http://channel.tepapa.govt.nz/gallery/holding-on-to-home/>

Ross, K. (2015, June) Photographing New Zealand's limbless soldiers of WWI. <http://channel.tepapa.govt.nz/gallery/the-road-to-recovery-photographing-new-zealands-limbless-soldiers-of-world-war-i/>

Hormann, L. (intern), Saving Food, Saving Lives: WWI Food Posters <http://channel.tepapa.govt.nz/gallery/saving-food-saving-lives-world-war-1-food-posters/>

CONFERENCE PRESENTATIONS

Art

Farrar, S. (2014, July 3). Co-convenor of art panel for symposium. *China in the Pacific: An Art and Culture Symposium*. Te Papa, Unesco, Asia New Zealand, Confucius Institute VUW. Te Papa, Wellington.

Farrar, S. (2014, August 13). 'People in glass houses shouldn't throw stones: Remixing collections with Lina Bo Bardi, the Van Abbemuseum and Fiona Connor'. *Rooms for thought: Radical uses of museum collections*. Monash University Museum of Art and Monash University School of Art, Design and Architecture. Monash University, Melbourne.

Nichols, C. (2014, November). Panellist for: 'Art after death: the artist's legacy'. *Curatorial Hui*. Dowse Art Museum, The Dowse, Lower Hutt.

Rice, R. (2014, July 3) Co-convenor of art panel and respondent for symposium. *China in the Pacific: An Art and Culture Symposium*. Te Papa, Unesco, Asia New Zealand, Confucius Institute VUW. Te Papa, Wellington.

Rice, R. (2014, November). Convenor and panellist for 'Art after death: the artist's legacy'. *Curatorial Hui*. Dowse Art Museum, The Dowse, Lower Hutt.

Rice, R. (2015, June 19). 'Soft Power? New Zealand art on the world stage'. *New Zealand Art History Teachers Association (NZAHATA) Biannual conference*. NZAHATA. Te Papa, Wellington.

Stocker, M. (2015, June 19). 'Whiplash and zigzag: Art Nouveau and Art Deco'. *New Zealand Art History Teachers Association (NZAHATA) Biannual conference*. NZAHATA. Te Papa, Wellington.

Tamati-Quennell, M. (2014, June 21). 'Global imaginings & survivance'. *St Paul St Curatorial symposium*. St Paul St – AUT. Auckland Art Gallery, Auckland.

Tamati-Quennell, M. (2014, December, 12). Para Matchitt & Shane Cotton about Ralph Hotere. *Indigenous Modernisms: Histories of the Contemporary*. Te Papa, Art History Programme Victoria University, 'Multiple Modernisms in Global Perspective' research project.

Tamati-Quennell, M. (2015, March 28). Keynote address: 'The state of Contemporary Maori art curation in Aotearoa, New Zealand'. *Moving forward, never forgetting, Indigenous aesthetic sovereignty and creative conciliations symposium*. McKenzie Art Gallery, Regina.

History

Regnault, C. (2015, April 25) Clothes Talk: materiality in the work of Yvonne Todd. *Contexts of Fashion: Materiality and the Body, CTANZ 14th Annual Symposium*. Costume and Textile Association of NZ. Otago Museum. Dunedin.

Pacific Cultures

Mallon, S. (2014, July 3-5) Bruce is my Uce: Pop cultural claims on a Chinese legacy in the Pacific. *China in the Pacific: an art and cultural symposium*. Te Papa, Unesco, Asia New Zealand, Confucius Institute VUW. Te Papa, Wellington.

Mallon, S. (2014, November 10). Invited speaker Samoan tattooing, cosmopolitans, global culture. *Combined ASAANZ/AAS Conference Cosmopolitan Anthropologies*. Queenstown, New Zealand.

Mallon, S. (2015, February 12) Invited speaker 'Au or mesigi?: the production and politics of mesigi (machine) made tattoos among Samoan people in New Zealand. *"Tattooed Images" International Conference*. Musée du quai Branly, Paris, France

Tonga, N. (2014, November). Keynote with Christina Jefferies: 'Tautai- Doing it for 25 years'. *Curatorial Hui*. Dowse Art Museum, The Dowse, Lower Hutt.

Tonga, N. (2014, August 16). Panelist on 'Export Quality - Curating Artists' Moving Image'. *Locating the Practice: Exhibiting Artists' Moving Image*. Circuit Artist Film and Video Aotearoa, New Zealand and The University of Auckland. Elam School of Fine Arts, The University of Auckland.

Tonga, N. (2014, December 11). Staring at Motorways: Urban Pacific Art – A genealogy of sorts. *Indigenous Modernisms: Histories of the Contemporary*. Te Papa, Art History Programme Victoria University, 'Multiple Modernisms in Global Perspective' research project. Te Papa. Wellington.

Tonga, N. (2015, June 19). Unpacking Pasifika Art: A look at Tonga 'i Onopooni. *New Zealand Art History Teachers Association (NZAHATA) Biannual conference*. NZAHATA. Te Papa, Wellington.

Science

Brownsey, P.J. and **Perrie, L.R.** (2014, November 25). Re-examining H.H. Allan's typifications in the Flora of New Zealand (1961). *Australasian Systematic Botany Society*. Australasian Systematic Botany Society. Massey University.

De Pietri, V.; **Tennyson A.**; et al. (2014, November 26). Early Miocene fossils inform on the evolution of New Zealand's avifauna – a world view. *GeoSciences 2014*. GeoSciences Society of New Zealand. Pukekura Raceway Function Centre.

Palma, R.L. (2014, August 4). A personal tribute to Professor Roger D. Price. *International Congress of Phthiraptera*. International Society of Phthirapterists. Grand Canyon Hotel, Park City.

Perrie, L. (2014, November 27). Citizen science: how is it useful for professional botanists? *Australasian Systematic Botany Society*. Australasian Systematic Botany Society. Massey University.

Meudt, H. (2014, November 27). Next-generation, integrative, collaborative systematics. *Australasian Systematic Botany Society*. Australasian Systematic Botany Society. Massey University.

Miskelly, C. (2015, January 31). Legal protection of New Zealand's reptiles and frogs. *Society for Research on Reptiles and Amphibians of New Zealand biennial conference – Tony Whitaker memorial symposium*. SRARNZ, Tahunanui Function Centre.

Miskelly, C. (2015, May 30). From rugged individuals to digital networking – the 75-year history of Birds New Zealand. *New Zealand Bird Conference – 75th anniversary*. Birds New Zealand. Marlborough Function Centre.

Roberts, C.D. and Holdsworth, J. (2014, September 4-8). New Zealand Marlin Identification Project: Progress Report 2014. Oral report, *Sports Fishing Council AGM*.

Sirvid, P.J.; Fitzgerald B.M. and Vink C.J. (2015, April 7). *64th Conference of The Entomological Society of New Zealand*. The Entomological Society of New Zealand. Orakei Bay Conference Centre.

Tennyson, A.J.D. (2014, October). Predator Problems for New Zealand Seabirds. *Australian Bird Fair*. Australian Bird Fair, Sydney Olympic Park.

Tennyson, A. and Mannering, A. (2014, November 26). A new species of Pliocene shearwater (Aves: Procellariidae) from Taranaki. *GeoSciences 2014*. GeoSciences Society of New Zealand. Pukekura Raceway Function Centre.

Tennyson, A.J.D.; Wood, J.R.; Worthy, T.H. and Scofield, R.P. (2014, July 3). The evolution of Nestor parrots. *Geogenes V*. Geoscience Society of NZ. Te Papa, Wellington.

Wood, J.R.; Mitchell, K.J.; Gibb, G.C.; Rawlence, N.J.; Scofield, R.P.; **Tennyson, A.J.D.**; Llamas, B.; Waters, J.M.; Wilmshurst, J.M.; Trewick, S.; Fidler, A.E. and Cooper, A. (2014, July 3). Extinct Holocene birds of the Chatham Islands: ancient DNA provides new taxonomic and phylogenetic insights. *Geogenes V*. Geoscience Society of NZ. Te Papa, Wellington.

Worthy, T. H.; **Tennyson, A.J.D.**; Marshall, B.A.; Salisbury, S.W.; Hand, S.J.; Scofield, R. P. (2014, July 3). Updating the record from the Early Miocene St Bathans Fauna, Central Otago and its significance for documenting the assembly of New Zealand's terrestrial biota. *Geogenes V*. Geoscience Society of NZ. Te Papa, Wellington.

Other

Patten, T. (2014, November 18). All That Remains: WWI objects in New Zealand museum collections. *North Island Curatorial Hui*. The Dowse Art Museum, Wellington.

Patten, T. (2015, May 6). Two newbies make a website (and it works). *Museums Aotearoa 2015 conference*. Otago Museum, Dunedin.

Taylor, J. (2014, August 9). Bringing heritage together – a strategic approach for museums. *Southland Heritage Forum*. Centrestage, Invercargill.

Taylor, J. (2014, August 10). Storytelling and point of difference. *Southland Heritage Forum*. Centrestage, Invercargill.

EXTERNAL LECTURES AND COMMUNITY TALKS

Art

Farrar, S. (2015, February 25). *Curatorial roundtable with Sarah Farrar, Martha Kirszenbaum and Simon Rees, Govett-Brewster Art Gallery*. Enjoy Public Art Gallery, Wellington.

Farrar, S. (2014, November 5). *Panel discussion: Your home is your castle? Collecting in the Internet Age*. Adam Art Gallery, Victoria University of Wellington, Wellington.

McCredie, A. (2015, June 7). *Exhibiting Photography: A Photo Forum Legacy*. Chaired panel discussion. City Gallery, Wellington.

McCredie, A. (2015, March 7). *Brian Brake*. Public talk for *Brian Brake: Lens on China and Japan* exhibition. Hastings City Art Gallery, Hastings.

Nichols, C. (2015, February 25). *The sharp flavour of ugly: Grottesque glamour in the photographs of Yvonne Todd*. Grottesque and the Female Gothic. City Gallery, Wellington.

Nichols, C. (2014, November 20). *Christian Thompson and Chelsea Nichols in conversation*. Christian Thompson Massey University inaugural artist-in-residence. Massey University Te Whare Hera Gallery, Wellington.

Rice, R. (2015, March 3). *Exhibiting colonial culture*. U3A lecture. U3A, Paramount Theatre, Wellington.

Stocker, M. (2015, November 1). *Monumental Crawl*. LitCrawl and Wellington Museum of City and Sea. Various locations, Wellington.

Stocker, M. (2015, February 2015). *Book Launch Speech*. English, Colonial, Modern and Maori. Christchurch City Council, Christchurch.

History

Regnault, C. (2015, March 24). *Behind the scenes of Paris Haute Couture: Q&A Session with director Julie Georgia Bernard*. Q&A session with film director for French Culture students. Victoria University Wellington, Alliance Française French Film Festival. Victoria University of Wellington, Wellington.

Regnault, C. (2015, February 12). *Costume in the work of Yvonne Todd*. Costume and TV Soaps. City Gallery, Wellington.

Regnault, C. (2015, April 26). Frances Hodgkins: textiles and art (delivered with curator Priscilla Pitts). Dunedin Public Art Gallery, Dunedin.

Regnault, C. (2014, December 6). Floor talk with Yvonne Todd: Hollywood Frocks. City Gallery, Wellington.

Ross, K. & Hunter, K. (2014, October 1). *Holding on to Home*. Ministry for Culture and Heritage Monthly Public History talk. History Group, Ministry for Culture and Heritage, Wellington.

Ross, K. (2014, October 17). *Holding on to Home*. Canterbury Museum Heritage week public programme event. Canterbury Museum / Friends of Christchurch City Libraries, Canterbury Museum, Christchurch.

Ross, K. (2014, October 18). *The Berry Boys*. Christchurch City Libraries Heritage week event. Friends of Christchurch City Libraries, South Library, Christchurch.

Ross, K. (2014, November 7). *Going to War*. Opening of 'Billy Connell's War: Whanganui and WWI. Whanganui Regional Museum, Whanganui.

Ross, K. (2014, 17 August) *Leslie Adkin: A year in tweets*. Horowhenua Family History Research weekend 'The Mystery of History'. Te Takere. Horowhenua Culture and Community Centre, Levin.

Ross, K. and Hunter, K. (2014, 11 August). *New Zealand at War. In conversation with Paul Diamond*. IIML Writers on Monday series. VUW International Institute of Modern Letters. Te Papa, Wellington.

Ross, K. (2015, April 9). *Holding on to Home*. Guest speaker at the monthly meeting of the Wellington Quilters' Guild. St John's Church community hall, Wellington.

Mātauranga Māori

Austin, D. (2015, May 15). *Hei tiki research*. Guest Lecture, MAOR217 class. Victoria University of Wellington, Wellington.

Austin, D. (2015, March 8). *Hei Tiki: He Whakamarama Hou*. Hei tiki floor talk. MTG, Napier.

Harwood, H. (2014, 23 July). *Nga tohu o nga kairaranga – Signs of the weavers*. Memory Module, School of Art and Design Massey University. Massey University, Wellington.

Harwood, H. (2015, March 23). *Feather cloak identification*. National Services Presentation and Workshop. National Services Te Paerangai, Te Manawa Museum and Te Manawa Museum Society. Te Manawa Museum, Palmerston North.

Harwood, H. (2014, November 12). *Bicultural Science research and education*. Kahui Kaitiaki Hui. Tapu Te Ranga Marae, Island Bay, Wellington.

Harwood, H. (2014, October 20). *Ngā kaitiakitanga o ngā taonga māori: Scientific and Archival research on Te Papa's Māori collections*. Spring Lecture Series: Kaitiakitanga. Te Manawa Museum Society and Massey University. Te Manawa Museum, Palmerston North.

Harwood, H. (2014, September 17). *Nga tohu o nga kairaranga – Signs of the weavers*. School of Art and Design – Memory Module. Massey University, Wellington.

Pacific Cultures

Mallon, S. (2014, July 23). *Toki niu hila: Making Tokelau adzes and identity in New Zealand*. Guest Lecture 237.231 Intergenerational memory through making Creative Cultures & Contexts at Massey University.

Mallon, S. (2014, September 17). *Toki niu hila: Making Tokelau adzes and identity in New Zealand*. Guest Lecture 237.231 Intergenerational memory through making Creative Cultures & Contexts at Massey University.

Mallon, S. (2014, September 24). *Pacific Cultures at Te Papa*. Guest Lecture for Ministry of Culture and Heritage, Wellington.

Mallon, S. (2015, February 20). *Chasing the global tatau: on Samoans, ethnography and edges*. Guest Lecture Le séminaire du CREDO Centre de Recherche et de Documentation sur l'Océanie. Aix, Marseille Université, Marseille, France.

Mallon, S. (2015, March 25). *Culture and identity*. Guest Lecture for Museum and Heritage Studies, Victoria University of Wellington.

Mallon, S. (2015, May 7). *Samoan Tattooing: 10 things you should know*. Guest Lecture for Samoan Studies SAMO111, Victoria University of Wellington.

Mallon, S. (2015, May 7). *TATAU, Samoan tattooing*. Guest Lecture for ANTHRO 101, Victoria University of Wellington.

Tonga, N. 2015, May 28. *Pacific Art in the Digital Age*. Guest Lecture ARTHST336, School of Art History, Classics and Religious Studies. Victoria University Wellington.

Tonga, N. (2014, October 18). *Sopolemalama Filipe Tohi and Nina Tonga in conversation*. Catalogue Launch for Tukutuku Kafa Mei Lotomoana: Survey Part Two. Mangere Arts Centre – Ngā Tohu o Uenuku, Auckland.

Science

Kusabs, A. (2014, August 11). *What's a scientist? What's a herbarium? Plant parts & differences between seed plants and ferns (using NZ's national flower & NZ's emblem). Invertebrates of the deep south*. School outreach programme highlighting scientists at Natone Park School, Porirua.

Shepherd, L.D. (2014, August 4). *Prion evolution*. Monthly meeting of the Ornithological Society of New Zealand. Te Papa, Wellington.

Shepherd, L.D. (2014, September 15). *Tracing*

the domestication and translocation history of cultivated New Zealand plants using DNA markers. Wellington Botanical Society monthly meeting. Victoria University of Wellington, Wellington.

Shepherd, L. (2015, February 13). *Plants of Kaiaua Bush – a summary of findings*. Uawa/Tolaga Bay BioBlitz. Allan Wilson Centre/Tolaga Bay Area School, Tolaga Bay.

Tennyson, A. (2014, July 7) *Rediscovery of the New Zealand storm petrel*. Monthly meeting of the Ornithological Society of New Zealand. Te Papa, Wellington.

Tennyson, A. (2014, August 18). *Fossils and Birds*. School outreach programme highlighting scientists. Island Bay School, Wellington.

CURATOR FLOOR TALKS AND EVENTS AT TE PAPA

Art

Farrar, S. (2014, August 4). *Remix: Creative uses of museum collections by Lina Bo Bardi, the Van Abbemuseum and Fiona Connor*. Meet the art curators, Friends of Te Papa event. Te Papa, Wellington.

Farrar, S. (2014, August 23). *Bill Culbert in Venice*. Curator floor talk in Ngā Toi | Arts Te Papa.

Farrar, S. (2014, August 23). *Sold: Framing the Museum*. Curator floor talk in Ngā Toi | Arts Te Papa.

Farrar, S. and Culbert, B. (2014, August 24). *Bill Culbert and Sarah Farrar in conversation*. Exhibition talk in Ngā Toi | Arts Te Papa.

Farrar, S. (2014, August 24). *Welcome and introduction to Ngā Toi | Arts Te Papa for Children's audio guide launch*.

Farrar, S. (2014, October 9). *Sold: Framing the Museum*. Curator floor talk in Ngā Toi | Arts Te Papa.

Farrar, S. (2014, October 10). *Billy Apple and Sarah Farrar in conversation in Framing the Museum*. Curator floor talk in Ngā Toi | Arts Te Papa.

Farrar, S. (2014, October 10). *Curator's Picks – Bill Culbert in Venice*. Curator floor talk in Ngā Toi | Arts Te Papa.

Farrar, S. (2014, November 4). *Curator floor talk in Ngā Toi | Arts Te Papa*.

Farrar, S. (2015, April 2). *Curator hotspots: Splash! Four Contemporary New Zealand Paintings*. Friends of Te Papa event. Te Papa, Wellington.

Farrar, S. (2015, April 11). *Splash! Four Contemporary New Zealand Paintings*. Curator floor talk in Ngā Toi | Arts Te Papa.

Farrar, S. (2015, June 20). *Introduction to Gretchen Albrecht's artist's talk. Ngā Toi | Arts Te Papa.*

McCredie, A. (2014, August 24). *Anonymous Bodies.* Curator floor talk in *Ngā Toi | Arts Te Papa.*

McCredie, A. (2014, September 5). *Anonymous Bodies.* Curator floor talk in *Ngā Toi | Arts Te Papa.*

McCredie, A. (2014, September 14). *Personal documentary photography 1965-1975.* Meet the art curators Friends of Te Papa event. Te Papa, Wellington.

McCredie, A. (2015, June 17). *Lost stories.* Rediscovering photography: Early colour and lost stories. Friends of Te Papa event. Te Papa, Wellington.

Mitchell, L. (2014, August 23). *Framing the View.* Curator floor talk in *Ngā Toi | Arts Te Papa.*

Mitchell, L. (2014, September 14). *Ongoing moments - collecting historical photography.* Meet the art curators Friends of Te Papa event. Te Papa, Wellington.

Mitchell, L. (2014, September 26). *Curator's Picks - photographs in Framing the View.* Curator floor talk in *Ngā Toi | Arts Te Papa.*

Mitchell, L. (2015, June 17). *Adventures in early colour photography.* Rediscovering photography: Early colour and lost stories, Friends of Te Papa event. Te Papa, Wellington.

Nichols, C. (2014, August 23). *Curator Hotspots - Natalia Goncharova: A visual radical.* Curator floor talk in *Ngā Toi | Arts Te Papa.*

Nichols, C. and Day, M. (2014, August 23). *Melvin Day and Chelsea Nichols in conversation in Collecting Modern.* Exhibition talk in *Ngā Toi | Arts Te Papa.*

Nichols, C. (2014, October 17). *Curator's Picks - Collecting Modern.* Curator floor talk in *Ngā Toi | Arts Te Papa.*

Nichols, C. (2015, February 9). *Beauty and ugliness.* Curator Floor Talks in *Ngā Toi | Arts Te Papa.* Te Papa Education: Queen Margaret College attendees of 'Theory of Knowledge' workshop. Te Papa, Wellington.

Nichols, C. (2015, February 19). *Natalia Goncharova curator talk.* Slow art event: floor talk and guided conversation on Natalia Goncharova. Te Papa, Wellington.

Nichols, C. (2015, April 2). *Curator hotspots: New Visions, New Zealand.* Friends of Te Papa event. Te Papa, Wellington.

Nichols, C. (2015, April 12). *Whistle-stop floor talk: New Visions, New Zealand.* Te Papa, Wellington.

Nichols, C. (2015, April 18). *Collecting Modern.* Te Papa Education Teachers Professional Development Workshop. Te Papa, Wellington.

Nichols, C. (2015, May 14). *Sex, Death and Intrigue: The Stories That Don't Make It On the Labels.* Curator floor talk. *Ngā Toi | Arts Te Papa.*

Nichols, C. and **Stocker, M.** (2015, June 11). *Stop and smell the paintings.* Slow art event: floor talk and guided conversation on Rita Angus. Te Papa, Wellington.

Olsen, J. (2014, September). *Unpacking John Crichton.* Meet the art curators Friends of Te Papa event. Te Papa, Wellington.

Olsen, J. (2015, April 2). *Curator Floor Talk: Gallery of Helen Hitchings.* Friends of Te Papa event. Te Papa, Wellington.

Olsen, J. (2015, May 9). *Being Modern.* Curator floor talk. *Ngā Toi | Arts Te Papa.*

Rice, R. (2014, August 23). *Curator's Picks: Kanohi Kitea.* Curator floor talk. *Ngā Toi | Arts Te Papa.*

Rice, R. (2014, September 21). *Lindauer's Maori at Home and Abroad.* Meet the art curators Friends of Te Papa event. Te Papa, Wellington.

Rice, R. and **Farrar, S.** (2014, December 11). *Guided tour of Ngā Toi | Arts Te Papa for International attendees at Indigenous Modernities symposium.* Te Papa, Wellington.

Rice, R. (2015, April 12). *Curator Hotspots: Ngati Toa Portraits.* Curator floor talk in *Ngā Toi | Arts Te Papa.*

Rice, R. (2015, April 18). *Framing the View.* Te Papa Education: Teachers professional development workshop.

Rice, R. (2015, May 2). *Curator's Pick: Heroines and Homemakers in 19th-century New Zealand Art.* Curator floor talk in *Ngā Toi | Arts Te Papa.*

Rice, R.; **Jones, J.** and **Tonga N.** (2015, June 18). *Pilot guided tour for sight-impaired audience. Ngā Toi | Arts Te Papa.*

Stocker, M. (2014, September 7). *A Window to the Soul: The Neo-Romantics.* Meet the art curators Friends of Te Papa event. Te Papa, Wellington.

Stocker, M. (2015, January 10). *Sculpture at Ngā Toi | Arts Te Papa.* Curator floor talk.

Stocker, M. (2015, April 2). *Whistle-stop floor talk.* Friends of Te Papa event. Te Papa, Wellington.

Stocker, M. (2015, April 9). *Whistle-stop floor talk. Ngā Toi | Arts Te Papa*

Stocker, M. (2015, May 16). *Rosenberg/Collecting modern.* Friends of Te Papa and Friends of Christchurch Art Gallery event. Te Papa, Wellington.

Tamati-Quennell, M. (2014, September 19). *The work and practice of John Scott, Māori art & design with Jacob Scott.* Curator Floor Talk (General public and Massey University Art & Design students).

Tamati-Quennell, M. (2014, September 21). *Unsettling the line - the relationship between customary and contemporary Maori art.* Meet the art curators Friends of Te Papa event. Te Papa, Wellington.

Tamati-Quennell, M. (2015, April 12). *Painting, power and politics, in conversation with artist Emily Karaka.* Curator floor talk in *Ngā Toi | Arts Te Papa.*

Tamati-Quennell, M. (2015, May 16). *South Island Rock Art, Theo Schoon's survey 1946 -1948, paintings and photography.* Christchurch Art Gallery Friends event. Te Papa, Wellington.

History

Brownsey, P.; **Fitzgerald, M.** and **Regnault, C.** (2014, August 13). *First World War Stamps.* Wellington Stamp Society. Te Papa Tory St Storage Facility, Wellington.

Regnault, C. (2014, October 3, 10). *The WOW Factor.* Curator floor talk in exhibition.

Regnault, C. and **Fitzgerald, M.** (2014, October 17). *The Berry Boys: Stories from behind the scenes.* Friends of Te Papa event. Te Papa, Wellington.

Regnault, C. (2014, November 24). *Gold, pearls and costly array: costume in Yvonne Todd's photography.* Friends of Te Papa event. Te Papa, Wellington.

Ross, K. and Kate Hunter, K. (2014, 8 August). *Holding on to Home.* Friends of Te Papa event. Te Papa, Wellington.

Ross, K. (2014, September 1). *Road to Recovery.* Exhibition floor talk.

Ross, K. (2014, September 6 and 7). *Social dimensions of WW1 using Museum Collections.* WWI Education Expo Curator floor talk in Slice of Heaven and Road to Recovery.

Ross, K. (2014, November 5). *Curator floor talk in Road to Recovery exhibition.*

Ross, K. (2014, November 5). *Soldiers on the Mend.* Friends of Te Papa event. Te Papa, Wellington.

Ross, K.; **Gibson, S.** and **Fitzgerald M.** (2015, April 30). *Gallipoli: The scale of our war.* Teachers Preview event with Sir Richard Taylor. Te Papa, Wellington.

Ross, K. and **Gibson, S.** (2015, April 26). *Gallipoli: The scale of our war.* Friends of Te Papa event. Te Papa, Wellington.

Ross, K. and **Gibson, S.** (2015, April 29). *Gallipoli: The scale or our war.* Curator talk in exhibition.

Ross, K. (2015, May 2). *Gallipoli: The scale of our war.* Introduced panel and panel member. Soundings, Te Papa, Wellington.

Ross, K. (2015, May 16). *Soldiers' lives on Gallipoli.* Talk for *Gallipoli: The scale of our war.* Te Papa Education Teachers Professional Development Day. Te Papa, Wellington.

Townsend, L. (2014, December, January, February). *Air New Zealand 75 years.* Curator floor talks in exhibition.

Townsend, L. (2015, February 19). *Floor talk: Air New Zealand 75 years.* Te Papa Education Teachers preview evening. Te Papa, Wellington.

Science

Palma, R. L. (2014, July 10). *New Zealand Insects.* Te Papa Education: Teachers and students from Makara school. Te Papa, Wellington.

Palma, R. L. (2014, July 14 and 24) *New Zealand Insects.* Te Papa Education: Teachers and students from Mt Cook School. Te Papa, Wellington.

Perrie, L. (2015, April 2). *Te Papa Science.* Curator floor talk prior to Science Express event. Te Papa, Wellington.

Tennyson, A. (2014, October 11). *What fossils reveal about NZ's land vertebrate history.* Te Papa Education: Teacher professional development. Te Papa, Wellington.

Tennyson, A. (2014, October 11). *Tyrannosaurs - Meet the Family.* Curator talk during sleepover event at Te Papa.

Tennyson, A. (2015, April 22). *Mammal bone anatomy.* Te Papa Education: Wairarapa College students. Te Papa, Wellington.

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.

Hiranga Excellence. Te Papa aspires to be first-class, professional, innovative, ground-breaking, relevant, engaging, and commercially successful.

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.

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.

Tupuna Ancestor or grandparent.

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.



Rick Ellis and Wellington Mayor Celia Wade-Brown celebrate the opening of *Nga Toi | Arts Te Papa* Spring Season. Wellington City Council have been a proud supporter of Te Papa for 19 years.

Ō matou hoa | Our partners

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

Our Partners

Absolutely Positively Wellington City Council

Me Heke Ki Pōneke

Wellington City Council (WCC) is a Founding Partner and has supported Te Papa for 19 years. Te Papa aligns with WCC's cultural wellbeing strategy, with our arts exhibitions and activities helping to cement Wellington's reputation as New Zealand's arts and culture capital – contributing to a diverse economy, a creative identity and connected communities. Te Papa's appeal to Wellingtonians, New Zealanders and international visitors alike places us at the heart of Wellington's cultural and arts scene.



Hewlett Packard is one of our Founding Partners. For the past 17 years, HP has provided premium service and technology solutions that enable us to deliver a wide range of programmes and manage our collection. HP also worked with us as an in-kind partner for *Gallipoli: The scale of our war*, providing monitors and digital signage required for the exhibit.

RICOH imagine. change.

Ricoh is one of our Corporate Members. For almost 12 years, Ricoh has been Te Papa's

provider of comprehensive document solutions and services and a valuable partner. Ricoh also worked with us as an in-kind print partner for *Gallipoli: The scale of our war*, providing beautiful, printed poppies on which visitors can write messages. The poppies then form part of the exhibit.



The Earthquake Commission (EQC) is one of our Founding Corporate Members. For over 18 years, EQC have supported the Awesome Forces and Quake Braker exhibitions within Te Papa. EQC also support the EQC Schools Fund which aligns EQC's disaster mitigation messages with specific programmes of work delivered to schools by Te Papa's Education Team. The EQC Schools Fund celebrated its tenth anniversary this year.



The Institute of Geological and Nuclear Sciences Limited (GNS Science) is a Founding Corporate Associate of Te Papa and the partnership has been in place for over 20 years. GNS Science is a co-sponsor of the Awesome Forces and Quake Braker exhibitions alongside EQC. GNS Science also provide Te Papa with valuable in-kind support in the form of staff time

and tacit scientific expertise and also through loans of scientific objects for exhibits.

VISA

Visa were a long-term partner and gallery sponsor of our flagship exhibition space – the Visa Platinum Gallery. In 2014, this six year partnership came to an end. The *Visa Platinum Gallery* was home to fourteen major international exhibitions during this time.

Education, Events, Festivals & Programmes



Matariki Wellington 2015 kindly supported by the Wellington Regional 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 programme of over 60 events and exhibitions to celebrate *Matariki Wellington 2015*.

The funding received from the Wellington Regional Amenities Fund was integral to the festival's success and underpinned the collaboration, enabling us to promote the festival extensively within the Wellington region and beyond and to deliver strong Matariki programming.

**Matariki Wellington
2015 Media Partners**



The New Zealand Post Kaumātua Kapa Haka – kindly sponsored by New Zealand Post.



Iwi Development Partner: Te Puni Kōkiri kindly support public programmes associated with the exhibition *Whiti Te Rā! The Story of Ngāti Toa Rangatira* and Te Papa's Matariki Festival 2015.



Remembrance Ceremony 1st New Zealand (Māori) Pioneer Battalion – kindly sponsored by New Zealand Post and Te Tumu Paeroa.



Wellington Diwali Launch 2014 – kindly sponsored by ANZ.



Primary Education Programme for low decile schools for *Gallipoli: The scale of our war* – kindly supported by the Wellington Community Trust.



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

Gallipoli: The scale of our war was made possible by the generous support of the New Zealand Lottery Grants Board and our Founding Partner Wellington City Council.

We would also like to acknowledge the support of the following in-kind partners:



Technology Partner



Print Partner for Poppies

Panasonic

Projector Partner



Travel Partner



Airline Partner

Tyrannosaurs – Meet the Family



Visa were the gallery sponsor of the *Visa Platinum Gallery* where the exhibition was held.

Absolutely Positively Wellington City Council

Me Heke Ki Pōneke

As a founding Partner, Wellington City Council support Te Papa's short term exhibitions.



Mitre 10 MEGA Petone, Upper Hutt and Porirua were our Principal Partner for this exhibition.



Dulux New Zealand were our Paint Partner for this exhibition.



Air New Zealand and Fairfax Media supported our *Tyrannosaurs – Meet the Family* competition to Shanghai.

Whiti Te Rā! The Story of Ngāti Toa Rangatira



Iwi Development Partner: Te Puni Kōkiri kindly support public programmes associated with this exhibition.



Dulux New Zealand are our Paint Partner for this exhibition.



Inzide Commercial are our Flooring Partner for this exhibition.



Māori Television are our Official Media Partner for this exhibition.

Te Papa gratefully acknowledges the continued support of the Friends of Te Papa





Te rārangī ingoa | Directory

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