



Museum of New Zealand Te Papa Tongarewa
Te Pūrongo ā Tau | Annual Report
2013/14

In accordance with section 150 of the Crown Entities Act 2004, this annual report of the Museum of New Zealand Te Papa Tongarewa for 2013/14 is presented to the House of Representatives.

Te rārangi ingoa | Directory

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STATEMENT OF RESPONSIBILITY

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

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

In the opinion of the Board and management, the annual financial statements and statement of service performance for the year ended 30 June 2014 fairly reflect the financial position and operations of the Museum of New Zealand Te Papa Tongarewa.

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



Evan Williams

Chairman



Wendy Lai

Chair of Assurance and Risk Committee

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PART 1: NGĀ TAUĀKI TIROHANGA WHĀNUI | OVERVIEW STATEMENTS

CHAIRMAN'S FOREWORD

A strong heart

Te Papa Tongarewa, Museum of New Zealand, is a special place for New Zealanders.

The Board is responsible for ensuring that this special place is available for our country and its visitors for the long term, and that Te Papa is efficient and effective in achieving the goals the Government has set for Te Papa as New Zealand's national museum.

Te Papa's year has been challenging but it finished the year in much better shape than it started and is moving rapidly to new levels of capability and performance. A number of initiatives to deliver this were realised by year-end and more will be realised in the 2014/15 year.

The challenges of 2013/14

Three months prior to the start of the financial year, the implementation plans for the organisational restructuring and realignment of Te Papa became operational. These plans were approved in late 2012. Closely after, in the first months of the year, the full balance of the senior leadership team was fully finally in place.

The annual budget, based on the restructuring plans, forecast a surplus prior to depreciation of \$7.9m and a deficit after depreciation of \$4.4m.

In January 2014, the Board was advised that the forecasts for the year-end operating result could be up to \$8.0-10.0m adverse to budget with a potential deficit after depreciation in a range of \$12.0-14.0m. This was a result of the poor performance of two international exhibitions, the fact that the restructuring as implemented would not meet the budgets approved, and a loss of operational performance against the Board's strategy and targets.

In response, the Board commissioned PwC to work with the senior leadership team to get an accurate picture of Te Papa's finances, assist the Board to create a turnaround plan and introduce immediate measures for managing costs more effectively. The cost reduction programme put in place reduced the forecast deficit by half in less than six months. This took an incredible amount of work and senior management took particular care to make sure there was no material loss of services or impact on health and safety as a result of the measures. On behalf of the Board, I thank the staff of Te Papa for their professional and unflinching approach through a challenging period.

An exciting vision

The process of addressing Te Papa's financial and operational challenges is now largely complete. By year-end, Te Papa was performing at substantially improved financial levels while investing in the future and that trend has continued. New financial controls are working well and results following the year end suggest that the measures taken during the year are solidly embedded. Museum, project and management capabilities, including the various museum disciplines, have continued to be reinforced and extended and the Te Papa team is focussed on delivering the new projects that form the near-term parts of Te Papa's 10 year plan.

Organisations across the country will be holding commemorative events from 2014-2019 to mark 100 years since World War I. As part of this, Te Papa will be delivering a programme that looks to commemorate and honour New Zealand's contribution to World War I. This programme will launch on ANZAC day in 2015. The Te Papa programme will be made up of a number of elements rolling out over a five-year period and the central exhibition part will be a WWI Gallipoli exhibition at Te Papa designed in partnership with Weta Workshops. Our goal is for the exhibition to be ground-breaking and to be developed further and tour over the years, ensuring a wide national and international audience.

The feasibility stage of the construction of Te Papa national centre in Manukau is underway now, as Te Papa looks to fulfill its mission to be a national institution. This stage will see development of the final business case and community consultation on the centre. The exciting vision for Te Papa Manukau, first announced by the Government, Auckland Council and Te Papa in September 2013, will see the centre function as an exhibition space and education centre, making sure our collection is even more accessible for New Zealanders. The project will be based on operating partnerships with a wide range of Auckland groups and government entities including: Auckland War Memorial Museum and Auckland City Art Gallery, iwi, Pacific and other communities, universities, Ministry of Education and Pacific & Island Affairs and the Southern Initiative of Auckland Council. The Partners in the project are committed to extensive local consultation and that process is underway now. Part of this relationship building will also see Te Papa Manukau offering storage for a number of the Auckland collecting institutions, as well as for Te Papa. However, no Te Papa collections will be considered for a move from Wellington without substantial consultation with all stakeholders and the Wellington community.

Our dedication to science was underlined with the appointment in June 2014 of Chief Science Adviser to the Prime Minister, Professor Sir Peter Gluckman, to the Board. Early in the year we launched an independent review of our capabilities and strategies in science, and the findings of that review, as well as the guidance of Sir Peter, will ensure that science is explored and celebrated at Te Papa to an even greater extent going forward.

Te Papa's deep connection to the arts will continue. Our *Ngā Toi* art programme saw 298 unique works exhibited during 2013/14. We are planning to create substantially more art exhibition space within Cable Street and are curating exhibitions that will improve access to national touring programmes to regional and district museums and galleries.

Te Papa provided extensive national services in the year, including major contributions to the cultural components of treaty settlements and repatriations of kōiwi and toi moko from overseas museums.

We have continued to focus on increasing non-Crown revenue. Te Papa received \$29.574 million from the Government and earned or raised \$23.041 million (44%) from non-Crown sources.

As part of our focus on long term sustainability, the Board will continue to address structural deficits and will be looking to the government to confirm ongoing funding for capital maintenance of its fixed assets so Te Papa can protect them. The long term maintenance burden of Te Papa's buildings is placing increased pressure on operations and budgets and the Board has commissioned a 20 year capital maintenance plan. The Government has already awarded \$8.0m for capital maintenance for the next financial year and the Board is grateful for the Government's support

Valuable contributions

In April 2014, Te Papa Chief Executive Michael Houlihan was seconded to the Ministry for Culture and Heritage to act as a special adviser on military heritage to the Ministry, in the lead up to the 2015 ANZAC Commemorations, and has now returned to the United Kingdom. Mr Houlihan was appointed as Chief Executive in August 2010 and the Board is grateful for Mr Houlihan's vision for the future, which it remains committed to.

Kaihautū (Māori Co-leader) Arapata Hakiwai was appointed as Acting Chief Executive of Te Papa and the Board is grateful to him for his role in this period of change and significant challenges. The Board is currently undertaking an international search for a new Chief Executive.

The Board would also like to acknowledge and thank David Robinson, who has stepped into the role of Chief Operating Officer to assist the Board and senior management with the turnaround plan.

Nga mihi - Thanks

On behalf of the Board, I would like to recognise the former Minister for Arts, Culture and Heritage, Hon. Christopher Finlayson, for his support for Te Papa's work and the time and attention he has dedicated to it. His backing has been vital to Te Papa, as has that of the Prime Minister and other senior Ministers.

I would like to thank our sponsors, including Wellington City Council in particular and EQC, GNS Science, Hewlett Packard, VISA and Vodafone and the Friends of Te Papa.

I would like to thank the Board members who retired during the year, Fiona Campbell and Michael Bassett, for their contributions to Te Papa. I thank my current colleagues on the Board for their work this year. It has been an unexpectedly challenging but rewarding time and I feel privileged to have been able to work with such an outstanding team.

Te Papa would not be what it is if not for the hard work of all its dedicated staff, who every year develop excellent programmes and events to attract visitors and draw locals back to our magnificent national treasure. The excellent service our staff provide to our visitors when they come through the doors, and the care they show in protecting and promoting our existing collections, research and services are qualities to be proud of. As a Board we are grateful for the professionalism they have displayed throughout the challenges in the last year. The Board would also like to particularly thank the Acting Chief Executive and the senior leadership team for providing such strong leadership in a transitional period.

Finally, thank you to all New Zealanders that continue to support and visit the museum that is your museum. We look forward to continuing to host you in the years to come.



Evan Williams

Chairman

ACTING CHIEF EXECUTIVE AND KAIHAUTŪ STATEMENT

E ngā mana, e ngā reo, e ngā mātā waka tēnā koutou katoa. Nei rā ko ngā mihi mahana o te tumu whakarae me te kaihautū i runga i ngā āhuatanga o te wā. He tuku maimai aroha ki ō tātou tini aitua kua riro atu ki te ao wairua. E ngā kuru pounamu, e ngā mōtoi kahurangi haere, haere, moe mai koutou. Ko tātou ngā waihotanga iho e pīkau tonu ana ngā mahi ō rātou mā tēnā tātou. Mai i Te Papa Tongarewa kei te mihi ake ki te tini me te mano i tautoko mai. Anei he kupu kōrero mō te tau kua hipa ake nei.

Engaging our audiences

This year Te Papa was delighted to showcase a range of exhibitions to the public including the revolutionary pop-art stylings of *Warhol: Immortal*, works of great masters in *Colour & Light: Impressionism from France & America*, the amazing history of *Aztecs: Conquest & Glory*, to the delicate but bold works of *Shi Lu: A revolution in paint* and over 2,000 years of fascinating culture, history and innovation in *China: Throne of Emperors*.

Te Papa continued the successful *Ngā Toi | Arts Te Papa* programme with seasons 2 and 3 and we collaborated with the World of Wearable Arts to showcase the magical *WOW Factor: 25 years in the making*. Te Papa also presented exhibitions on: *Picturing Samoa: Photographs by Thomas Andrews*; *Mollie Rodie: Carnival Queen*; *Our Miss Universe: Lorraine Downes*; *Uniformity: Cracking the Dress Code*; *Chairman Mao's cloak*; and *The Berry Boys: Naming the Kiwi faces of World War I*.

Te Papa's long-standing Matariki Programme received funding from the Wellington Regional Amenities Fund in support of a regional consortium of museums and galleries. The New Zealand Post Kaumātua Kapa Haka was a highly popular event, attracting large visitor numbers at the museum and for the live-stream on Te Papa's website.

Our visitors

In total 2,289,274 visits were made to Te Papa exhibitions in New Zealand and overseas, with 1.289 million people visiting Te Papa in Cable Street, Wellington. This was slightly below the year-end target of 1.35 million and was due to the economic downturn and two exhibitions that did not perform as well as hoped. However, international visitation continues to steadily grow; almost 47% of visitors were from overseas this year. We also received over 1.5 million visits to our website.

Developing vibrant and engaging exhibitions and programmes is key to ensuring our visitors have a fantastic experience. Visitors continue to report a very high satisfaction of 98% and Te Papa is consistently rated as one of the top five attractions in Wellington on Trip Advisor.

Beyond our walls: Te Papa to New Zealanders and the world

Te Papa is committed to increasing access and outreach to collections and we achieved this through our loans and touring programme. The modular sections from *Ngā Toi | Arts Te Papa* have proven to be a real hit and *Unpacked: Treasures from Te Papa* was launched successfully at Whangarei Art Museum and Waikato Museum as a new model for engaging with our metropolitan and regional visitors which we hope to expand further. Te Papa's international touring exhibitions continue to showcase New Zealand to the world. *Whales: Tohorā* received record breaking numbers of over 500,000 visits at the American Museum of Natural History, New York, and our touring exhibition *Kura Pounamu: Treasured Stone of Aotearoa New Zealand* created connections with visitors in China, and complemented New Zealand's cultural diplomacy strategy, by sharing stories about greenstone which is highly valued in both our cultures.

Another major achievement in this financial year was the release of over 30,000 images of collection items free to download in high resolution from Collections Online. Te Papa was one of the first museums in Australasia to deliver open access to its digital collections at this scale.

Sharing knowledge and authority

Te Papa's research activities underpin our exhibitions, learning programmes, events and museum practice. Our research in the year has focused on identifying the Berry Boys as part of a long-term project, in-depth research to prepare for our four year WWI commemorative programme including the *Gallipoli: Scale of our War* exhibition to be opened in April 2015, and research to describe New Zealand's biological heritage, particularly in systematics and taxonomy, and sharing this via online platforms to develop New Zealand's scientific understanding.

This year, Te Papa has really put its Mana Taonga philosophy into practice. Te Papa has recognised the authority, and worked in collaboration with, a number of iwi, communities and partners on a diverse range of programmes including: interactive audience engagement and education initiatives in *Ngā Toi | Arts Te Papa*; working with our new iwi in residence for the *Whiti Te Rā! The Story of Ngāti Toa Rangātira* iwi exhibition; and sourcing the knowledge of communities to identify WWI soldiers in the Berry Boys & Co. portraits.

Te Papa continues to be the first port of call for many museums, galleries and whare taonga around the country who are seeking support and expertise in a range of areas. This year Te Papa, through National Services Te Paerangi (NSTP), continued its focus on providing the core services of expert support, advice, and the Development Officer service for museums, galleries and iwi. Additional highlights included the June launch of *All That Remains*, an online community exhibition website which provides a platform for all museums to participate in the WWI centenary commemorations, and ongoing support for iwi Māori through workshops and support of the Treaty settlement process.

Coming Home:

This year, Te Papa brought home many sacred kōiwi/kōimi (ancestral remains) from the University of Birmingham; Warrington Museum & Art Gallery; Guernsey Museum & Art Gallery; Royal College of Surgeons in Ireland and the Wellcome Trust Collection, Science Museum in London. The Weltmuseum Wien (World Museum Vienna), formerly known as the Museum of Ethnology Vienna, Austria, has also agreed to return Māori ancestral remains in 2014.

During this period Te Papa also returned the sacred ancestral remains to the iwi of Waimarama in Hawkes Bay - Ngāti Kurukuru, Ngāti Whakaiti, Ngāti Urakiterangi, Ngāti Hikatoa.

On the 15th April 2014 Te Papa and the Auckland War Memorial Museum were successful in the bidding at Sotheby's in Sydney of the Te Pahi medal. This medal was presented to the Ngāpuhi chief Te Pahi in 1806 by the Governor of New South Wales Philip Gidley King. Te Papa worked closely with tribal descendants to secure this important treasure.

Financial sustainability

Te Papa achieved a surplus prior to depreciation of \$4.0 million, and a deficit of \$8.7 million after depreciation, in 2013/14. This was lower than budgeted when compared against the published *2013-16 Statement of Intent*. The primary reasons for the result were that a number of planned savings in the 2013/14 budget were not realised, two of our fee paying exhibitions did not perform as well as expected, and costs were higher than forecast. Te Papa's staff have worked extremely hard to ensure the Museum's final performance was as close as possible to the reforecast budget. As part of this work, Te Papa's management implemented a programme to develop financial capability which has already resulted in significant improvements to costs controls, greater visibility of future commitments, and better understanding and accountability for financial management across the Museum.

Te Papa has welcomed the cash contribution of \$8.0 million from Government for 2014/15 which will ensure vital investment is made in IT infrastructure and the maintenance of Te Papa's buildings and exhibitions. The cost of meeting these requirements is currently met from Te Papa's reserves as historically depreciation has not been funded by Government. We look forward to further discussions with Government to address ongoing funding for depreciation costs.

Acknowledging our staff and supporters

I would like to thank Te Papa's staff whose knowledge and passion is reflected in the fantastic exhibitions and quality programmes delivered this year. A high point for our staff came in June when Professor Jonathan Mane-Wheoki, Head of Arts and Visual Cultures, was appointed a Companion of the New Zealand Order of Merit (CNZM) on the Queen's Birthday Honours List.

I would also like to acknowledge Rhonda Paku, the Acting Kaihautū during this period and my colleague and Te Papa's former Chief Executive Michael Houlihan, who has been instrumental in developing Te Papa's compelling new vision and seeing through the restructure.

I would like to acknowledge the Te Papa staff and those many people who have contributed to Te Papa's journey but who are sadly no longer with us including Dr. Michael Volkerling who was the Executive Director of the National Art Gallery and Museum when Te Papa was established; prominent Wellington Kaumātua Sam Jackson of Te Atiawa, Taranaki; Morvin Te Anatipa Simon, kaumātua of the Whanganui Iwi Exhibition at Te Papa (2003-2006); and more recently our close working colleague and Te Papa staff member Jonathan Mane-Wheoki. Moe marire mai koutou.

To Te Papa's sponsors, iwi partners, Government, Friends of Te Papa, and all the community groups and individuals who visit the Museum or contribute in some way, my warmest thanks.

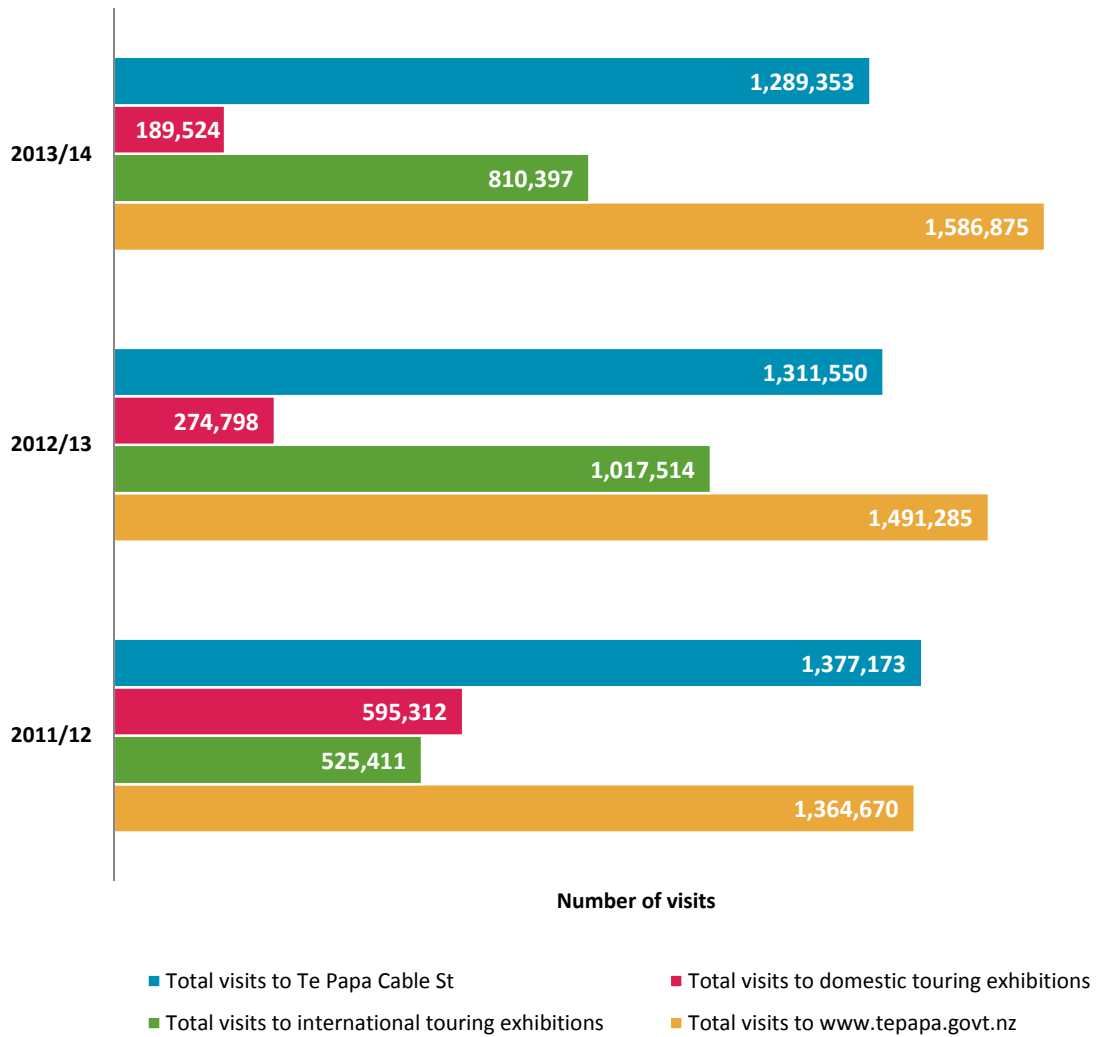


Arapata Hakiwai

Acting Chief Executive and Kaihautū

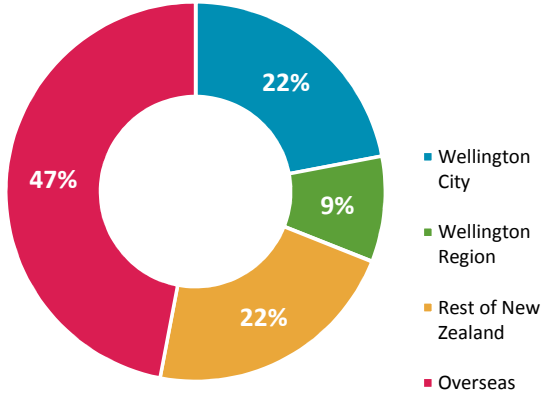
TE TIROHANGA KI NGĀ WHAKATUTUKITANGA | PERFORMANCE AT A GLANCE

VISITATION

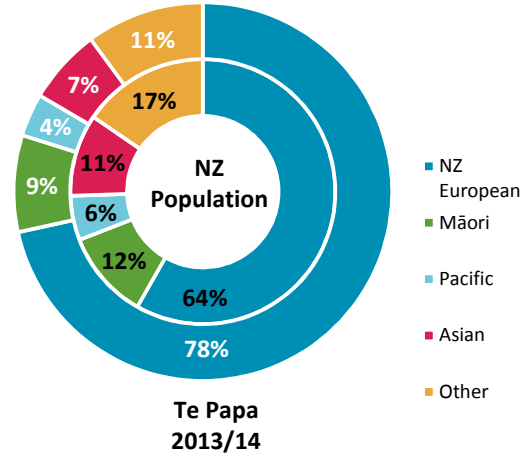


ABOUT OUR VISITORS¹

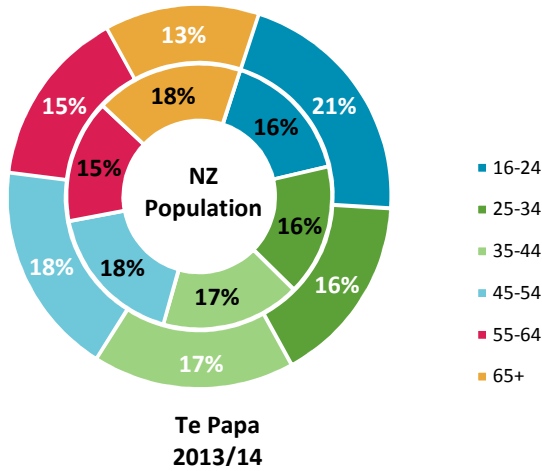
Where



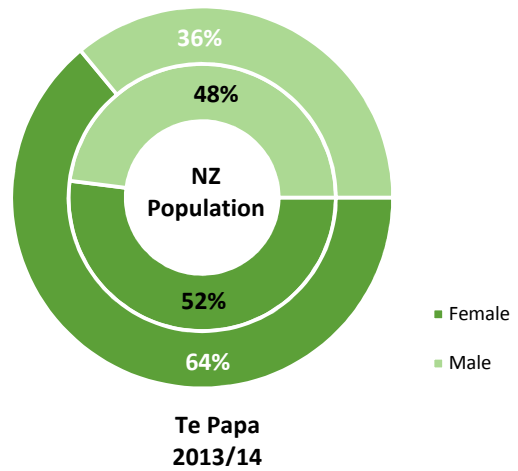
Ethnicity



Age (16+ years)²



Gender



¹ 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. See *Part 3: Statement of Service Performance* for more information about our visitors.

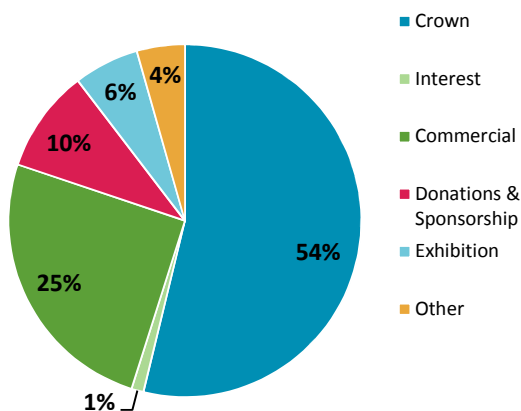
² Visitors younger than 16 years old are not surveyed and are therefore not included in any results.

OUR HIGHLIGHTS

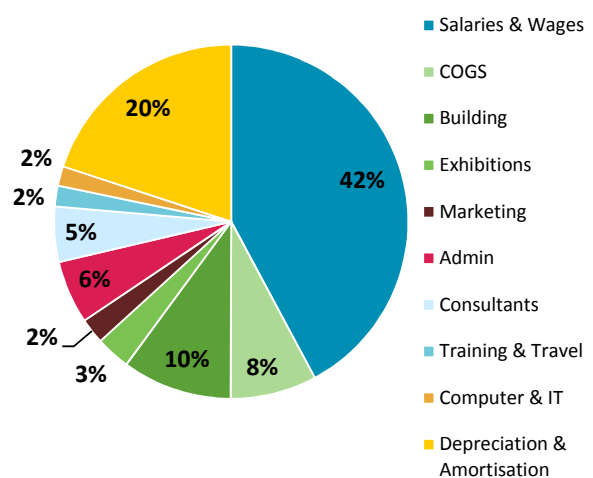
13 Short-term exhibitions presented at Te Papa	98% Satisfaction rate from our visitors
8 Te Papa exhibitions toured around New Zealand	3 Te Papa exhibitions toured around the world
1,947 Items were loaned by Te Papa for research and exhibitions	22 Countries around the world where Te Papa exhibitions and loans were seen or used
27,532 Students participating in a learning experience at Te Papa	30,000 + Items made available free to download in Collections Online
91 Peer-reviewed and popular publications by our staff	12 New titles published by Te Papa Press
5 International institutions from which toi moko were repatriated	144 Development officer visits to museums, galleries and iwi
\$47,911 Total grants given to 75 organisations by National Services Te Paerangi	33 Workshops delivered by National Services Te Paerangi to museums and galleries
712 Functions and events held	70,979 People attending functions and events at Te Papa

OUR FINANCIALS

Revenue (% by category)



Expenditure (% by category)



PART 2: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

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.

Te Papa preserves, protects, acquires, researches, and provides access to collections that are part of New Zealand's artistic, cultural, and natural heritage. Te Papa also provides a leadership role in coordinating and providing assistance to other organisations with shared goals.

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 three key documents:

- the Museum of New Zealand Te Papa Tongarewa Act 1992;
- the Statement of Intent; and
- the Memorandum of Understanding between the Chair of the Board and the responsible Minister.

This annual report is the official record against targets and budgets set out in the 2013-16 Statement of Intent.

Museum of New Zealand Te Papa Tongarewa Act 1992

The Act defines Te Papa's functions as 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.

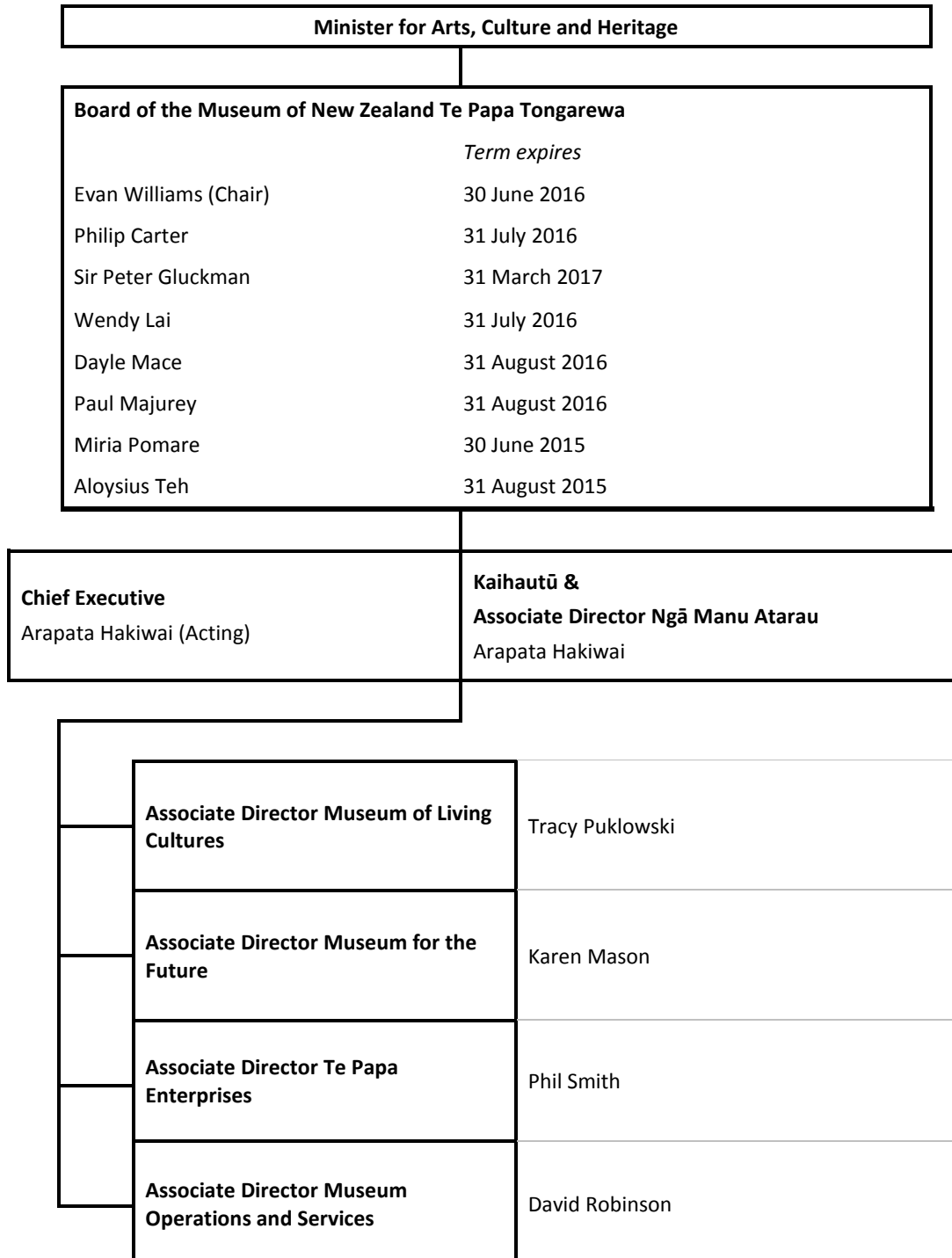
In performing its functions Te Papa must:

- 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 as at 30 June 2014.



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 Act specifies 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. Eight Board meetings and two special board meetings were held during the 2013/14 year.

Board committees

The full Board considers matters relating to appointments and remuneration. Te Papa's Assurance and Risk Committee was established during 2007/08. Its purpose is to provide independent assurance and assistance to the Board on Te Papa's risk management, financial management practices, control and compliance framework and its external accountability responsibilities. The Committee met five times during the 2013/14 year, and as at 30 June 2014, Committee included the following Board members:

- Wendy Lai (Chair)
- Aloysius Teh
- Miria Pomare

The Board also established a Foundation Subcommittee to investigate sponsorship and how the Museum can set up giving programme and foundation. The Subcommittee met three times during 2013/14 and as at 30 June 2014 included the following Board members:

- Aloysius Teh
- Dayle Mace.

Principles for corporate governance

The Board has formally adopted nine principles of corporate governance articulated by the Securities Commission. These principles apply to entities that have economic impact in New Zealand or are accountable, in various ways, to the public.³

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.⁴ The Board has a formal bicultural policy which states that:

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

Code of conduct

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

Conflicts of interest

Conflicts of interest are actively managed to ensure the Board's business is carried out in an open, frank, and impartial manner to produce the best result for Te Papa. Board members 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. Related party transactions are disclosed in the Notes to the Financial Statements (refer to Note 23).

³ *Corporate Governance in New Zealand Principles and Guidelines* (February 2004), Securities Commission New Zealand.

⁴ Where 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.

Risk management

The Board acknowledges its responsibility for the management of risks to Te Papa. The Board has delegated responsibility for the operation of a risk management programme to the Chief Executive. The Board monitors risk management issues through the Assurance and Risk Committee and regular management reporting.

Legislative and regulatory compliance

The Board has delegated to the Chief Executive its responsibility to ensure Te Papa complies with all relevant legislative requirements. Te Papa carries out an annual legislative compliance programme to ensure these requirements are met.

Indemnities and insurance

Te Papa holds insurance policies covering directors, officers, and statutory liability.

PART 3: TE TAUĀKI O NGĀ PAEARU RATONGA | STATEMENT OF SERVICE PERFORMANCE

The following Statement of Service Performance describes in detail our performance against the targets and impacts set out in Te Papa's Statement of Intent 2013-2016 (SOI).

OUR VISION AND PHILOSOPHIES

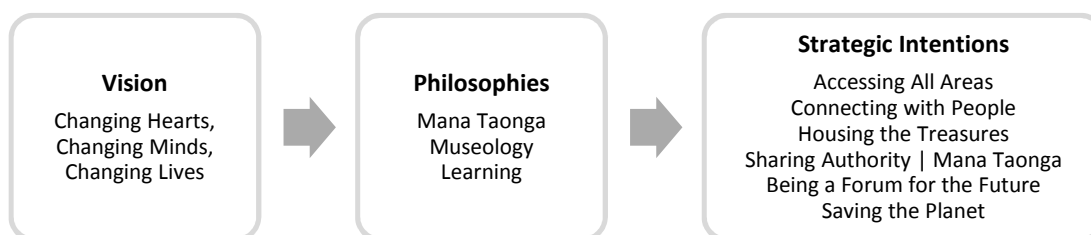


Figure 1.

Vision

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

Te Papa's vision underpins all of Te Papa's activities and provides the framework for all our activities and decision making. They inform what is important to the Museum and influence how we will achieve our strategic intentions. Te Papa's vision describes our direction and defines the impact we intend to have. It 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 differentiates 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 Figure 2.

OUR PERFORMANCE FRAMEWORK

Te Papa's performance framework (overleaf) 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 (tribes) and communities are increasingly engaged with their histories, traditions, taonga and collections in partnership with Te Papa
- Visitors have a better understanding of Aoteroa 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 (tribes) and communities are increasingly engaged with their histories, traditions, taonga and collections in partnership with Te Papa	Visitors have a better understanding of Aotearoa New Zealand's heritage, arts, sciences, and culture through Te Papa's collections, knowledge and research	
Te Papa's strategic intentions	Impact on the Nation				
	<i>Accessing all Areas</i>	<i>Connecting with People</i>	<i>Housing the Treasures</i>	<i>Sharing Authority</i>	<i>Being a Forum for the Future</i>
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	

Figure 2.

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 SOI. Additional information has been included to give a greater depth to the performance story of Te Papa.

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

IMPACT MEASURES	STRATEGIC PRIORITY	TE PAPA OUTPUTS
Maintain visits to Te Papa Cable Street	<i>Accessing all Areas</i>	(1) Increasing access (2) Sharing collections
Increase visits to Te Papa touring exhibitions in New Zealand and at international venues	<i>Connecting with People</i>	(3) Visitor experience (4) Audience engagement
Increase time spent at Te Papa (hours)		

Increasing access (1)

What we achieved

<i>Access to collections</i>			
Physical Visits		Target 2013/14	Actual 2013/14
Visits to Te Papa Cable Street ⁵		1,350,000	1,289,353
Visits to New Zealand venues	<i>Measured visits</i>		129,300
	<i>Estimated visits</i>		60,224
	Total measured and estimated domestic touring visits	200,000	189,524
Visits to international venues	<i>Measured visits</i>		480,609
	<i>Estimated visits</i>		329,788
	Total measured and estimated international touring visits	800,000	810,397
	Grand total	2,350,000	2,289,274
Online Visits		Target 2013/14	Actual 2013/14
Visits to www.tepapa.govt.nz		1,100,000	1,586,875

⁵ See note on page 18, “visits to Te Papa exhibitions in New Zealand – Cable Street and domestic touring” for an explanation of why performance was below target.

Origin of Te Papa Cable Street Visitors	Actual Number	Percentage of All Visitors
Wellington City	283,657	22%
Wellington Region	116,042	9%
Rest of New Zealand	283,658	22%
Overseas	605,996	47%
Total	1,289,353	100%

How we did it

Art

Te Papa launched *Ngā Toi | Arts Te Papa* in March 2013 as part of its commitment to connect art with Te Papa's vision through an ever-changing, dynamic art and audience engagement programme. The first two seasons of *Ngā Toi* have featured significant works from Te Papa's collections:

- Season 1 included a focus on Gordon Walter's 30 year odyssey into the koru motif, a collection of contemporary Aboriginal art, *Black Rainbow* a showcase of Michael Parekowhai's red piano alongside works by the late Ralph Hotere; and artworks from Bill Culbert, Wayne Barrar, Nicholas Mangan, Robin White, and Yuk King Tan.
- Season 2 included Michael Stevenson's installation *This is the Trekka*, Colin McCahon's sweeping *Walk (Series C)*, the landmark contemporary New Zealand jewellery exhibition *Bone Stone Shell*, textile designs by Frances Hodgkins, and an exhibition dedicated to the memory of Dutch immigrant painter Petrus Van der Velden.

As part of *Ngā Toi | Arts Te Papa*, a dedicated art website (arts.tepapa.govt.nz) reproduces all the artworks in the exhibitions in rich detail so that visitors who are unable to visit the museum can still experience Te Papa's art collection. *Off the Wall*, Te Papa's quarterly online art magazine also features essays, interviews, and art commentary by contributors from Te Papa and beyond.

The new premium gallery, Te Ihomatua | Gallery on 4, has been used to showcase touring art exhibitions that would not have otherwise been possible, including *Colour & Light: Impressionism from France & America* and *Shi Lu: A revolution in paint*.

Science

Te Papa works actively with the professional and amateur science communities in New Zealand and internationally to promote science generally and Te Papa science in particular. This year Te Papa responded to 985 requests for information from the public and professional science issues.

Te Papa is also increasing the scientific literacy of New Zealanders by increasing access to its scientists and curators, with new initiatives such as *Science Live*. This is a bimonthly online live broadcast which features Te Papa curators and collection managers working on science problems. This is an opportunity for curators to try a new style of communicating their science, and target new audiences, as well as enabling Te Papa to build engagement with mainstream media. Topics in the *Science Live* broadcasts included a look at: the life-cycle of ferns and Te Papa's collection of plant specimens; animals and plants found on the New Zealand coast; what goes into processing 888 whalebirds (prions) for the museum's collections; an expedition to the Snares Islands; and a dissection of a sharp-tail sunfish by Te Papa and Auckland Museum scientists.

Exhibitions

Te Papa at home

Te Papa presents a mix of long-term exhibitions such as *Oceania*, *Mountains to Sea*, and *Slice of Heaven* alongside a range of short-term exhibitions⁶ at its Cable Street site in Wellington. Short-term exhibitions presented during 2013/14 included:

Warhol: Immortal

Picturing Samoa: Photographs by Thomas Andrews

Ngā Toi | Arts Te Papa, seasons 2 and 3

Mollie Rodie: Carnival Queen

⁶ Short Term exhibitions are those which are generally for a duration of 12-18 months or less, and displayed in the VISA Platinum Gallery, Te Ihomatua | Gallery on 4, Eyelights Gallery, or Ilott Room. The dedicated exhibition hotspot on Level 4 and the new art programme in Level 5 also contribute to short-term exhibitions.

Our Miss Universe: Lorraine Downes

Aztecs: Conquest & Glory

China: Throne of Emperors

Chairman Mao's cloak

The Berry Boys: Naming the Kiwi faces of World War I

Uniformity: Cracking the Dress Code

Colour & Light: Impressionism from France & America

Shi Lu: A revolution in paint

The WOW Factor: 25 years in the making

Te Papa around New Zealand

Domestic touring exhibitions enable Te Papa audiences to share in the Te Papa experience. This year 189,524 visitors attended eight exhibitions at 11 galleries and museums around New Zealand. This was 85,274 less than the previous year and reflects the closing of *Kupe's Sites* at Te Puia, Rotorua which had extraordinarily high numbers.

National				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Visits to Te Papa exhibitions in New Zealand (Total of Cable Street and domestic touring)	1.55 million	1,478,877	New measure	189,524 visits (made up of 129,300 measured and 60,224 estimated visits) saw Te Papa's domestic touring exhibitions. With 1,289,353 visits to Cable Street, this resulted in a total of 1,478,877 visits to Te Papa exhibitions in New Zealand. This was 71,123 (-4.6%) less than the full year target and due to the lower than expected performance of two paid-for exhibitions and the impact of the economic downturn on domestic tourism. Measured visits are only included where touring venues have official counting systems or have sampling methods approved by Te Papa. Estimated visits are used where the touring venue does not have approved visitor counting systems.
Number of exhibitions toured to other New Zealand venues (to increase access for New Zealanders)	10	8	6	Te Papa did not meet this target due to unexpected development work on an exhibition.
Number of regions Te Papa touring exhibitions visit (to provide broader access)	7	8	10	Te Papa exhibitions toured to 11 museums and galleries in 8 regions: Northland, Auckland, Manawatu, Bay of Plenty, Wellington, Marlborough, Otago and Southland.

Highlights from Te Papa's domestic touring programme included:

- *Black Rainbow: Ralph Hotere & Michael Parekowhai* was the first module to tour from *Ngā Toi | Arts Te Papa*. The selection of the late Ralph Hotere's works, combined with the magic of Hē Korero has proven to be a unique experience for visitors.
- *Meridian Lines* featured works by seven leading contemporary New Zealand artists and reflected the many approaches to art-making that have developed in New Zealand over the last 40 years. This exhibition was originally curated to mark the reopening of the China Art Museum, Shanghai in October 2012 and Te Papa is pleased to now share it with the rest of New Zealand.
- Te Papa launched *Unpacked: Treasures from Te Papa*, a brand new initiative that brings a selection of masterpieces from the Museum's collection to the regions. Each work is on display for three months. To date, three works have been displayed at Whangarei Art Museum and one work at Waikato Museum.

- Other exhibitions included the retrospective exhibition *Brian Brake: Lens on the World, European Masterprints: Bishop Monrad's gift, Innocents Abroad, Kupe's Sites and Speed and Colour: British Linocuts*.

Te Papa around the world

Te Papa's international touring exhibitions provide a waharoa (gateway) to New Zealand's natural and cultural heritage, and showcase New Zealand's excellence for overseas audiences. International touring enhances Te Papa's international reputation and develops relationships with major overseas museums, enabling the sharing of expertise and creating potential for future exchanges.

<i>International</i>				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Visits to Te Papa exhibitions at international venues	0.8 million	810,397	New measure	In total there were 810,397 visits to Te Papa's international touring exhibitions (made up of 480,609 measured visits and 329,788 estimated visits). Measured visits are only included where touring venues have official counting systems or have sampling methods approved by Te Papa. Estimated visits are used where the venue does not have approved visitor counting systems.
Number of international touring venues	5	6	8	In total 3 international touring exhibitions were displayed at 6 international venues in 2013/14.

Te Papa continued its strong international touring programme:

- In 2013/14 *Kura Pounamu: Treasured Stone of Aotearoa New Zealand* continued its very successful five venue, 19 month tour of China. Since 2012, the exhibition has toured to Liangzhu Museum, Hangzhou; Guangdong Museum, Guangzhou; China Three Gorges Museum, Chongqing and Shaanxi History Museum, Xian. *Kura Pounamu* has made a lasting impression on the many people that have made their way to see the exhibition across China, presenting stories about a taonga that has a shared cultural value for both New Zealand and China. The exhibition is also testimony to Te Papa's cultural diplomacy and partnerships with overseas museums.
- *Whales: Tohorā* was exhibited at the American Museum of Natural History, New York and at Fernbank Museum of Natural History, Atlanta. Over 500,000 people visited the exhibition at the American Museum of Natural History during its nine and a half month season, giving the exhibition a 'blockbuster' status. The exhibition also received wide spread critical acclaim including favourable reviews in the New York Times and the New Yorker. The exhibition has now received over 1.5 million visits since it first went on tour in 2008.
- *E Tū Ake: Standing Strong* completed its international tour at the Musée de la Civilisation, Quebec, Canada in September 2013.

Sharing collections : Beyond the walls (2)

Increasing public access to our collections via the digital medium is a key strategy at Te Papa. New initiatives are constantly being explored to maximise our online delivery of Te Papa outputs.

What we achieved

<i>Digital access to collections</i>				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Visits to Te Papa website	1.1 million	1,586,875	1,491,285	
Visits to Collections Online	450,000	361,479	397,242	This was a reduction in performance from 2012/13. However, Te Papa is working to continuously improve Collections Online with the recent release of over 30,000 high resolution, downloadable images as one strategy of improving access and visitor experience.
Visits to content in third-party sites (e.g. Digital NZ; Google Art Project; History Pin etc)	New measure	51,267	New measure	There were 24,613 visits to Te Papa's collections in the Google Art Project , and 26,654 visits to Te Papa collections in DigitalNZ.
Repeat visitors to Collections Online	>20%	23%	24.1%	
No. of high resolution images available under Open Access licensing	10,000	34,159	New measure	
% of total collection available on Collections Online over previous five years (by collection area) ⁷	21%	30,368 new records added	Not reported.	Due to methodology issues, this measure was amended at the beginning of 2013/14 to the "number of collection items available on Collections Online". As at 30 June 2014, there were 555,722 collection items available in Collections Online compared to 525,354 collection items at 30 June 2013.

How we did it

Collections Online

Collections Online sits at the heart of Te Papa's activities for digitally sharing the museum's collections. Collections Online is a dedicated service on Te Papa's website that provides access to collection object images, information, and narrative stories. It enables online visitors to explore and learn about the collections wherever they are in New Zealand and the world.

A major achievement was the release of over 30,000 images of collection items free to download in high resolution from Collections Online, under either a Creative Commons licence or a No Known Copyright statement. The initiative provides greater access to the collections to all New Zealanders. Te Papa hopes that by making images available for reuse, people are empowered to use images of the collections in teaching and learning, research, innovation, personal enrichment and new forms of creativity. Te Papa is the first museum in Australasia to deliver open access to its digital collections on this scale.

Since the release, there have already been over 2800 image downloads in just one month (to 30 June 2014). Te Papa has also received congratulations from many partner institutions but more importantly from our online visitors who have expressed their appreciation to Te Papa for making these images available for use.

⁷ NB: Natural History collections – "fit for purpose access" is data only (image not required). Cultural collections – "fit for purpose access" is information plus one or more images.

Here are just some of the many reasons why people have downloaded images from collections online:

"To teach myself more about the depiction of light in painting to pass on to my school pupils"
"I'm going to restore and recolour this amazing piece of history as part of a personal project about Lower Hutt & Petone the places of my ancestors"
"Great image! Will probably put it on a canvas bag for myself. Thank you!"
"To print for beauty's sake, and for the conversation around history, human impact, native wildlife etc, that this image can bring up for our kids."
"Video project about Wellington and the Treaty of Waitangi"
"They are my inspiration for creative works"
"to send to my boss, she loves cats"
"for an assignment"
"I'd like to draw her, she has interesting lines"
"a distant relative"

Te Papa also publishes digital collections in a number of external websites, including the Google Art Project and Digital NZ. By doing this, Te Papa is extending its reach and enabling people to encounter Te Papa's collections in places and ways relevant to them.

Loans

Te Papa has an active program of lending collection items both nationally and internationally for exhibition and research. The loans programme assists other museums, galleries, and researchers to create exhibitions and carry out research. Te Papa follows best international guidelines on matters such as negotiations, loan agreements, and facility reports.

We approved 57 loans of 1,675 (86%) collection items for research and 36 loans of 272 (14%) collection items for exhibitions. Including long-term loans, 12,488 Te Papa collection items were seen or used at 153 institutions during the year. These institutions were spread out across New Zealand from Northland down to Southland, and included institutions around the world in Australia, United Kingdom, USA, Europe, South America, Africa, and Asia.

Visitor experience (3) & Audience engagement (4)

Te Papa's multi-disciplinary use of collections and its interactive, visitor focused approach to learning provides a unique museum experience for visitors. Te Papa also recognises that providing an engaging visitor experience is key to ensuring it remains popular with as many people as possible.

What we achieved

<i>Experience and Engagement</i>				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Hours spent at Te Papa	2.6 million	2,598,044	New measure	This measure was not met by a very small percentage of -0.08%.
The age, ethnicity and gender profile of domestic visitors is similar to the general population	Achieved	Not achieved	Achieved	The age, ethnicity and gender of Te Papa visitors in comparison to that of the New Zealand population is shown in the <i>Performance at a Glance</i> section (page 7). Further information is also included in the tables below. The methodology for calculating the age, ethnicity and gender of visitors is through a survey sample which is then extrapolated to give results. All results have a margin of error of at least +/- 8%.
Percentage of adult visitors reporting a satisfaction rating of 'good' to 'excellent'	95%	98%	98%	

<i>Experience and Engagement</i>				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Percentage of adult domestic visitors indicating they have learned something new about New Zealand during their visit	85%	82%	78%	This measure is influenced by the amount of New Zealand content in Te Papa's exhibitions. In 2013/14 Te Papa's short term exhibitions had an international focus compared to previous years, which was reflected in the full year results.
Repeat New Zealand visitors to Te Papa (%)	A minimum of 3.75 repeat visits by New Zealanders every year	4.1%	4.05%	

How we did it

Different audiences are targeted through a range of experiences including exhibits, events, public programming and outreach. Te Papa utilises the National Audience Segmentation Study (NASS) as its primary tool for targeting New Zealand audiences, and also draws upon Tourism New Zealand's international segmentation for targeting international audiences. Te Papa works in partnership with iwi, communities, and organisations to create different experiences to touch a wide array of audiences. This ensures that Te Papa provides meaningful experiences for diverse audiences.

An audience engagement story: Whare Toi | Arts studio & Ngā Toi | Arts Te Papa

The *Ngā Toi* audience engagement programme is one example of how Te Papa actively engages with visitors and how Te Papa can change hearts, minds and lives.

The *Whare Toi | Arts Studio* at the heart of Level 5 has encouraged visitors and young people and their families to engage with art through sharing thoughts and opinions, asking questions and exploring a range of interactive activities such as the popular 'Art Detective Trail.'

In addition, programmes of curator and artist talks, family activities, late-night events and performance have provided fun and engaging learning opportunities. The most overwhelming response was to Te Papa's 'Walk with me' series of events where curators, artists, poets, musicians, school groups and visitors were asked to create responses to Colin McCahon's *Walk (Series C)* – an imagined walk along Muriwai beach and a memorial to the New Zealand poet James K Baxter. The many emotional and heartfelt responses illustrate the transformative nature of this programme.

The musical response by composer musician Riki Gooch, in collaboration with other Wellington musicians and 12 Taita College students, and the poetry responses from Greg O'Brien and established poets can be seen on Te Papa's YouTube channel: <https://www.youtube.com/user/tepapamuseum/videos>

More about our visitors

The age, ethnicity, and gender profile of domestic visitors was as follows:

AGE GROUP	TOTAL	MALE	FEMALE
16-24 years	21%	38%	63%
25-34 years	16%	38%	62%
35-44 years	17%	37%	64%
45-54 years	18%	43%	57%
55-64 years	15%	32%	68%
65-74 years	10%	30%	71%
75+ years	3%	30%	70%
Total	100%	36%	64%

Children under 16 years old are not surveyed due to legal reasons and are not including in the final result.

ETHNICITY	TE PAPA VISITORS	NZ POPULATION
NZ European	78%	64%
Māori	9%	12%
Pacific Islander	4%	6%
Asian	7%	11%
Other	11%	17%

Taken in total, the age group composition of Te Papa’s adult visitors show they almost exactly match the New Zealand population (see page 7), except with a slight over-representation of 16-24 years and a similar under-representation of those 75+ years. However, once gender breakdowns are analysed females are over-represented in all age-groups compared to the general population, except for 45-54 years. Males are under-represented in all age-groups compared to the general population, except for 45-54 years.

The results also show that Te Papa’s visitors are heavily skewed towards New Zealand European and women. Despite this, the rest of the ethnicity results (excepting the “other” category), are positive and broadly reflect the makeup of New Zealand falling within a margin of +/- 5% of the New Zealand population data.

Impact 2 - Collections are developed and preserved for present and future users

IMPACT MEASURES	STRATEGIC PRIORITY	TE PAPA OUTPUTS
Quality of care and preservation of Te Papa's collection demonstrated by no irreparable losses or damage caused as a result of handling by staff	<i>Housing the Treasures</i>	<p>(5) Developing collections</p> <p>(6) Care and management of collections</p> <p>(7) Mitigating seismic risk</p>

Developing collections (5)

Developing collections that reflect New Zealand now and in the past is an essential activity to ensure the nation's history is preserved for future generations.

Te Papa receives a \$3million Government Capital Grant for collection development each year to achieve this. In addition, a number of special purpose funds are available for acquisitions that meet specified conditions. Te Papa also received bequests and gifts to the collections which totalled \$350,000 in 2013/14.

Te Papa's focus is on collecting items that have, or might grow to have, iconic value for New Zealand and which document, illustrate and explore the natural and cultural heritage of New Zealand and those parts of the world that have contributed to our identity.

What we purchased

Major artworks acquired by Te Papa in 2013/14 include *Daylight flotsam Venice* (2013) and *Drop* (2013) both by Bill Culbert, *Defunct Mnemonics* (2012) by Peter Robinson and paintings such as *The Paris family* (1977-1979) by Toss Woollaston, *Breton Peasant* (1909-1912) by Frances Hodgkins and three watercolours by Philippe-Jaques de Loutherbourg (c.1785).

Other highlights include *Negative Kept*, a collection of 264 carte-de-visite images of 19th century Māori, the Te Pahi silver medal (1806), the taxidermied *Shrek the Sheep*, two 'Arts & Craft' necklaces by Chrystabel Aitken, a late 18th century Chinese punchbowl, a glorious ngore cloak, a pekapeka (neck pendant) named *Te Waitarewa* and a Niuean vaka (outrigger canoe). A number of items relating to WWI were also acquired. Among the natural history additions was the NIWA collection of Freshwater Fishes and targeted additions from fieldwork on the sub-Antarctic Snares Islands. A full list of acquisitions is provided in Appendix 2.

A collections story: Te Pahi medal

In April, the Te Pahi Silver Medal came to public attention after it was offered for auction having been in a private collection in Australia for many years. The Te Pahi medal is a rare and unique item and is the very first official taonga associated with early Māori and New Zealand trans-Tasman relations. The medal was presented to the prominent Ngāti Torehina chief Te Pahi in Sydney by Governor Philip Gidley King during the chief's visit to Sydney between November 1805 and March 1806.

As a taonga, it remains a tangible symbol of the profound goodwill and foresight of both Te Pahi and Governor King to design good relations between their respective constituencies for the beneficial welfare of both states. The medal remains the only physical evidence of the hugely significant concord between Te Pahi, as an independent and sovereign chief, and Governor Philip Gidley King. It is the first official State Award presented to a Māori chief; and commemorates the first and earliest visit of a Māori chief of high rank to Australia.

The Te Pahi medal is also inextricably connected by association with several significant early pre-colonial events in New Zealand history: the kidnapping of the chiefs Tukitahua and Te Hurukōkoti, and Tukitahua's early historical map of New Zealand; Te Pahi's intrepid journey to Norfolk Island and Sydney; and the incident of the 'Burning of the Boyd' at Whangaroa, near the Bay of Islands in 1809, all events that had tragic and fatal consequences for Te Pahi.

Te Papa and Auckland War Memorial Museum worked collaboratively with Te Pahi descendants, Te Runanga a Iwi Ngāpuhi and were successful in developing a joint bid to return the medal to New Zealand. The partnership demonstrates the principle of Mana Taonga and recognises the relationship between taonga and their source communities. A shared guardianship relationship has been arranged between the two museums and Ngāpuhi.

Care and management of collections (6)

Te Papa cares for the national collections on behalf of all New Zealanders and future generations. The collections span taonga Māori, natural history, objects from the everyday to the iconic, significant artworks, Pacific material culture, intangible cultural heritage, and archives that support the collections.

Te Papa seeks to ensure that collections are housed in a secure and environmentally controlled space, and appropriately protected to mitigate damage. Collections are documented with all associated information and managed using an electronic collections information management system. Te Papa ensures collections information is accessible for exhibitions, communities, whanau, and for research purposes.

What we achieved

<i>Collection care and management</i>				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Quality of care and preservation of Te Papa's collection demonstrated by no irreparable losses or damage caused as a result of handling by staff	0	0	0	Providing public access to collection and handling by staff can result in damage to collections. The balance between protecting collections for the future and providing access in the present is always carefully managed by Te Papa.
Te Papa's collection preserved by minimal cases of irreparable damage occurring as a result of public access	<4	0	0	

How we did it

Te Papa has a collections management team consisting of collection managers, conservation, loans and acquisitions, exhibition maintenance, and object support staff who look after the national collections. This team has specialist knowledge on how best to care for and maintain the collections so they can be appreciated fully and for as long as possible.

The Collections Management group delivers an active collection care programme covering collection storage and protection, preventive and remedial conservation, cataloguing and documentation, audits, transits, collection emergency response management, and legislative compliance. The group facilitates access to collections by managing loans, answering professional and public inquiries, providing collection tours, and supporting collection digitisation and exhibition development.

The group also delivers an exhibition maintenance and installation programme to carefully mitigate risk associated with exhibiting and handling of collections. Te Papa has internal processes in place to record, track, and review any handling or display incidents that may compromise collections. From time to time, damage does occur and steps are taken to prevent similar incidents in the future.

Te Papa maintains a registered PC1 facility, which allows it to share herbarium specimens nationally and internationally while protecting New Zealand's biosecurity. Te Papa is also obligated to meet several other external regulatory requirements in relation to managing its collections.

Mitigating seismic risk (7)

Ensuring Te Papa is adequately prepared and insured for a disaster is a critical part of collection care. In 2013, the Board decided that parts of the collections will be housed in another region so that risk of natural hazards to the collections is reduced through geographical spread.

In 2013 Te Papa announced a proposal for a National Centre for Collections, Learning and Exhibitions. This is to be located in Manukau, South Auckland at Hayman Park which Auckland Council has agreed to gift to Te Papa. The Centre will be operated in a management partnership with a number of Auckland institutions and groups. By moving parts of the collections here, Te Papa's statutory responsibilities to manage the care and preservation of the collections will be ensured. The proposed Centre also provides many exciting opportunities for increasing access to the collections through education, research partnerships, exhibitions and touring, allowing Te Papa to connect with new communities and audiences.

In May 2014, it was announced that the proposed National Centre for Collections, Learning and Exhibitions will proceed to a second stage business case. Te Papa will continue working with the Auckland City Council, Auckland War Memorial Museum, Auckland Art Gallery, the Ōtara-Papatoetoe local board, and community groups to refine the requirements of the Centre. Stakeholders will be consulted once Te Papa has developed criteria for which parts of the collections may be moved.

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

IMPACT MEASURES	STRATEGIC PRIORITY	TE PAPA OUTPUTS
Increase projects developed by National Services in partnership (to support museums, galleries and iwi)	<i>Sharing Authority Mana Taonga</i>	(8) Sharing authority (9) Sharing skills (10) Repatriation programme (11) Supporting Canterbury

Sharing authority (8) - Mana Taonga

Partnerships with communities, iwi (tribes), organisations and individuals are critical to Te Papa’s success both in terms of being able to deliver our services and to fulfil our role as kaitiaki (guardians) of the nation’s taonga (treasures), collections, and stories.

Te Papa has developed extensive partnerships with iwi and Māori groups which contribute to a greater understanding and sharing of knowledge about taonga, and helps Te Papa to be an effective kaitiaki. Iwi participation is guided by Te Papa’s operational iwi relationship strategy.

What we achieved

Iwi Exhibition Programme

This programme gives iwi the chance to present their taonga and stories in a national forum. Iwi work collaboratively with Te Papa to create exhibitions for the iwi gallery. The Iwi Exhibition Programme is an important expression of mana taonga – the role of communities in the understanding and care of collections – and is the most visible demonstration of iwi participation and partnership at Te Papa.

The *Tai timu, tai pari, Tainui: Journey of a People* iwi exhibition closed in March 2014. The new iwi exhibition *Whiti Te Rā! The story of Ngāti Toa Rangatira* 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 has been grateful for the wisdom and expertise shared with the Museum this year by the resident Tainui kaumātua and kuia (elders). Te Papa looks forward to learning valuable knowledge from Ngāti Toa, who are Te Papa’s seventh iwi in residence, over the next two years.

Treaty of Waitangi Settlements

Te Papa plays a significant role in assisting Iwi Claimant Groups realise the cultural redress provisions of Treaty Settlements. Te Papa does this by providing back of house tours and collection access for iwi who wish to view their taonga and collection items, and sharing knowledge about taonga in the collections with the iwi. This can often be a two-way process, where iwi also inform Te Papa, sharing the kōrero about their taonga. Research work around taonga leads to the development of taonga databases that provide information and knowledge about the taonga for iwi. Te Papa also provides training and support for those who want to care for their taonga at home or on their marae.

Te Papa is currently working with 30 Iwi Claimant groups who are at different stages in their Treaty Settlement process. Since January 2014, nine new Iwi Claimant groups have approached Te Papa seeking engagement and it is expected another 48 groups will seek engagement in the next two years.

A Mana Taonga story: Motunui panels

In 2014, Te Papa was proud to be part of the repatriation of the Motunui Panels to New Zealand. This taonga is an important and fascinating part of New Zealand's heritage and history.

The Motunui Panels were carved before 1820 by Te Ātiawa artists and were hidden in a swamp during a period of inter-tribal war for safe keeping. They were recovered from a swamp near Motunui in Taranaki in 1972. Shortly after their discovery, the panels were illegally exported out of the country without the knowledge of the Government. They were later sold under falsified documents to a private collector, George Ortiz.

The panels came to the knowledge of the New Zealand Government when, in 1975, they were put up for auction by Mr Ortiz to pay for his kidnapped daughter's ransom. The New Zealand government made an injunction to stop the sale. Although the case was unsuccessful, it led directly to the development of the Commonwealth Government Secretariat Scheme for the Protection of Cultural Heritage, the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects.

Over the years the New Zealand government has made many attempts to return the panels. The Kaihautū, Arapata Hakiwai, in association with the Office of Treaty Settlements, and the Minister for Culture and Heritage and Treaty Settlements, Christopher Finlayson, were pivotal in negotiating the return of the panels.

The panels are now in the care of Te Papa and will be part of a treaty settlement with Te Ātiawa. Iwi have already reconnected with the taonga to study them and provide insight and knowledge about traditional carving techniques.

Community Gallery

Te Papa's Community Gallery is another example of mana taonga in action. Every two years, one of the many communities that makes up New Zealand is given the opportunity to present its story. Te Papa develops each exhibition in close collaboration with the chosen community. To date, the Chinese, Dutch, Indian, Italian, and Scottish communities have featured, and the current exhibition is *The Mixing Room: Stories from young refugees in New Zealand*.

Sharing skills (9)

Te Papa works to strengthen the sector by providing practical and strategic help through formal and informal advice to museums, galleries, and iwi throughout New Zealand. National Services Te Paerangi (NSTP) is the team within Te Papa that leads this work developing partnerships, cross-sector initiatives, and joint work-plans with other institutions and agencies to effectively share resources.

What we achieved

<i>National Services Te Paerangi</i>				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Workshops, including targeted workshops on caring for taonga, delivered by National Services Te Paerangi (to support and provide expertise for museums, galleries and iwi)	44	33	49	This target was not met due to reduced funding for workshops delivered by NSTP in the third and fourth quarters of 2013/14. A full list of workshops delivered by National Services Te Paerangi is listed in Appendix 1.
Projects developed by National Services in partnership (to support museums, galleries and iwi)	45	47	48	A full list of workshops delivered by National Services Te Paerangi is listed in Appendix 1.

How we did it

Best practice is supported and skills developed through training at a variety of levels to meet the diverse needs of both smaller and larger organisations including targeted training, workshops, and the New Zealand Museums Standards Scheme. Museums, galleries, and iwi can access support, advice, and expertise through the Museum and Iwi Development Officer service, grants programmes, the 0508 helpline, hardcopy and online resources, the provision of placements and internships, and access to experts in the field.

NSTP facilitated 34 workshops in 2013/14, covering a range of topics driven by sector demand, including workshops on handling and packaging of museum objects, crating objects, museum governance, developing public programmes, education and digital learning, digitising collection photographs, Māori in museums and an inaugural retail forum. Of particular note was the *Fundraising: The Full Picture* workshops, delivered in partnership with Creative New Zealand, which were run in six centres and focused on how to build sustainable fundraising capability. NSTP also facilitated five workshops for iwi groups about taonga conservation, digital photography and paper conservation. A full list of workshops and expert knowledge exchanges is provided in Appendix 1.

NSTP also continues to assess various aspects of its business, including the redevelopment of the Standards Scheme.

Repatriation programme (10)

The Karanga Aotearoa Repatriation Programme is funded by the Government to return toi moko (preserved Māori tattooed heads), koiwi and kōimi tangata (Māori and Moriori human remains) from overseas institutions relevant to New Zealand iwi. Repatriation results reflect the momentum gained over years of building relationships with international museums that house toi moko and koiwi tangata.

What we achieved

Karanga Aotearoa Repatriation programme				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Repatriations from international institutions completed each year	5	5	6	Institutions in 2013/14 included: Wellcome Trust, Birmingham University, Guernsey Museum, School of Surgeons Ireland and Warrington Museum. In 2012/13, 31 Māori and Moriori ancestral remains were repatriated from 5 institutions and 1 private collection.

How we did it

In October 2013 Te Papa repatriated eight Toi moko (Māori mummified heads) and five kōimi tangata (skeletal remains) with provenance to Aotearoa New Zealand from five institutions in the United Kingdom, Ireland and Guernsey. This included:

- A Toi moko housed at the Warrington Museum in England, which was gifted by Naval Captain Sir R Brooke, Baronet on 10 June 1843, and is said to be the “head of a S. Sea Island Chief”;
- A Toi moko that was housed at the Guernsey Museum in the English Channel; and
- One of three Toi moko at the Royal College of Surgeons in Dublin Ireland, which was presented to the institution by a Mr Censor Carmichael on 5 November 1821, had accession details that indicate it is the “head of the New Zealand chief tattooed”.

The other institutions visited included the Wellcome Trust in London and Birmingham University. All ancestral remains were formally returned during a handover ceremony at each institution attended by kaumātua (elders) Mr Taki Turner and Mrs Ratau Turner, as well as Te Papa’s Kaihautū, Arapata Hakiwai. On return to Te Papa, the tūpuna (ancestors) were welcomed onto the national marae with a formal pōwhiri, and then placed in safe care in the Wāhi Tapu (sacred repository) until further research locates their place of origin in the country.

Two formal agreements to repatriate were also signed in 2013/14 with the Weltmuseum in Vienna Austria, and also the American Museum of Natural History in New York. Te Papa is working with these institutions to plan for the repatriation of kōimi tangata in the upcoming financial year.

Te Papa carried out one domestic repatriation in 2013/14. In a touching ceremony at Waimārama marae in the Hawkes Bay on September 2013, 14 kōiwi tangata were repatriated to their place of origin after 120 years in institutions in England and Sweden. From research completed by the Karanga Aotearoa Repatriation Programme, these tūpuna were uplifted from Wāhi Tapu in the late 1860s by a local farmer, who traded in Māori taonga and kōiwi tangata unbeknown to the local iwi. It is hoped the return of the kōiwi tangata will help to reconcile and put to rest these parts of New Zealand's colonial history.

Supporting Canterbury (11)

What we achieved

Te Papa remains a partner of the CEISMIC Consortium (www.ceismic.org.nz), which is based at the University of Canterbury. Led by a consortium of cultural and heritage organisations, CEISMIC is building a comprehensive digital archive of video, audio, documents, and images related to the Canterbury earthquakes of 2010 and 2011 for the benefit of present and future New Zealanders.

Te Papa has an active Memorandum of Understanding with Canterbury Museum with a specific focus on collecting activity. The intention is to ensure that objects are retained in collections for the benefit of all New Zealanders and international visitors and that the significant historical events are captured without duplication. As part of a longitudinal commitment to documenting the effect of the Canterbury Earthquakes on the nation, and the subsequent recovery programme, Te Papa's collecting focus is on objects that demonstrate acts of public support, such as fundraising and spirit-raising initiatives, and creative and entrepreneurial responses to the earthquakes.

NSTP continues to actively support colleagues in Canterbury as earthquake recovery progresses. Te Papa has provided financial assistance in setting up the Canterbury Cultural Collections Recovery Centre (CCCRC) at Wigram. The centre offers support to other museums and cultural organisations in the Canterbury Region whose buildings were destroyed by the earthquakes. NSTP is involved in ongoing conversations (led by CERA) regarding the future of the region's cultural collections once the CCRC is returned to the use of the Air Force Museum. In 2013/14 NSTP, OMV New Zealand and the Friends of Te Papa funded a one year internship at the CCCRC and it has been confirmed that this support will continue for another year. NSTP also supported five workshops in the region.

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

IMPACT MEASURES	STRATEGIC PRIORITY	TE PAPA OUTPUTS
Percentage of adult New Zealanders indicating they have learned something new about New Zealand during their visit	<p><i>Being a Forum for the Future</i></p> <p><i>Saving the Planet</i></p>	<p>(12) Cultural and intellectual leadership</p> <p>(13) Sharing research</p> <p>(14) Lifelong learning</p> <p>(15) Environmental impact</p>

Cultural and intellectual leadership (12)

What we achieved

Research Advisory Panel

Te Papa established the Panel in June 2013 to support Te Papa’s research programme. This independent panel of ten highly regarded academics provides oversight of Te Papa’s research, including the strategic direction of Te Papa’s research across all disciplines. The panel is chaired by Raewyn Dalziel who is Professor Emeritus of History at the University of Auckland.

Proposition for Science

The Proposition for Science, led by an external panel, is a project to assess the current state of Te Papa’s science research and collection management and identify future opportunities for partnerships with other organisations, science research and public programmes. This will build on Te Papa’s research strengths in natural environment, taxonomy and biodiversity, and explore the broader fields of science and technology.

Te Papa is currently working very positively with Canterbury, Auckland and Otago Museums on a range of proposals for science outreach, largely under the National Science Challenge headings, including various funding bids.

Proposition for Art

This project is aiming to make Te Papa’s art collections more accessible and to engage the public in new knowledge. Research on sections of the Museum’s art works, photography and decorative art has informed and shaped the development of changes in the exhibition space, *Ngā Toi Arts | Te Papa*, and has been presented in publications and in floor talks and lectures.

Conflict and Identity: First World War Centenary

Conflict & 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. Te Papa has focused on the following programmes in 2013/14:

- **Berry & Co Soldier Identification Project**

This research project sets out to identify and research the biographies of sitters featured in a collection of just under 200 soldier portraits taken at the Berry & Co Photographic Studio between 1914 and 1919. Already there has been significant outputs related to this small, but powerful project.

The *Berry Boys: Naming the Kiwi Faces of War* exhibition sets out to highlight the last 30 unidentified soldiers from the collection. Te Papa Press’s stunning *Berry Boys: Portraits of First World War Soldiers and Families* includes biographies and fascinating stories of the identified soldiers.

Inspired by the project, TV One’s Sunday programme featured a story on the Berry Boys, and a documentary by Production Shed produced in collaboration with Te Papa and TVNZ also screened on TV One.

- **Life 100 Years Ago**

Life 100 Years Ago is a partnership project that aims to help New Zealanders understand what life was like 100 years ago during the First World War by sharing excerpts from personal diaries, newspapers and letters

in 'real-time' via Twitter. Te Papa contributed extracts from the 100-year-old diaries (1913-1919) of George Leslie Adkin (1888-1964), a farmer and active photographer from the Horowhenua who provides a home front perspective on the war.

- **All That Remains**

On 25 June, National Services Te Paerangi launched *All That Remains: WWI objects in New Zealand museum collections | He Waihotanga Iho mai i te Pakanga Tuatahi* (www.allthatremains.net.nz).

All That Remains is a collaborative exhibition website that features WWI-related objects from the home front and overseas. It provides a platform for museums, galleries, historical societies, archives, iwi groups, and RSAs to participate in the WWI centenary commemorations and showcase their WWI-related collections, stories and activities to the world.

Te Papa's research on the First World War has produced new knowledge on the home front experience, and on Māori and Pacific involvement in the war. These will be part of Te Papa's 2015 Gallipoli exhibition on the war and a publication jointly produced by Te Papa staff and Victoria University.

International partnerships

Te Papa continues to be sought after internationally for its expertise, and to participate in a range of conversations and discussions about museums and museology. In 2013/14 this included ongoing work as part of the Federation of International Human Rights Museums (FIHRM), culminating in an invitation to hold the next conference in September 2015, and an invitation to become a founding member of the Social Justice Alliance of Museums (SJAM).

Te Papa's Senior Curator Pacific Cultures, Sean Mallon, was invited to speak at the 25th anniversary conference of the Sainsbury Research Unit at the University of East Anglia. He joined other researchers and curators to discuss aspects of exhibition making. A publication based on the symposium is in development. In addition, Sean, Jonathan Mane-Wheoki, and Megan Tamati-Quennell (Curator Contemporary Māori, Indigenous Art) all presented papers by invitation at the conference 'Pacific Presences: Oceanic Art and European Museums' at Cambridge University in May.

Beyond exhibitions, during 2013/14 Te Papa increased its engagement with museums in the Pacific. Specifically, a team from Te Papa is working with the government of Niue to support the development of a cultural centre on the island. This Ministry of Foreign Affairs and Trade-funded project will assist Niuean New Zealanders to reconnect to their heritage and families, and is expected to boost tourism to Niue.

Sharing research (13)

Te Papa shares its research by publishing in popular and refereed journals, online publications and blogs, and at conference presentations.

What we achieved

Research and publications				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Original publications by Te Papa Press for specialist and non-specialist audiences	6	12	9	Te Papa Press published the following publications during 2013/14: <i>Te Papa Art Diary 2014</i> (July 2013); <i>Off The Wall: Issue 2, Issue 3 & Issue 4</i> (July & October 2013, January 2014); <i>Book of New Zealand Words</i> (July 2013); <i>The Essential Audrey Eagle</i> (September 2014); <i>Aztecs: Conquest and Glory</i> (September 2014); <i>Peter McLeavey: The Life and Times of a New Zealand Art Dealer</i> (October 2014); <i>New Zealand Seaweeds</i> (November 2014); <i>The Curieuseum</i> (March 2014); <i>Whales and Dolphins</i> (March 2014); and <i>TuHINGA 25</i> (June 2014).

Research and publications				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
<i>Published articles</i>				
Peer reviewed (to meet academic quality standards)	40	51	58	A full list of peer-reviewed, popular, and electronic publications and professional talks is provided as Appendix 3. Peer-reviewed publications are reviewed before publication by experts in the field, must meet high academic standards, and contribute to the field of knowledge in some way.
Popular (to appeal to a diverse audience)	40	40	39	Popular articles share research with a wide array of readers in an accessible way. These can include articles in special interest publications, magazines, newspapers, and newsletters.
Papers that include mātauranga Māori	8	8	10	
Non-peer reviewed electronic publications (e.g. blogs and newsletters)	100	246	New measure	

How we did it

Te Papa's journal *Tuhinga*

Te Papa's scholarly journal, *Tuhinga: Records of the Museum of New Zealand Te Papa Tongarewa*, is published every June and is freely available online at Te Papa's website. 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. The most recent issue explores:

- accounts of the Hector family in the early 1870s,
- an analysis of the carved Titokowaru poupou (panel) in the Museum's collection, and
- a review of the legal protections of New Zealand's native wildlife.

Multi-Media Publishing and Te Papa Press

Following Te Papa's organisational redesign, the museum's publishing operation was re-launched as the Multi-Media Publishing team (MMP), including the successful publishing imprint Te Papa Press, to focus on cross-platform publishing opportunities in digital and print. Significant projects have included:

- The flagship website Arts Te Papa (www.arts.tepapa.govt.nz), which features full online art exhibitions, digital media, events and a free quarterly online art magazine *Off The Wall*. There have been six issues of *Off the Wall* including the issues accompanying the *Ngā Toi Arts | Te Papa* season 2 and 3, and it has a growing subscriber database of nearly 7,000 users. The site has been well reviewed in popular media and won a prominent web design award at the 2014 Museums Australia Multimedia Publication Design Awards (see below).
- The Berry Boys website which accompanied the TVNZ documentary and aided identification of the soldiers in the Berry Collection;
- The Curiozeum website which takes a look at the writers, the objects they chose, and opportunities to see and hear the writers reading their amazing stories and poems;
- The Science Live web-streaming series; and
- Developing and delivering multimedia for Te Papa's exhibitions such as audio guides for adults and children, documentaries, audio visuals, projections, curator interviews, interactive games and more.

Under the Te Papa Press imprint, MMP creates popular, award-winning books about New Zealand's art, culture and natural history for museum visitor and readers everywhere.

Awards

In September 2014, *Peter McLeavey: The life and times of a New Zealand art dealer* by Jill Trevelyan (a Te Papa research associate) achieved the top award at the 2014 New Zealand Post Book Awards as the Book of the Year – beating Booker Prize-winner *The Luminaries* and gaining significant media exposure. The book also won the general non-fiction category, with judges describing the book as “brilliant in every respect”.

Other awards for Te Papa Press products included:

- *The New Zealand Art Activity Book* (Winner, Children’s book, 2014 Museums Australia Multimedia Publication Design Awards (MAPDA)),
- Online magazine *Off the Wall* (highly commended, institution website, 2014 MAPDA)
- *Peter McLeavey: The life and times of a New Zealand art dealer* (Highly commended, book, 2014 MAPDA)
- *Amazing Tales from Aotearoa* (Shortlisted for Best Non-Fiction Book, New Zealand Post Children's Book Awards; Elsie Locke Medal for Non-Fiction, LIANZA Children's Book Awards; Science Book Prize 2013, Royal Society of New Zealand; Storylines Notable Books List 2013); and
- *Buller's Birds of New Zealand* (Shortlisted for Random House New Zealand Award for Best Illustrated Book, PANZ Book Design Awards).

Lifelong learning (14)

Te Papa’s visitor experience and audience engagement programmes discussed on page 21 have already highlighted how the museum engages with visitors and aims to meet different audience needs.

Te Papa supports formal education through programmes which are delivered in-house and through digital channels. Curriculum-linked programmes related to collections and exhibitions are designed to meet the needs of early childhood, primary, secondary and tertiary students.

What we achieved

Education programmes				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Number of students participating in a learning experience at Te Papa	13,000	27,532	New measure	
Hours of teacher professional development offered	400	1,321.5	New measure	
Percentage of teachers who rate education programmes as ‘good’ to ‘excellent’	95%	96%	94%	

How we did it

Education programme

Over 27,000 students participated in a learning experience at Te Papa, with 16,378 students participating in Te Papa’s formal education programmes and a further 11,154 students participated in self-guided education activities at the Museum.

Specialist student days were expanded this year to provide unique experiences for secondary school students they would not normally be able to have. This included special workshops with leading artists, time observing collection objects not currently on display or carrying out science investigations linked with exhibitions.

Other activities included a science outreach programme that reached over 2,300 students from the Greater Wellington and South Island region and a special partnership with Pataka Museum provided students from low-decile schools within Porirua the opportunity to experience the Star Dome as part of the Matariki education programme. Te Papa’s Education Team also offered professional development training and workshops to teachers of Early Childhood, Primary and Secondary students in the curriculum areas of art, te reo Māori, technology and science.

Te Papa has worked in collaboration with partners such as GNS Science, Victoria University of Wellington, Carter Observatory and Wellington City Library to deliver these education programmes and teacher professional development workshops.

Environmental impact (15)

Te Papa's research and exhibitions on New Zealand's biodiversity and taxonomy, described above, contribute to making the public aware of the environment around us and the role we as New Zealanders play in preserving it for future generations.

Further information about Te Papa's programme to improve energy efficiency and reduce the Museum's environmental impact is provided on page 37.

PART 4: TE ĀHEITANGA – Ā-TANGATA, Ā-TUKANGA, Ā HANGARAU | CAPABILITY – PEOPLE, PROCESS, AND TECHNOLOGY

DEVELOPING TE PAPA

Embedding learning into daily practices

Learning is one of Te Papa's core organisational philosophies. Creating an organisational culture of learning is vital to ensure that Te Papa is innovative and responsive as a business. Encouraging new ideas ensures that Te Papa delivers the best museum experience and responds to public needs. Reviewing actions and sharing lessons is the means to improve behaviours and enhance performance.

Te Papa has promoted a culture of learning for all employees by providing professional development, experience and other opportunities to improve knowledge and skills.

Building digital capability

Integrating digital interactive and web-based activities into exhibition programming is now standard practice for museums around the world. In order to stay relevant and meet audience expectations, Te Papa has responded to trends such as the rapid rise of the internet as an information, entertainment and socialising medium by increasing our online content and improving the visitor experience on digital devices. This is discussed further in 'Increasing Access' (1) on page 16 and 'Sharing collections: Beyond the walls' on page 20.

Te Papa has improved the Museum's overall digital capability by implementing a new desktop computing environment and document management system that provides staff with more flexibility, up to date software, collaborative tools and full remote access. The roll-out of the new desktop computing environment included an organisation-wide training programme to ensure that staff had the relevant digital computing skills and capabilities required to ensure return on investment.

Te Papa will continue to build on this programme of work in the coming year with part of the \$8.0 million in capital funding from Government being invested in upgrades to digital infrastructure including: an upgrade to our website content management system; a new venue management system; upgrade to 'end of life' technology in the museum; and an improved data backup system.

Telling our story

Telling Te Papa's story through the difference it makes as a Museum is important to engaging with visitors and enhancing partnerships with sponsors, stakeholders, local and central government, and the cultural sector.

Te Papa carries out a brand awareness survey bi-annually. This survey was not carried out in 2013/14; however, previous results show that 96% of New Zealanders are aware of Te Papa and 91% of those who have visited in the last year would recommend Te Papa to others (Brand Health Monitor, UMR Research 2013).

Increasing non-Crown Revenue

Te Papa received \$29.574 million in funding from the Government in 2013/14. Te Papa also earned \$23.041 million from non-Crown sources, contributing 44% of our total revenue.

Te Papa Enterprises

This Directorate of Te Papa has a range of commercial activities including functions, conference facilities, car parking, shops and cafes of which every dollar is returned to Te Papa. All provide essential revenue to support activities that are free of charge.

The hospitality and retail operations generate a significant portion of this revenue, contributing 26% of total revenue in 2013/14, therefore these operations are integral to financial stability. There has been a total of 712 functions (9% increase) comprising 70,979 attendees. Part of the increase is from small meetings and social events which have been the focus of targeted marketing strategies. Conferences and dinners remain the key hospitality activity (75% of functions). All clients are surveyed and the overall satisfaction rating is 86%. Capacity for hospitality is now over 80% annually; however, the remaining logistical challenges of only one access point and noise issues limit the ability to increase revenue much further in this area.

Retail operations sold 300,000 units during the year, with an average spend of \$31.80, which equated to \$2.80 per museum visitor. Increasing the number of retail outlets, such as pop up stores and dedicated stores for exhibitions, has also contributed to increased retail revenue. Surveys show that the conversion rate of visitors to retail customers is 8.4%.

Te Papa will continue to seek innovate and cost effective ways to utilise the limited space and opportunities to support the core activities of Te Papa in Cable Street.

Sponsorship

Te Papa receives generous grants, bequests, gifts and contributions from private individuals and organisations for research projects, exhibitions and collection acquisitions. The Board established a Foundation Subcommittee in 2013/14 to investigate sponsorship at the Museum and how it can set up a giving programme.

Te Papa has long-standing mutually beneficial partnerships with corporate organisations and government departments, most notably the Ministry for Culture and Heritage, and with Wellington City Council at local government level. These partnerships assist Te Papa to achieve shared goals and activities. Te Papa's founding sponsorship partners are Wellington City Council, Ricoh, Hewlett Packard, VISA, GNS Science, EQC, and Vodafone.

Alongside these long-term sponsors, Te Papa was delighted to work with new and returning sponsors on our short-term exhibitions in 2013/14 including:

- WW100 Office (*Berry Boys: Naming the Kiwi Faces of World War I*);
- Wellington City Council and World of Wearable Arts Show (*The Wow Factor: 25 years in the making*); and
- National Museum of China, Wellington City Council, VISA, Ministry of Foreign Affairs and Trade, Confucius Institute Victoria University of Wellington, New Zealand China Friendship Society, Hauora Honey, DMV Media, China NZ Cultural Exchange Association of Wellington, and James Cook Hotel (*China: Throne of Emperors and Shi Lu: A revolution in paint*).

The generous contributions of our sponsors allow Te Papa to carry out our work for the public.

The Museum's membership programme, the Friends of Te Papa, are wonderful advocates who 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.

Environmental impact (15)

Te Papa is committed to making the museum as environmentally friendly as possible. Te Papa has benchmarked status under the EarthCheck Company Standard and carries out an environmental action plan in line with the requirements of this programme.

Te Papa had a total energy consumption of 6,397,724 kWh in 2013/14. This is a reduction of 1.2% or savings of 76,823 kWh in total energy consumption from the previous year. To further improve energy consumption, Te Papa has been carrying out a three year Continuous Energy Optimisation programme which has involved:

- Installing a green roof capable membrane on the Cable Street entry roof. This will improve insulation and reduce Te Papa's energy consumption, result in lower energy costs and have flow on effects such as making it easier to maintain temperature and humidity conditions within the museum, and improve water tightness and drainage systems.
- Implementing water conservation measures by improving the irrigation system in Bush City.
- Replacing existing light fittings with LED light fittings which are more energy efficient and last up to 3 times longer than incandescent lights.

Workforce profile and equal employment opportunities

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. A key focus is on improving staff capability to provide services to a diverse visitor base through cultural and disability competency amongst frontline staff.

Te Papa's workforce profile

The number of employees at Te Papa in 2013/14 was as follows:

EMPLOYMENT STATUS	Full-time (Headcount)	Part-Time (Headcount)*	Total Headcount	FTE (full time equivalent)
Permanent	273	40	313	288
Fixed Term	29	9	38	32
TOTAL	302	49	351	320
Casual			173	
TOTAL HEADCOUNT			524	

* Less than 30 hours per week

Gender profile

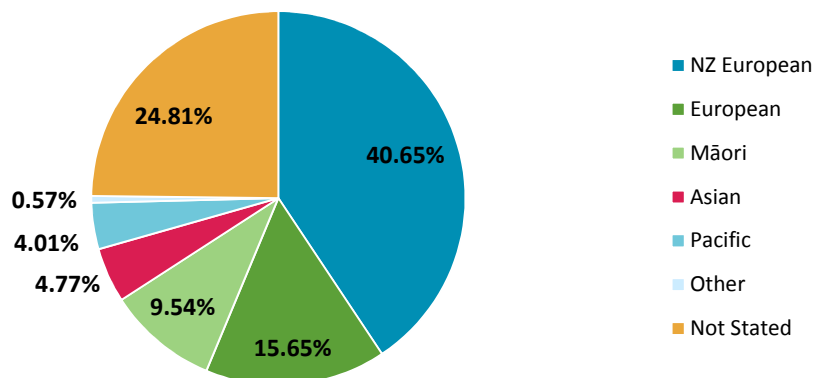
The majority of Te Papa's workforce continues to be women with 56.3% women compared to 43.7% men. This represents a small shift from the previous years where the gender split was 58% women compared to 42% men over the past two years.

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 (SSC Human Resource Capability Survey 2013). The age range of Te Papa staff is 17 and 76 years. 12% of employees did not state their age (2012/13: 13%).

Ethnicity profile

Gaps in Te Papa ethnicity data continued in 2013/14; however, the number of staff not stating their ethnicity is steadily decreasing year on year (24.8% in 2013/14 compared to 29% in 2012/13). As in previous years, Te Papa's workforce predominantly identified as NZ European with 40.65% (2012/13: 37%), followed by European at 15.65% (2012/13: 18%). Additionally 9.54% of Te Papa staff identified themselves as Māori (2012/13: 8%), followed by 4.01% as Pacific Islanders (2012/13: 3%).



Disability profile

Te Papa began capturing statistical data on disabilities in the 2011/12 year. This is an area that is still lacking in data capture, with only three employees having declared a disability (four employees declared a disability in the previous two years).

Te Papa as a good employer

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

Leadership, Accountability and Culture

- The values-based competency framework has been in place for two performance review years, and allows Managers greater focus on performance behaviours as part of the review process, alongside key performance objectives.
- All new and 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.

Recruitment, Selection and Induction

- Te Papa's e-recruitment system has been in place for over 18 months now. 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 talent pool for high-volume positions and/or speciality positions.
- Robust merit-based recruitment and selection processes remain in place.

Employee Development, Promotion and Exit

- Range of secondment opportunities 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, available to all staff.

Flexibility and Work Design

- 14 employees have been approved or continue to undertake flexible working arrangements over 2013/14.
- School holiday programme run on site for employees' children.
- Childcare centre on site, open to only Te Papa employees.
- Remote IT access to all Te Papa IT systems and applications was introduced in early 2014, allowing staff greater flexibility in working arrangements.

Remuneration, Recognition and Conditions

- 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.
- Domestic leave available in addition to sick leave.
- 20 days paid parental leave available to qualifying staff, or a childcare subsidy of \$3,500 on return to work.

Harassment and Bullying Prevention

- Complaints taken seriously and investigated thoroughly.
- Employee code of conduct and relevant policies easily accessible.

Safe and Healthy Environment

Te Papa has continued to monitor employee health and wellbeing including:

- Employee assistance programme (EAP) available to all staff.
- Ergonomic workstation assessments and other health monitoring and prevention initiatives, e.g. foot care and vision care policies.
- Provision of ergonomic equipment to assist people with disabilities and special requirements.
- Health and safety policy 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.
- Smoke free workplace policy.
- Reduced Group premiums available to all staff for medical insurance, with onsite visits held on a quarterly basis.
- In-house Health & Safety specialist available for managers and staff to seek advice on a range of issues.
- Annual flu vaccination programme in place.
- ACC Workplace cover is now in place. This allows Te Papa to pay ACC payments to injured employees immediately following an injury.

Collecting and Reporting Statistical Data

- Greater focus on collecting statistical data, in particular capturing ethnicity and age details upon commencement.

What we achieved

<i>Developing Te Papa</i>				
Performance measure	Target 2013/14	Actual 2013/14	Actual 2012/13	Notes
Change in total energy consumption over last 12 months (total Kwh usage)	Reduction by 5%	6,397,724 Kwh (1.2% reduction)	6,474,547 Kwh	1 kW for 1 hour = 1 kWh Te Papa did not meet this target. The Museum had savings of 76,823 kWh in its total energy consumption from the previous year. This is a reduction of 1.2%.
Customer satisfaction levels in all commercial enterprises as part of quality of visitor experience	75%	87%	84%	The average customer satisfaction level for retail and hospitality (i.e. the Te Papa Café, Espresso, Te Papa Store and Te Papa Kids Store) was 87%. Due to methodology, these results do not include the customer satisfaction results for Te Papa's function and events which received an overall satisfaction of 86%. Note the method of reporting for this measure has changed from an 11 point scale to a percentage. Te Papa's 2012/13 actual performance on the 11 point scale was 9.2.
Digital Benchmarking self-assessment survey	Improve all capability to a minimum of 3/5	3	2.5	The Digital Benchmarking self-assessment survey is based on an overseas model relevant to the arts and culture sector. This measures across eight key areas of strategy, people, systems, digitisation, content delivery, analytics, engagement and revenue.
Brand awareness survey: % of respondents who have an awareness of Te Papa	90%	Survey carried out every 2 years	96%	The UMR brand monitor survey will next be carried out in 2014/15.
Staff learning survey: % of staff who report that Te Papa supports learning	70%	66.6%	Survey carried out every 2 years	The staff learning survey, based on an assessment tool created by Harvard Business School, is carried out biannually via a confidential staff survey. The survey is voluntary. The results compared to the previous survey (2012: 68.1%) show a slight -1.5% decrease in the staff who report that Te Papa supports learning. This result is likely due to a lower response rate of 36.5% (2012: 42.5%), as well as the transition period and turnover of staff during and after the organisational restructure. Te Papa will use the results of the learning survey to develop an internal communications strategy and a professional development priorities and framework to improve staff learning.

PART 5: TE TAUĀKI O NGĀ PAEARU PŪTEA: FINANCIAL STATEMENTS

COST OF SERVICE STATEMENT

Museum Services

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 2014 \$000	Budget 2014 \$000	Actual 2013 \$000
Museum Services			
Operating			
Revenue	54,972	54,572	54,069
Costs	(63,672)	(58,969)	(60,433)
Operating Deficit	(8,700)	(4,397)	(6,364)

Te Papa's performance for the financial year was significantly below the 2013-16 Statement of Intent expectations. There were a number of factors that contributed to this performance including:

- The annual budget forecast a surplus prior to depreciation of \$7.9m and a deficit after depreciation of \$4.4m. This would have represented an annual improvement of 53% over the average deficit for the last five years (\$9.0m).
- During the year Board was advised that the re-forecasts for the year-end operating result could be up to \$8.0m-\$10.0m unfavourable to budget.
- The original budgeted costs did not reflect the costs of the new organisation structure created in April 2013.
- There was an over estimate of attendance projections and cost over-runs for the two major fee paying exhibitions *Aztecs: Conquest & Glory* and *Colour & Light: Impressionism from France & America*.
- Lower levels of sponsorship funding and interest revenue.
- Significant pressure in Facilities Management operating costs due to the lack of capital investment in the Cable and Tory Street properties
- Adjustments to depreciation charges identified by a project undertaken throughout the year to reconcile Te Papa's fixed assets register

During the financial year the Board worked with the senior leadership team to get an accurate picture of Te Papa's finances, assist the Board to create a turnaround plan and introduce immediate measures for managing costs more effectively. This led to:

- Improved cost management, financial processes and systems being implemented and tightened in response to this performance.
- The actual result was a surplus prior to depreciation of \$4.0m and a deficit after depreciation of \$8.7m which, whilst adverse to the original budget in Te Papa's Statement of Intent, represented a significant improvement on the re-forecasts undertaken by management throughout the year

Please refer to Note 30 for more detailed explanations of significant variances against budget.

Independent Auditor's Report

To the readers of
The Museum of New Zealand Te Papa Tongarewa's
financial statements and non-financial performance information
for the year ended 30 June 2014

The Auditor-General is the auditor of the Museum of New Zealand Te Papa Tongarewa (Te Papa). The Auditor-General has appointed me, John O'Connell, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and non-financial performance information of Te Papa on her behalf.

We have audited:

- the financial statements of Te Papa on pages 45 to 78, that comprise the statement of financial position as at 30 June 2014, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date and notes to the financial statements that include accounting policies and other explanatory information; and
- the non-financial performance information of Te Papa that comprises the statement of service performance, which includes outcomes, on pages 14 to 40 and the cost of service statement on page 41.

Opinion

In our opinion:

- the financial statements of Te Papa on pages 45 to 78 :
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect Te Papa's:
 - financial position as at 30 June 2014; and
 - financial performance and cash flows for the year ended on that date.
- the non-financial performance information of Te Papa on pages 14 to 40 and cost of service statement on page 41:
 - complies with generally accepted accounting practice in New Zealand; and
 - fairly reflects Te Papa's service performance and outcomes for the year ended 30 June 2014, including for each class of outputs:

- its service performance compared with forecasts in the statement of forecast service performance at the start of the financial year; and
- its actual revenue and output expenses compared with the forecasts in the statement of forecast service performance at the start of the financial year.

Our audit was completed on 31st October 2014. 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 we 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 non-financial 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 non-financial 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 non-financial performance information. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements and non-financial 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 non-financial performance information that fairly reflect the matters to which they relate. We consider internal control 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 non-financial performance information within Te Papa's framework for reporting performance;
- the adequacy of all disclosures in the financial statements and non-financial performance information; and
- the overall presentation of the financial statements and non-financial performance information.

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

We have obtained all the information and explanations we have required and 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 non-financial performance information that:

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

The Board is also responsible for such internal control as is determined necessary to enable the preparation of financial statements and non-financial 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 non-financial performance information, whether in printed or electronic form.

The Board's responsibilities arise from the Crown Entities Act 2004 and the Museum of New Zealand Te Papa Tongarewa Act 1992.

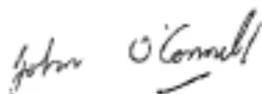
Responsibilities of the Auditor

We are responsible for expressing an independent opinion on the financial statements and non-financial performance information and reporting that opinion to you based on our audit. Our responsibility arises from section 15 of the Public Audit Act 2001 and the Crown Entities Act 2004.

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.



John O'Connell

Audit New Zealand

On behalf of the Auditor-General

Wellington, New Zealand

FINANCIAL STATEMENTS
MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

Statement of Comprehensive Income
for the year ended 30 June 2014

	Note	Actual 2014 \$000	Budget 2014 \$000	Actual 2013 \$000
Income				
Revenue from Crown	2	29,574	29,574	29,574
Interest income		604	1,400	1,868
Other revenue	3	22,778	23,471	22,473
Gains	4	35	-	10
Donated assets	14	1,981	127	144
Total Income		54,972	54,572	54,069
Expenditure				
Personnel costs	5	26,852	24,340	24,872
Other expenses	6	24,124	22,372	24,384
Depreciation and amortisation expenses	12/13	12,696	12,257	11,177
Total Expenditure		63,672	58,969	60,433
Deficit		(8,700)	(4,397)	(6,364)
Other Comprehensive Income				
Collection revaluation	14	8,740	-	31,294
Property, plant and equipment revaluation	12	45,959	-	-
Total Other Comprehensive Income		54,699	-	31,294
Total Comprehensive Income / (Loss)		45,999	(4,397)	24,930

Explanations of significant variances against budget are detailed in note 30.

The accompanying notes form part of these financial statements.

Statement of Changes in Equity
for the year ended 30 June 2014

	Note	Actual 2014 \$000	Budget 2014 \$000	Actual 2013 \$000
Balance at 1 July	19	1,193,189	1,162,260	1,165,259
Other reserve movements	19	(104)	-	-
Capital contribution from the crown	19	3,000	3,000	3,000
Total comprehensive income		45,999	(4,397)	24,930
Balance at 30 June		1,242,084	1,160,863	1,193,189

Explanations of significant variances against budget are detailed in note 30.

The accompanying notes form part of these financial statements.

Statement of Financial Position
as at 30 June 2014

	Notes	Actual 2014 \$000	Budget 2014 \$000	Actual 2013 \$000
Assets				
Current assets				
Cash and cash equivalents	7	2,442	8,445	4,102
Short term investments	8	1,000	-	1,750
Debtors and other receivables	9	2,487	2,286	3,171
Prepayments		756	647	1,155
Inventories	10	1,148	1,238	1,287
Publications work in progress		85	145	200
Total current assets		7,918	12,761	11,665
Non-current assets				
Financial assets	11	16,107	18,719	16,609
Property, plant and equipment	12	384,174	344,004	343,425
Collections	14	842,931	794,749	829,749
Intangible assets	13	1,186	1,691	399
Total non-current assets		1,244,398	1,159,163	1,190,182
Total assets		1,252,316	1,171,924	1,201,847
Liabilities				
Current liabilities				
Creditors and other payables	15	2,466	4,908	3,087
Provisions	16	290	-	-
Revenue in advance	17	4,402	3,053	3,116
Employee entitlements	18	2,880	2,722	2,306
Total current liabilities		10,038	10,683	8,509
Non-current liabilities				
Employee entitlements	18	194	378	149
Total non-current liabilities		194	378	149
Total liabilities		10,232	11,061	8,658
Net assets		1,242,084	1,160,863	1,193,189
Equity				
General funds	19	456,898	456,898	453,898
Other reserves	19	785,186	703,965	739,291
Total equity		1,242,084	1,160,863	1,193,189

Explanations of significant variances against budget are detailed in note 30.

The accompanying notes form part of these financial statements.

Statement of Cash Flows
for the year ended 30 June 2014

	Notes	Actual 2014 \$000	Budget 2014 \$000	Actual 2013 \$000
Cash flows from operating activities				
Receipts from Crown Revenue		29,574	29,574	29,574
Interest received		103	1,400	500
Receipts from other revenue		25,450	23,191	21,182
Payments to suppliers		(22,905)	(22,441)	(24,908)
Payments to employees		(26,231)	(24,340)	(25,761)
Goods & Services Tax (net)		(121)	-	(562)
Net cash from operating activities	20	5,870	7,384	25
Cash flows from investing activities				
Purchase of property, plant and equipment		(9,405)	(8,000)	(5,839)
Purchase of collections		(2,461)	(3,000)	(2,518)
Purchase of intangible assets		(414)	-	(50)
Movement in investments		1,750	-	7,300
Net cash from investing activities		(10,530)	(11,000)	(1,107)
Cash flows from financing activities				
Capital contribution		3,000	3,000	3,000
Net cash from financing activities		3,000	3,000	3,000
Net increase in cash and cash equivalents		(1,660)	(616)	1,918
Cash and cash equivalents at the beginning of the year		4,102	9,061	2,184
Cash and cash equivalents at the end of the year	7	2,442	8,445	4,102

The Goods and Services Tax (net) component of operating activities reflects the net GST paid and received with the Inland Revenue Department. The GST (net) component has been presented on a net basis, as the gross amounts do not provide meaningful information for the financial statement purposes.

The accompanying notes form part of these financial statements.

Notes to the 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 in New Zealand. As such, 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.

Accordingly, Te Papa has designated itself as a public benefit entity for the purposes of New Zealand Equivalents to International Financial Reporting Standards ("NZ IFRS").

The financial statements for Te Papa are for the year ended 30 June 2014, and were approved by the Board on 31 October 2014.

BASIS OF PREPARATION

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 comply with NZ IFRS, and other applicable Financial Reporting Standards, as appropriate for public benefit entities. The accounting policies set out below have been applied consistently to all periods presented in these financial statements.

Measurement base

The financial statements have been prepared on a historical cost basis, except where modified by the revaluation of certain items of property, plant and equipment, and collections, and the measurement of equity investments and financial instruments at fair value.

Functional and presentation currency

The financial statements are presented in New Zealand dollars and all values are rounded to the nearest thousand dollars (\$'000). The functional currency of Te Papa is New Zealand dollars.

Changes in Accounting Policy

There have been no changes in accounting policies during the financial year.

Where necessary, comparative figures have been reclassified for consistency with current year disclosures.

Standards, amendments, and interpretations issued but not yet effective that have not been early adopted, and which are relevant to Te Papa, are:

NZ IFRS 9 Financial Instruments will eventually replace NZ IAS 39 Financial Instruments: Recognition and Measurement. NZ IAS 39 is being replaced through the following 3 main phases:

- (i) Phase 1 Classification and Measurement;
- (ii) Phase 2 Impairment Methodology; and
- (iii) Phase 3 Hedge Accounting.

Phase 1 has been completed and has been published in the new financial instruments standard NZ IFRS 9.

NZ IFRS 9 uses a single approach to determine whether a financial asset is measured at amortised cost or fair value, replacing the many different rules in NZ IAS 39.

The approach in NZ IFRS 9 is based on how an entity manages its financial assets (its business model) and the contractual cash flow characteristics of the financial assets. The financial liability requirements are the same as those of NZ IAS 39, except for when an entity elects to designate a financial liability at fair value through the surplus/deficit.

The new standard is required to be adopted for the year ended 30 June 2016. However, as a new Accounting Standards Framework will apply before this date, there is no certainty when an equivalent standard to NZ IFRS will be applied by public benefit entities

The Minister of Commerce has approved a new Accounting Standards Framework (incorporating a Tier Strategy) developed by the External Reporting Board (XRB). Under this Accounting Standards Framework, Te Papa is classified as a Tier 1 reporting entity and it will be required to apply full Public Benefit Entity Accounting Standards (PAS). These standards are being developed by the XRB based on current International Public Sector Accounting Standards. The effective date for the new standards for public sector entities is expected to be for reporting periods beginning on or after 1 July 2014.

This means Te Papa expects to transition to the new standards in preparing its 30 June 2015 financial statements. As the PAS are still under development, Te Papa is unable to assess the implications of the new Accounting Standards Framework at this time.

Due to the change in Accounting Standards Framework for public benefit entities, it is expected that all new NZ IFRS and amendments to existing NZ IFRS will not be applicable to public benefit entities. Therefore, the XRB has effectively frozen the financial reporting requirements for public benefit entities up until the new Accounting Standard Framework is effective. Accordingly, no disclosure has been made about new or amended NZ IFRS that exclude public benefit entities from their scope.

Use of Accounting estimates and judgements

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires the Board to exercise judgement in the application of the entity's accounting policies. Estimates and associated assumptions are based on historical experience and other factors, as appropriate to the particular circumstances. Areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed under the applicable accounting policies below, and in the following notes, in particular;

- Note 9: Debtors and other receivables
- Note 10: Inventories
- Note 12: Property, Plant and Equipment
- Note 13: Intangible assets
- Note 14: Collections
- Note 16: Provisions
- Note 18: Employee entitlements
- Note 21: Capital commitments and operating leases

Non-government grants

Te Papa must exercise judgement when recognising grant income 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.

SIGNIFICANT ACCOUNTING POLICIES

Revenue

Revenue is measured at the fair value of consideration received or receivable.

Revenue from the Crown

Te Papa is primarily funded through revenue received from the Crown, which is restricted in its uses for the purpose of Te Papa meeting its objectives as specified in the Statement of Intent.

Revenue from the Crown is recognised as revenue when earned and is reported in the financial period to which it relates.

Other grants

Non-government grants are recognised as revenue when they become receivable unless there is an obligation 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 revenue when conditions of the grant are satisfied.

Interest

Interest income is recognised using the effective interest method. Interest income on an impaired financial asset is recognised using the original effective interest rate.

Rental income

Lease receipts under an operating sub-lease are recognised as revenue on a straight-line basis over the lease term.

Sale of publications

Sales of publications are recognised when the product is sold to the customer.

Provision of services

Revenue derived through the provision of services to third parties is recognised in proportion to the stage of completion at the balance date. The stage of completion is assessed by reference to survey of work performed.

Vested assets

Where a physical asset is gifted to or acquired by Te Papa for nil or nominal cost, the fair value of the asset received is recognised as income. Such assets are recognised as income when control over the asset is obtained.

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.

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. Lease payments under an operating lease are recognised as an expense on a straight-line basis over the lease term.

Financial Instruments

Debtors and other receivables

Debtors and other receivables are initially measured at fair value and subsequently measured at amortised cost using the effective interest rate method less any provision for impairment. A provision for impairment is established when objective evidence of collection is doubtful. When a debtor is considered uncollectible, it is written off against the provision.

Financial assets at fair value through the surplus or deficit

Financial assets are recognised at fair value through the surplus or deficit.

Purchases and sales of financial assets are recognised on trade-date, the date on which Te Papa commits to purchase or sell the asset. Financial assets are de-recognised when the rights to receive cash flows from the financial assets have expired or have been transferred and Te Papa has transferred substantially all the risks and rewards of ownership.

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.

Investments

Bank deposits

Investments in bank deposits are initially measured at fair value plus transaction costs.

After initial recognition, investments in bank deposits are measured at amortised cost using the effective interest method, less any provision for impairment.

For bank deposits, impairment is established when there is objective evidence that Te Papa will not be able to collect amounts due according to the original terms of the deposit. Significant financial difficulties of the bank, probability that the bank will enter into receivership or liquidation, and default in payments are considered indicators that the deposit is impaired.

Inventories

Inventories held for distribution in the provision of services that are not supplied on a commercial basis are measured at cost (using the FIFO method), adjusted, when applicable, for any loss of service potential. The loss of service potential of inventory held for distribution is determined on the basis of obsolescence. Where inventories are acquired at no cost or for nominal consideration, the cost is the current replacement cost at the date of acquisition.

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 surplus or deficit in the period of the write down.

Accounting for foreign currency transactions

Foreign currency transactions are translated into New Zealand dollars using the exchange rates prevailing 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 through the surplus or deficit.

Property, plant and equipment

Property, plant and equipment asset classes consist of land, non-residential buildings, land improvements, furniture and fittings, plant and equipment, motor vehicles, computer hardware and exhibitions.

Property, plant and equipment are shown at cost or valuation, less any accumulated depreciation and impairment losses.

Land is measured at fair value, and buildings are measured at fair value 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. Fair value is determined from market-based evidence by an independent valuer. Specialised asset classes are carried at depreciated replacement cost.

The carrying values of revalued items are reviewed at each balance date to ensure that those values are not materially different to fair value. Additions between revaluations are recorded at cost.

Accounting for revaluations

Te Papa accounts for revaluations of property, plant and equipment on a class of asset basis.

The result of the above revaluations 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 expensed in the statement of comprehensive income. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised through the statement of comprehensive income will be recognised first in the statement of comprehensive income up to the amount previously expensed, and then credited to the revaluation reserve for that class of asset.

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.

Where an asset is acquired at no cost, or for a nominal cost, it is recognised at fair value when control over the asset is obtained.

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 recognised in the statement of comprehensive income.

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 income as they are incurred.

Depreciation

Depreciation is provided 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)	3 to 150 years	(0.67% to 33%)
• Leasehold improvements	5 to 10 years	(10% to 20%)
• Furniture and fittings	3 to 15 years	(6.67% to 33%)
• Plant and equipment	5 to 50 years	(2% to 20%)
• Computer hardware	3 years	(33.33%)
• Exhibitions	2.5 to 15 years	(6.67% to 40%)
• Motor vehicles	5 years	(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, employee costs and an appropriate portion of relevant overheads.

Staff training costs on computer software are recognised through the statement of comprehensive income when incurred.

Costs associated with the maintenance of Te Papa's website are recognised through the statement of comprehensive income 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 income.

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

• Acquired computer software	3 years	(33%)
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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 result of the above revaluations 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 expensed through the statement of comprehensive income. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised through the statement of comprehensive income will be recognised first through the statement of comprehensive income up to the amount previously expensed, and then credited to the revaluation reserve for that class of asset.

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 exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use.

Value in use is depreciated replacement cost for an asset where the future economic benefits or service potential of the asset are not primarily dependent on the asset's ability to generate net cash inflows and where Te Papa would, if deprived of the asset, replace its remaining future economic benefits or service potential.

If an asset's carrying amount exceeds its recoverable amount, the asset is impaired and the carrying amount is written down to the recoverable amount. For revalued assets the impairment loss is recognised against the revaluation reserve for that class of asset. Where that results in a debit balance in the revaluation reserve, the balance is recognised through the statement of comprehensive income.

For assets not carried at a revalued amount, the total impairment loss is recognised through the statement of comprehensive income.

The reversal of an impairment loss on a revalued asset is credited to the revaluation reserve. However, to the extent that an impairment loss for that class of asset was previously recognised through the statement of comprehensive income, a reversal of the impairment loss is also recognised through the statement of comprehensive income.

Creditors and other payables

Creditors and other payables are initially measured at fair value and subsequently measured at amortised cost using the effective interest rate method.

Revenue received in advance

Te Papa receives grants from organisations for specific research projects and specific exhibitions. Under NZ IFRS 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 expenditures 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 a finance cost.

Employee entitlements

Short-term employee entitlements

Employee entitlements that Te Papa expects to be settled within 12 months of balance date are measured at undiscounted nominal values 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, retiring and long service leave entitlements expected to be settled within 12 months.

Te Papa recognises a liability for sick leave to the extent that compensated 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.

Long-term employee entitlements

Entitlements that are payable beyond 12 months, such as long service leave and retirement leave have been calculated on an actuarial basis.

The calculations are based on:

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

Presentation of employee entitlements

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 recognised as personnel expenses through the statement of comprehensive income 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 Intent as approved by the Board at the beginning of the financial year. The budget figures have been prepared in accordance with NZ IFRS, using accounting policies that are consistent with those adopted by Te Papa for the preparation of the 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.

- General funds
- Other reserves (includes revaluation and restricted reserves)

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 (2013: nil).

3. Other revenue

	Actual 2014 \$000	Actual 2013 \$000
Commercial revenue	13,867	12,982
Donation income	127	125
Exhibition income	3,023	2,554
Other grants received	1,120	1,058
Other revenue	1,554	1,628
Sponsorship revenue	3,087	4,126
Total other revenue	22,778	22,473

Note:

Sponsorship revenue is recognised as cash from sponsors and as in-kind goods or services supplied to Te Papa.

4. Gains

	Actual 2014 \$000	Actual 2013 \$000
Net foreign exchange gains	35	10
Total net gains	35	10

5. Personnel costs

	Actual 2014 \$000	Actual 2013 \$000
Salaries and wages	26,194	24,381
Employer contributions to Government Superannuation Fund	39	60
Employer contribution to KiwiSaver	460	309
SSC KiwiSaver Recovery	-	(28)
Increase in employee entitlements	159	150
Total personnel costs	26,852	24,872

6. Other expenses

	Note	Actual 2014 \$000	Actual 2013 \$000
Administrative and general office expenses		2,020	1,754
Advertising and public relations		1,156	1,370
Audit fees for financial statement audit		132	112
Building and exhibition operating costs		8,896	8,650
Computer and IT costs		1,135	1,368
Consultants		3,220	2,129
Cost of commercial goods sold		4,998	6,018
Inventories written off		221	137
Other expenses (including Board Fees)	24	1,130	1,243
Donations and koha		7	13
Training and travel		1,209	1,590
Total other expenses		24,124	24,384

7. Cash and cash equivalents

	Actual 2014 \$000	Actual 2013 \$000
Cash on hand and at bank	2,442	4,102
Total cash and cash equivalents	2,442	4,102

8. Short term investments

	Actual 2014 \$000	Actual 2013 \$000
Short term investments	1,000	1,750
Total short term investments	1,000	1,750

The carrying value of cash at bank and short term investments with maturities less than three months approximates their fair value. Short term investments are term deposits with maturity dates less than 12 months.

The weighted average effective interest rate for term deposits is 3.51% (2013: 4.11%).

9. Debtors and other receivables

	Actual 2014 \$000	Actual 2013 \$000
Debtors	1,609	1,502
Less: provision for impairment	(15)	(60)
Other recoverables	769	785
GST receivable	121	616
Accrued interest	3	328
Total debtors and other receivables	2,487	3,171

The carrying value of receivables approximates their fair value.

	2014 \$000			2013 \$000		
	Gross	Impairment	Net	Gross	Impairment	Net
Current	901	-	901	807	-	807
1 - 30 days	473	-	473	248	-	248
31 - 60 days	113	-	113	155	-	155
61 - 90 days	67	-	67	45	-	45
> 91 days	55	(15)	40	247	(60)	187
	1,609	(15)	1,594	1,502	(60)	1,442

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

As at 30 June 2014, all receivables have been assessed for impairment and appropriate provisions applied.

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

	Actual 2014 \$000	Actual 2013 \$000
Balance at 1 July	60	107
Decrease in provision	(45)	(47)
Balance at 30 June	15	60

10. Inventories

	Actual 2014 \$000	Actual 2013 \$000
Inventory held for use in the provision of goods and services	852	977
Publications held for sale	296	310
Total inventories	1,148	1,287

The write-down of commercial inventories amounted to \$4,036 (2013: \$58,895) and the write-down of publications held for sale was \$217,350 (2013: \$87,832). 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. Financial assets

	Actual 2014 \$000	Actual 2013 \$000
Non-current financial assets are represented by:		
Public Trust - (Eames Trust)	-	80
Investments	-	28
Shares	111	122
Milford Asset Management	15,996	16,379
Total non-current financial assets	16,107	16,609

Effective interest rate of term deposits

Weighted average effective interest rate	4.43%	4.11%
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Non-current financial assets

Investments held by the Public Trustee for the EH Eames Trust were disposed of and remitted to Te Papa in the current financial year (2013: recorded at the valuation per the Public Trustee's statement of account).

A number of investments have been converted to cash instruments and invested in term deposits.

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.

Te Papa is trustee of the trust fund of Dugald Henderson. The trust fund holds shares in the New Zealand share market. These include Fletcher Building Ltd, Rubicon Ltd and PPG Wrightson Ltd with a total value of \$76,443 (2013: \$71,952). There are also funds in Blackrock Investment Fund in the United States USD \$37,837 NZD \$43,095 (2013: NZD \$37,723). These assets have been valued on the basis of published unit or share prices in the relevant markets. There were no impairment provisions for investments.

12. Property, plant and equipment

	Land \$000	Non- residential Buildings \$000	Land Improve- ments \$000	Plant & 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 2012	95,890	233,663	4,111	16,430	9,578	158	18,414	63,540	514	442,298
Additions	-	1,566	-	2,829	1,182	21	266	77	(75)	5,866
Balance at 30 June 2013	95,890	235,229	4,111	19,259	10,760	179	18,680	63,617	439	448,164
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
Accumulated Depreciation										
Balance at 1 July 2012	-	6,405	161	10,404	8,906	158	15,792	51,951	-	93,777
Depreciation expense	-	5,557	159	1,189	353	-	594	3,187	-	11,039
Eliminate on disposal	-	-	(2)	(12)	(63)	-	-	-	-	(77)
Balance at 30 June 2013	-	11,962	318	11,581	9,196	158	16,386	55,138	-	104,739
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
Carrying amounts										
At 30 June 2012	95,890	227,258	3,950	6,026	672	-	2,622	11,589	514	348,521
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

The total amount of property, plant and equipment in the course of construction is \$3,957,000 (2013: \$439,000). The total amount of property, plant and equipment disposed of was \$nil (2013: nil). The total loss on disposal is \$nil (2013: \$nil).

Te Papa has completed a major review of its property, plant and equipment and intangibles. The result of the review is a reduction in the number of asset categories, a reclassification of assets to these new categories and adjustments to values of individual assets. These adjustments have been processed through the profit and loss and revaluation reserve as appropriate and have been reflected in the "Other assets adjustments" line.

The carrying values of property, plant and equipment have been assessed and as they are not materially different to fair value no impairment has been recognised.

There are no items of property, plant and equipment (2013: \$nil), that have been pledged as security and there are no restrictions on any of these items (2013: \$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.

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.

13. Intangible Assets

	Actual 2014 \$000	Actual 2013 \$000
Cost		
Balance at 1 July	3,714	3,665
Other asset adjustments	2,353	-
Additions	414	49
Balance at 30 June	6,481	3,714
Accumulated amortisation and impairment losses		
Balance at 1 July	3,315	3,177
Other asset adjustments	1,851	-
Amortisation expense	129	138
Balance at 30 June	5,295	3,315
Carrying amounts		
At 30 June 2012	488	
At 30 June 2013	399	
At 30 June 2014	1,186	

The total amount of internally generated intangible assets was \$nil (2013: \$nil).

There are no items of intangible assets (2013: \$nil), that have been pledged as security and there are no restrictions on any of these items (2013: \$nil).

No impairment has been recognised for intangible assets (2013: \$nil)

Te Papa has completed a major review of its property, plant and equipment and intangibles. The result of the review is a reduction in the number of asset categories, a reclassification of assets to these categories and adjustments to values of individual assets. These adjustments have been processed through the profit and loss and revaluation reserve as appropriate and have been reflected in the "Other assets adjustments" line.

14. Collections

	Archaeological	Art	Botanical	Ceramics	Te Aka Matua Library	History	Invertebrate	Māori	Philatelic Collection	Pacific & Inter-ational	Photo-graphic Archive	Vertebrates	Total
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Balance at 1 July 2012	22,138	164,225	15,764	902	10,139	17,975	69,884	181,959	127,856	96,490	42,767	45,694	795,793
Acquisitions	-	1,319	40	-	102	595	27	25	66	34	262	48	2,518
Donated Assets	-	18	-	-	-	45	42	3	-	4	-	32	144
Revaluation increase	1,064	-	-	-	-	-	-	28,345	-	1,885	-	-	31,294
Balance at 30 June 2013	23,202	165,562	15,804	902	10,241	18,615	69,953	210,332	127,922	98,413	43,029	45,774	829,749
Balance at 1 July 2013	23,202	165,562	15,804	902	10,241	18,615	69,953	210,332	127,922	98,413	43,029	45,774	829,749
Acquisitions	-	1,305	19	-	83	376	9	171	57	282	105	54	2,461
Donated Assets	-	20	22	-	-	33	1	19	-	18	273	1,595	1,981
Revaluation increase/(decrease)	-	-	(354)	-	(945)	36,998	(14,685)	-	-	-	(6,344)	(5,930)	8,740
Balance at 30 June 2014	23,202	166,887	15,491	902	9,379	56,022	55,278	210,522	127,979	98,713	37,063	41,493	842,931

Collection	Last revalued	Valuation basis/methodology
Archaeological	30/06/2013	Valued based on an estimated replacement cost of archaeological excavations.
Art	30/06/2012	Based on current market values, some items are valued on a sample basis (such as prints and photos). Some paintings 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.
Botanical	30/06/2014	These are divided into lots and then valued on the basis of estimated replacement costs.
Ceramics	30/06/2012	Ceramics are highly collectible and have a market value. Valuation is based on current market values drawn from auction and dealers' catalogues.
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.
Invertebrate	30/06/2014	These are divided into lots and then valued on the basis of estimated replacement costs.
Maori	30/06/2013	These items are valued based on current domestic sales based on catalogues from reputable auction houses.
Philatelic Collection	30/06/2012	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.
Photographic Archive	30/06/2014	Based on market values drawn from auction sales and dealers' catalogues.
Vertebrates	30/06/2014	These 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.

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

- The valuation for the Archaeological collection was undertaken by Foss Leach as independent valuer in 2013.
- The valuation for the Art (Art + Object), Philatelic (Mowbray Collectables Ltd), Archive History (Webb's Auckland) and Ceramics (Peter Wedde) collections was undertaken in 2012.

The valuation of the Botanical, Vertebrate and Invertebrate Collections was conducted by a Te Papa developed in-house model based on current replacement costs. The model was 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.

15. Creditors and other payables

	Actual 2014 \$000	Actual 2013 \$000
Creditors	1,179	2,366
Accrued expenses	1,231	721
Other payables	56	-
Total creditors and other payables	2,466	3,087

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.

16. Provisions

	Actual 2014 \$000	Actual 2013 \$000
Current portion		
Re-alignment	290	-
Total current portion	290	-

Re-alignment provision

The Te Papa Board approved a detailed and formal re-alignment plan in relation to Office of the Chief Executive, which was announced on 29 June 2014. The consultation on the re-alignment commenced immediately after the formal announcement was made. The re-alignment plan and associated payments will be completed by the end of December 2014.

17. Revenue in advance

	Actual 2014 \$000	Actual 2013 \$000
Revenue in advance	2,277	794
Special Purpose Funds revenue received in advance	2,125	2,322
Total revenue in advance	4,402	3,116

18. Employee entitlements

	Actual 2014 \$000	Actual 2013 \$000
Current employee entitlements are represented by:		
Accrued salaries and wages	833	364
Annual leave	1,767	1,660
Sick leave	24	9
Retirement and long service leave	256	273
Total current portion	2,880	2,306
Non-current employee entitlements are represented by:		
Retirement and long service leave	194	149
Total non-current portion	194	149

The present value of the retirement and long service leave obligations depend on a number of factors that are determined on an actuarial basis using a number of assumptions. Two key assumptions used in calculating this liability include the discount rate and the salary inflation factor. Any changes in these assumptions will impact on the carrying amount of the liability.

In determining the appropriate discount rate for 2014 Te Papa has adopted the discount and inflation rates specified by Treasury in their revised model introduced for 2013.

The discount rates used for 2014 were: 1 year 3.70%; 2 years 4.04%; 3 years + 5.05% and long term salary inflation rate of 3.5% (2013: discount rates used were: 1 year 2.84%; 2 years 3.81%; 3 years + 6.0% and an inflation factor of 3.5%). The discount rates were referenced to the New Zealand Government bond yield curve published 30 June 2014.

19. Equity

	Actual 2014 \$000	Actual 2013 \$000
Other reserves		
<i>Restricted reserves</i>		
Balance at 1 July	2,810	2,809
Transfer from accumulated losses	-	1
Balance at 30 June	<u>2,810</u>	<u>2,810</u>
<i>Property, plant and equipment revaluation reserve</i>		
Balance at 1 July	140,326	140,326
Revaluations	45,959	-
Balance at 30 June	<u>186,285</u>	<u>140,326</u>
<i>Collection revaluation reserve</i>		
Balance at 1 July	766,491	735,197
Revaluations	8,740	31,294
Balance at 30 June	<u>775,231</u>	<u>766,491</u>
<i>Accumulated losses</i>		
Balance at 1 July	(170,336)	(163,971)
Net Deficit	(8,700)	(6,364)
Transfers to other reserves	(104)	(1)
Balance at 30 June	<u>(179,140)</u>	<u>(170,336)</u>
Total other reserves	<u>785,186</u>	<u>739,291</u>
<i>General funds</i>		
Balance at 1 July	453,898	450,898
Capital contribution	3,000	3,000
Balance at 30 June	<u>456,898</u>	<u>453,898</u>
Total Equity per Statement of Financial Position	<u>1,242,084</u>	<u>1,193,189</u>

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 2014 \$000	Actual 2013 \$000
Restricted reserves consists of:		
- Trusts and bequests	2,267	2,157
- Project funding	543	653
	<u>2,810</u>	<u>2,810</u>

No other 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 income. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised in the statement of comprehensive income is to be recognised first in the statement of comprehensive income up to the amount previously expensed, and then credited to the revaluation reserve for that class of asset.

	Actual 2014 \$000	Actual 2013 \$000
Property, plant and equipment revaluation reserves consists of:		
Land	72,588	59,458
Buildings	103,077	70,248
Other	10,620	10,620
<i>Total property, plant and equipment revaluation reserves</i>	186,285	140,326

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 income. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised in the statement of comprehensive income is recognised first in the statement of comprehensive income up to the amount previously expensed, and then credited to the Collections revaluation reserve.

	Actual 2014 \$000	Actual 2013 \$000
Collection revaluation reserves consists of:		
Archaeozoological	35,276	35,276
Art	106,033	106,033
Botanical	14,640	14,994
Ceramics	629	629
Library	3,156	4,101
History	50,511	13,513
Invertebrates	77,725	92,410
Māori	161,977	161,977
Philatelic	107,480	107,480
Pacific	118,508	118,508
Photography	63,386	69,730
Vertebrates	35,910	41,840
<i>Total collection revaluation reserves</i>	775,231	766,491

20. Reconciliation of net deficit to net cash from operating activities

	Actual 2014 \$000	Actual 2013 \$000
Net deficit	(8,700)	(6,364)
Add/(less) non-cash items:		
Depreciation and amortisation expense (<i>refer Notes 12 & 13</i>)	12,696	11,177
Other asset adjustments	1,437	-
Other revenue	(35)	(10)
Other expenses	221	137
Total non-cash items	14,319	11,304
Add/(less) items classified as investing or financing activities:		
Donated assets income	(1,981)	(144)
Accrued income held in investment portfolio	(498)	(1,101)
Total items classified as investing or financing activities	(2,479)	(1,245)
Add/(less) movements in working capital items:		
Debtors and other receivables	719	(453)
Inventories and Publications Work in Progress	33	(207)
Creditors and other payables	(616)	1,326
Prepayments	399	(681)
Revenue in advance	1,286	(998)
Employee entitlements	619	(1,768)
Provisions for re-alignment	290	(889)
Net movements in working capital items	2,730	(3,670)
Net cash from operating activities	5,870	25

21. Capital commitments and operating leases

Capital commitments

	Actual 2014 \$000	Actual 2013 \$000
Property, plant and equipment	3,360	-
Total capital commitments	3,360	-

An amount of \$2,851,000 is a commitment to complete the roof replacement which is currently under construction (2013: \$nil). An amount of \$2,344,000 relates to the final stage of the project, the contract was signed prior to year end with the project starting in the 2014/15 year.

Operating leases as lessee

	Actual 2014 \$000	Actual 2013 \$000
The future aggregate minimum lease payments to be paid under non-cancellable operating leases are as follows:		
Less than one year	164	194
Greater than one year and less than five years	137	320
Greater than five years	-	-
Total non-cancellable operating leases	301	514

Te Papa leases land at 63 Cable Street and 51 Cable Street. The non-cancellable operating leases run for a further 23 months expiring in May 2016. Te Papa entered into a Lease arrangement with Kirkaldie and Stains in March 2011, for the Te Papa Store in Brandon Street. The term of 3 years ended on 1 March 2014.

Operating leases as lessor

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

	Actual 2014 \$000	Actual 2013 \$000
Less than one year	196	196
Greater than one year and less than five years	353	480
Greater than five years	47	111
Total non-cancellable operating leases	596	787

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 7 February 2020 with two 5 year rights of renewal.

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

22. Contingencies

Te Papa has no contingent liabilities or contingent assets (2013: \$nil).

23. Related party transactions and key management personnel

Te Papa is a wholly owned entity of the Crown. The government significantly influences the role of Te Papa in addition to being its major source of revenue.

Te Papa has been provided with funding from the Crown of \$29.574 million (2013: \$29.574 million) for specific purpose as set out in its founding legislation and the scope of the relevant government appropriations.

In the normal course of business Te Papa enters into transactions with government departments, state-owned enterprises and other Crown Entities. All related party transactions have been entered into on an arm's length basis.

In conducting its activities, Te Papa is required to pay various taxes and levies (such as GST, PAYE, and ACC levies) to the Crown and entities related to the Crown. The payment of these taxes and levies, other than income tax, is based on the standard terms and conditions that apply to all tax and levy payers. Te Papa is exempt from paying income tax. Payments to ACC, Genesis and NZ Post were \$366,922 (2013: \$425,324) respectively, for ACC levies, electricity and postal services.

23(2). Related party transactions

Related party transactions		Transaction	Transaction Value year ended 30 June		Balance Outstanding year ended 30 June	
			2014	2013	2014	2013
			\$	\$	\$	\$
Chris Parkin - Board Member	Director - Museum Hotel	Goods and services provided to Te Papa	-	5,600	-	-
		Goods and services provided to Museum Hotel	-	30,862	-	-
Miria Pomare - Board Member	Director - Board member Te Runanga O Toa Rangatira Inc	Goods and services provided to Te Runanga O Toa Rangatira Inc	196	150	225	150
		Goods and services provided to Te Papa	85,000	17,250	23,000	-
Wendy Lai / Aloysius Teh - Board Members	Deloitte - Partners	Goods and services provided to Te Papa	11,776	-	-	-
Grant Taylor - Assurance & Risk Committee	Partner - Ernst & Young	Goods and services provided to Te Papa	-	16,484	-	3,321

Balances outstanding at year end are GST inclusive but transaction values are GST exclusive. No provision has been required, nor any expense recognised for impairment of receivables from related parties (2013: \$nil).

23(3). Key Management personnel compensation

	Actual 2014 \$000	Actual 2013 \$000
Salaries and other short-term employee benefits	1,362	1,249
Post-employment benefits	32	12
Other long term benefits	26	8
Termination benefits	102	190
Total key management personnel compensation	1,522	1,459

Key management personnel include all Board members, the Chief Executive, Kaihautū, and the Leadership team (a total of 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 2014.

24. Board member remuneration

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

	Actual 2014 \$000	Actual 2013 \$000
Evan Williams (Chairperson)	33.0	16.5
Miria Pomare	16.5	16.5
Aloysius Teh	16.5	15.1
Wendy Lai	16.5	16.5
Philip Carter	16.5	16.5
Fiona Campbell	16.5	16.5
Dayle Mace	12.4	-
Paul Majurey	12.4	-
Hon Michael Bassett	2.7	16.5
Chris Parkin	-	3.3
Sir Wira Gardiner	-	33.0
	143.0	150.4

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.

25. Employee remuneration

Total remuneration paid or payable	Actual 2014 No:	Actual 2013 No:
<i>Salary Band</i>		
\$100,000 - \$110,000	9	8
\$110,001 - \$120,000	7	8
\$120,001- \$130,000	6	5
\$130,001 - \$140,000	-	1
\$140,001 - \$150,000	-	4
\$150,001 - \$160,000	-	3
\$160,001 - \$170,000	2	1
\$170,001 - \$180,000	2	-
\$180,001 - \$190,000	2	-
\$190,001 - \$200,000	-	1
\$240,001 - \$250,000	1	-
\$260,001 - \$270,000	-	1
\$270,001 - \$280,000	-	1
\$320,001 - \$330,000	-	1
\$420,001 - \$430,000	1	-
	30	34

During the year end 30 June 2014, 16 (2013: 31) employees received compensation and other benefits in relation to cessation totalling \$308,579 (2013: \$1,396,535).

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

26. 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 2013/14 year.

27. Categories of financial assets and liabilities

The carrying amounts of financial assets and liabilities in each of the NZIAS 39 categories are as follows:

	Actual 2014 \$000	Actual 2013 \$000
<i>Loans and receivables</i>		
Cash and cash equivalents	2,442	4,102
Short Term Investments	1,000	1,750
Debtors and other receivables	2,487	3,171
	5,929	9,023
<i>Financial assets at fair value through surplus and deficit - designated at initial recognition</i>		
Investments	16,107	16,609
	16,107	16,609
Total financial assets	22,036	25,632

Gains/(losses) on financial assets designated at fair value through surplus and deficit at initial recognition

	Actual 2014 \$000	Actual 2013 \$000
Milford Asset Management		
gains through profit and loss	617	835
Eames Estate - funds in Public Trust Balanced Income		
gains through profit and loss	-	41
Henderson Estate - NZ Shares		
losses through profit and loss	4	(4)
Henderson Estate - Blackrock Investment Fund, US		
gains through profit and loss	5	6
	626	878

The Papa's financial assets designated at fair value through the surplus and deficit statement at initial recognition are classified as non-current investments. These include shares in companies and funds invested with the Public Trust. The fair values are based on quoted prices from active markets, with gains or losses on re-measurement recognised in the surplus and deficit.

FAIR VALUE HIERARCHY DISCLOSURES

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 2014 \$000	Actual 2013 \$000
Financial Assets	16,107	16,609
Investments - Observable inputs	16,107	16,609

28. Financial instrument risks

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	Between 6 months and 1 Year \$000	Between 1 year and 5 years \$000
2014			
Creditors and other payables (note 15)	2,466	-	-
2013			
Creditors and other payables (note 15)	3,087	-	-

Market Risk

The interest rates on Te Papa's investments are disclosed in note 11.

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 2014 Te Papa held cash and cash equivalents at call totalling \$2,441,885 (2013: \$4,101,809) which were at floating rates. A movement in the interest rate of plus or minus 1% has an effect on interest income of \$24,419 (2013: \$41,018).

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. Since July 2007 Te Papa has held a NZ bank account in US currency. The balance at the end of the year was USD \$70,618 (2013: USD \$266,683) to settle transactions arising from the touring exhibition programme. As a result of this bank account, exposure to currency risk has been increased.

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

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 debtors (note 8) and term deposits (note 10). There is no collateral held as security against these financial instruments. Te Papa has no significant concentrations of credit risk, as it has a small number of credit customers and only invests funds with registered banks with specified Standard and Poor's credit ratings.

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

Liquidity risk

Liquidity risk is the risk that Te Papa will encounter difficulty raising liquid funds to meet commitments as they fall due.

In meeting its liquidity requirements, Te Papa closely monitors its forecast cash requirements. Te Papa maintains a target level of available cash to meet liquidity requirements.

29. 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 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, whilst remaining a going concern.

30. Explanation of significant variances against budget

In the table below we outline the statement of comprehensive income with subsequent explanations as to the material variances between actual and budget result.

Statement of Comprehensive Income

for the year ended 30 June 2014

	Actual 2014 \$000	Budget 2014 \$000	Variance to Budget 2014 \$000	Note
Income				
Revenue from Crown	29,574	29,574	-	
Interest income	604	1,400	(796)	30.1
Other revenue	22,778	23,471	(693)	30.2
Gains	35	-	35	
Donated assets	1,981	127	1,854	30.3
Total Income	54,972	54,572	400	
Expenditure				
Personnel costs	26,852	24,340	(2,512)	30.4
Other expenses	24,124	22,372	(1,752)	30.5
Depreciation and amortisation expenses	12,696	12,257	(439)	
Total Expenditure	63,672	58,969	(4,703)	
Deficit	(8,700)	(4,397)	(4,303)	

30.1 Interest Income - unfavourable variance to budget of \$796k

Interest income was unfavourable to budget primarily as a result of lower cash balances throughout the year coupled with lower than expected interest rates for the year. The majority of Te Papa's investment portfolio is managed by Milford Asset Management and whilst the performance during the year was acceptable it was not as good as expected.

30.2 Other Revenue - unfavourable variance to budget of \$693k

Other revenue was unfavourable to budget due to lower receipts from visitors for paid exhibitions and also lower receipts from commercial sponsorship.

30.3 Donated Assets - favourable variance to budget of \$1,854k

Te Papa receives donated assets from organisations and individuals frequently during the year. However, there is a high degree of uncertainty as to the frequency and value of the donations and hence Te Papa does not budget for donated assets. In the current year a significant number of items have been donated in the Vertebrates category (Fish) with a calculated value of \$1,585,000 as a one off donation.

30.4 Personnel Costs - unfavourable variance to budget of \$2,512k

Personnel costs were unfavourable to budget for two key reasons. Firstly, the anticipated reduction in personnel costs following the organisational re-alignment at the end of 2012 did not materialise resulting in additional salary, wage and restructuring costs of c.\$1,563k throughout the 2013/14 financial year. Secondly the 2013/14 results also include an amount of \$949k of wage and salary costs which were not recognised in the 2012/13 financial year.

30.5 Other expenses - unfavourable variance to budget of \$1,752k

Other expenses exceeded budget in a variety of cost categories. The majority of these costs were attributable firstly, to additional costs in respect of the Cable and Tory Street properties for deferred repairs and maintenance and related costs (c.\$847k). Secondly, additional costs were incurred from engaging external resources and contractors to assist with ongoing operations and the financial turnaround (c.\$939k). Thirdly, unbudgeted costs were spent on the two fee paying exhibitions *Aztecs: Conquest & Glory* and *Colour & Light: Impressionism from France & America* (c.\$726k). There was also some additional spend in a number of other categories (c.\$476k). These costs were in turn offset by savings made on advertising, training, IT, property rental and travel expenses (c.\$1,236k).

Statement of Financial Position

The explanations below outline the key variances between the actual and budget positions.

Cash and Cash Equivalents and Short Term Investments - unfavourable variance to budget of \$5,003k

The movement is driven largely by the full year deficit being significantly higher than budgeted as noted above, resulting in lower cash balances at year end.

Financial assets - unfavourable variance to budget of \$2,612k

The higher than expected deficit resulted in lesser additional funds becoming available to be invested in Financial Assets (refer note above regarding cash).

Property, plant and equipment - favourable variance to budget of \$40,170k

The increase in value is primarily due to the recent and increased revaluation of assets performed with an effective date of 30 June 2014.

Collections - favourable variance to budget of \$48,182k

Te Papa revalues its Collections on a three year cycle. This takes into consideration assessing donated assets and the current market value of items held in the collections. The movement versus the budget in 2013/14 reflects the higher valuation attributed to these assets.

Statement of changes in equity - net favourable variance of \$81,221k

The variance between changes in equity from budget to 2013/14 actual is driven by the revaluations in collections and property, plant and equipment as noted above.

APPENDIX 1: NATIONAL SERVICES TE PAERANGI EXPERT KNOWLEDGE EXCHANGES AND WORKSHOPS

Expert Knowledge Exchanges

REGION	MUSEUM	OBJECTIVE
Northland	Whangaroa County Museum and Archive Society	Advice on geology of region, identification of rock samples and display
Northland	The Kauri Museum	Exhibition design advice
Northland	Mangawhai Historical Society	Developing exhibition for new building
Northland	Packard & Pioneer Museum	Governance training for board
Auckland	Mairangi Arts Centre	Workshop on basics in art handling
Auckland	Papakura Museum	Help with concept development for military exhibition
Waikato	Waihi Arts Centre and Museum Association	Workshop for volunteers in setting up archives
Waikato	Coromandel Heritage Trust (The Treasury)	Advice on digitising, cleaning, storage of photos and glass negatives
Waikato	Waikato Museum	Matting and framing workshop
Waikato	Waikato Coal Fields Museum	Professional review and recommendations for planned development
Waikato	Taupo Museum	Conservation assessment of waka
Bay of Plenty	Whakatane Museum	Conservation assessment and advise on water-damaged collections in store rooms
East Coast	Kie Kie Marae	Conservation assessment for flag
East Coast	Ngai Tamanuihiri Whanui Trust	Advice on conservation of whariki and carved taonga
East Coast	Central Hawke's Bay Settlers Museum	CMS set-up and review of collections
Wellington	Kapiti Coast Museum	Museum security review and recommendations
Wellington	VUW Classics Museum	Advice on earthquake restraints for displayed collection
Wellington	Cobblestones, Greytown	Concept development for new gallery space
Wellington	Horowhenua Art Society	Advice on marketing
Wellington	City Gallery, Wellington	Tutorship in waiata
Wellington	Dowse Art Museum	Mentoring of senior art curator in new role
Nelson	Motueka Museum	Advice on exhibition development
Marlborough	The Edwin Fox	Advice on display techniques
Canterbury	Kaiapoi Museum	Textiles cleaning and conservation
Canterbury	Canterbury Rugby Football Union	eHive training for volunteers
Canterbury	Oxford Museum	New exhibition space planning
Canterbury	Hokotehi Moriori Trust	Workshop to train staff in conservation of rakau momori
West Coast	History House Greymouth	Develop a revised floor plan/layout for the building
Southland	Rakiura Heritage Trust	Work on textiles collection

National Services Te Paerangi Workshops

REGION	TOPIC	POUTAMA/ STEP
Northland	Fundraising - The Full Picture	1
	Handling and Packaging of Museum Objects	1
	Governance workshop	1
Auckland	Crating museum objects	3
	Handling and Packaging of Museum Objects	1
	Education / digital learning lecture	1
	Retail Forum	
	Fundraising - The Full Picture	1
	Kate Clark - Thinking about the value of heritage	1
Waikato	Handling and Packaging of Museum Objects	1
Taranaki	Handling and Packaging of Museum Objects	1
East Coast	Handling and Packaging of Museum Objects	1
Manawatu	Fundraising - The Full Picture	1
Wellington	Handling and Packaging of Museum Objects	1
	Handling and Packaging of Museum Objects	1
	Developing a Museum Public Programme	2
	Crating Museum Objects	3
	Education / digital learning lecture	1
	Maori in Museums	2
Nelson	Developing a Museum Public Programme	2
	Fundraising - The Full Picture	1
Canterbury	Education / digital learning lecture	1
	Fundraising - The Full Picture	1
	Kate Clark - Thinking about the value of heritage	1
South Canterbury	Multimedia made easy	1
Otago	Fundraising - The Full Picture	1
	Maori in Museums	2
	Maori in Museums	2
	Capturing Collection Photographs Digitally	1
<i>Iwi Workshops</i>		
Ngati Rangi	Paper Conservation	1
	Digital Photography	1
Rangitane	Taonga Conservation	1
Te Rarawa	Paper Conservation	1
	Digital Photography	1

APPENDIX 2: NGĀ TĀPIRINGA KI NGĀ KOHINGA | COLLECTION ACQUISITIONS

For the year ended 30 June 2014

ART

Contemporary Art

In a Shower of Gold by Gretchen Albrecht, 2011, acrylic on canvas, 2500 x 5000 mm (h x w), purchase

Dromorne Rd – Putiki Street by Andrew Barber, 2012, patchwork cotton, 3250 x 3250 mm (h x w), purchase

Daylight flotsam Venice by Bill Culbert, 2013, installation made from plastic vessels and fluorescent lights, 6,000 x 10,000 x 200 mm (h x w x d, approx.), purchase

Drop by Bill Culbert, installation made from found furniture and fluorescent lights, 2013, 3000 x 2000 x 2000 mm (h x w, approx.), purchase

Introduccion a la Teoria de la Probabilidad by Michael Stevenson, 2008, DVD dubbed from HD and 16mm originals, 25" 38" looped, purchase

Gleanings from the workshop of the unknown – timeline by Robin White, , 2013, natural pigments and dyes on bark cloth purchase

Postcard from Pleasant Island by Robin White, linocut prints on paper, 1989, purchase

The Paris family by Toss Woollaston, 1977-9, oil on board, 925 x 211 30 mm (h x w x d, including frame), purchase

14.15 PRIVACY by Simon Denny, 2012, inkjet print on canvas, 1600 x 1100 x 18 mm (h x w x d), purchase

18.15 SUPER-EARTHS, by Simon Denny, 2012, inkjet print on canvas, 1600 x 1100 x 18 mm (h x w x d), purchase

Untitled, by Jake Walker, 2013-2014, oil on canvas board, plywood, glazed stoneware, 417 x 444 mm (h x w), purchase

Untitled (Athfield ceramic objects), by Jake Walker, 2013-14, stoneware, purchase

Te Papa posters, no. 1 to no. 24, by Andrew McLeod, 2013, digital files, purchase

Te Papa posters, no. 1 to no. 24, by Andrew McLeod, 2013, inkjet prints, purchase

Modern world, by L Budd, 1990, screenprint and acrylic polymer on four sheets of paper, two found lamps with shaped bulbs, found extension cord and resin coated copy of 'Damned shall be desire' by Stephen Coulter affixed to found stand, 2400 x 2000 x 3000 mm (approx. – installation) purchase

Modern and Contemporary Māori and Indigenous Art

Untitled (from the series Lounge Room Tribalism) by Graham Fletcher, 2010, , oil on canvas, 1250 x 1000 mm purchase

9 works on paper from the *Te Pakanga Series* by Paratene Matchitt, 1974, ink on paper, 694 x 864 mm (h x w), purchase

Nana he horihori katoa, he wahi hoki te hau by Shona Rapira Davies, 2013, 1385 mm x 1385 mm (h x w), purchase

Defunct Mnemonics by Peter Robinson, 2012, sculptural installation made from wood and felt, 5000 x 1500 mm (h x w, approx.), purchase

Strategic Plan, by Peter Robinson, 1996, oil stick and synthetic polymer paint on unstretched linen, 2120 x 1950 mm (h x w), purchase

Follow the party of the whale by Shannon Te Ao, 2013, two channel video, purchase

What Do You Say Savages by Wayne Youle, 2010, ink, paper, wax, 550 mm x 385 mm (h x w, approx.), purchase

Untitled - Maori forms, by Selwyn Muru, 1964, acrylic and watercolour on card, 605 x 605 mm (h x w), purchase

Modern Art

Untitled (mudpool impressionism) by Walter Bakkenes, 1971, acrylic on canvas, 700 x 900 mm (h x w x d), gift of Dora Bakkenes

Untitled (South Island landscape) by Walter Bakkenes, 1973, acrylic on board, 200 x 603 mm (h x w x d), gift of Dora Bakkenes

Untitled (relief painting) by Walter Bakkenes, 1969, acrylic and wood on board, 500 x 600 mm (h x w x d), gift of Dora Bakkenes

The other world by Walter Bakkenes, c. 1968, mixed media on paper, 400 x 500 mm (h x w), gift of Dora Bakkenes

Breton Peasant by Frances Hodgkins, 1909-12, watercolour on paper, 605 x 560 mm (h x w), purchase

R. Gould Opihi, copy by Theo Schoon, 1946, by Theo Schoon, oil on card, 600 x 760 mm (h x w), 1946, purchase

Waitohi Composition, Part 2, by Theo Schoon, 1946-1949, oil on card, purchase

Monkey Face Shelter No 1 part 6, Kaikoura, by Theo Schoon, 1946-1949, oil on card, 508 x 633 mm (h x w), purchase

Kaikoura Monkey Face Reserve part 2., by Theo Schoon, 1946-1949, oil on card 520 x 648 mm (h x w), purchase

Kaikoura, Monkey Face Reserve part 1, by Theo Schoon, 1946-1949, oil on card 525 x 650 mm (h x w), purchase

Monkey Face Shelter No 1 Kaikoura, by Theo Schoon, 1946-1949 oil on card, 650 x 522 mm (h x w), purchase

Decorative Arts and Design

Pendant and Seahorse necklace by Chrystabel Aitken, 1920s; 1939, silver and moonstone and silver, cloisonne and enamel, purchase

Parting Breath by Renee Bevan, 2012, silver electroformed balloon, silver, spray paint, 120 x 120 x 50 mm (h x w x d), purchase

Mobius Strip by Christine Cathie, 2013, cast glass, 220 x 850 x 270 mm (h x w x d), purchase

Salon chairs by Garth Chester, 1955-60, 930 x 643 x 580 mm and 900 x 633 x 620 mm (h x w x d), purchase

Coffee table by Ernst Plischke, 1950-60, 375 x 600 x 329 (h x w x d), purchase

The Arms of America; Wellington Whieldon; Beer Garden Whieldon; Whieldon Reading; Crown Lynn Whieldon by Richard Stratton, 2009 - 2012, ceramics, purchase

Paua Pendant by Lisa Walker, 2010, paua veneer, wood, lacquer, acrylic paint, thread, purchase

Touch me baby I'm body-centric, a Multimodalplosion and Trip to Europe by Lisa Walker and Chicks on Speed, 2010-11, fabric banner and pendant comprised of paper, thread and metal, 650 x 250 x 315 mm (h x w x d) and 1500 x 1200 mm (h x w), purchase

Photography

20 black and white photographs by John Johns, early 1950s-1992, gelatin silver print, purchase

Portrait of Brian Brake by James Walter Chapman-Taylor, black and white negative, 35 mm strip, gift of Judy Siers

Black and white photographs (12) by Alan Leatherby, 1970-75, gelatin silver print, purchase

Transparencies and photographs for the Te Maori exhibition catalogue (29 items) by Athol McCredie; c.1982, colour transparencies (28) and a silver gelatin print, purchase

Black and white photographs (6) by Victoria Ginn, 1972-73, gelatin silver print, purchase

Photographs from the *Caring for the Dead* series (6) by Bridgit Anderson, 2005-06, silver gelatin prints, purchase

Photographs from the *Caring for the Dead* series (2) by Bridgit Anderson, 2005-06, silver gelatin prints, gift of the artist

The thin veil; A subterfuge; The incoherence of dreams by Ben Cauchi, 2013, ambrotype, purchase

Waikato Heads, by Frank Hofmann, 1965, gelatin silver print, 300 x 375 mm (h x w), purchase

Taranaki from Oeo Road, under moonlight, 27-28 September 1999, by Laurence Aberhart, 1999, gelatin silver print, 170 x 245 mm (h x w), purchase

Historical Documentary Photography

Seated woman in dress, c.1860, ambrotype, 75 x 61 x 13 mm (h x w x d), purchase

Girl in white dress with posy, c.1860, ambrotype, 120 x 97 x 15 mm (h x w x d), purchase

Negative Kept collection by various known and unknown photographers, late 1860s to about 1880, carte-de-visite albumen prints, purchase

Seated man with hat by Burton Brothers, 1870s, carte-de-visite, 100 x 64 mm (h x w), purchase

Untitled (Chinese Pair) by Burton Brothers, 1870s, carte-de-visite albumen print, 92 x 59 mm (h x w), purchase

Courting scene and *Men looking through a frame* by Thomas Edward Price, 1873-9, albumen print, 64 x 104 mm (h x l), purchase

Young girl by James Oliver White, c.1874, carte-de-visite card albumen print, 76 x 55 mm (h x w), purchase

White Terrace, Rotomahana by Josiah Martin, c.1880, albumen print, 150 x 200 mm (h x l), purchase

Two men by Wrigglesworth & Binns, 1880s, cabinet card albumen print, 150 x 101 mm (h x w), purchase

Man dressed as a sailor by David Alexander De Maus, 1880s, carte-de-visite albumen print, 89 x 56 mm (h x w), purchase

Cabinet cards (14), carte-de-visite and postcard by various photographers, 1880-1915, purchase

Photomechanical postcards and silver gelatin print postcards of Māori sitters by known and unknown photographers, 1890-1941, purchase

Pink Terrace and *The White Terrace, Rotomahana* by Charles Spencer,), c.1900, hand coloured black and white photographs, 160 x 420 mm (h x l), purchase

New Zealand Through the Camera, photograph album, 1880-1900, 310 x 425 x 70 mm (h x l x d), purchase

Port Chalmers from near junction by Burton Brothers, 1880s, albumen print, 143 x 198 mm (h x w), purchase

Black and white photographic postcards (102) of Wellington people and events by Joseph Zachariah ('Zak'), early 19th century, purchase

Young girl smiling and *Young girl standing* by Norah Carter, c.1910-23, silver gelatine prints, 215 x 170 mm and 215 x 160 mm (h x w including frames), purchase

Couple in front of a wall, 1850s, cased ambrotype, 120 x 96 x 24 mm (h x w x d), purchase.

Carte-de-visite (74), studio portraits New Zealand townscapes, New Zealand grave site by known and unknown photographers, 1960s-1870s, purchase

Photographs and portfolios by various and unknown makers, 19th-20th century, black and white photographs, colour photographs and portfolios, bequest of Patrick James Byrne

Man in Masonic attire by Walter Burton, 1860s, black and white photograph, 100 x 64 mm (h x w), purchase

Photograph album, *Memorial to England's Glories*, c.1885, 300 x 240 x 75 mm (h x w x d), purchase

Photograph album, entitled *Album* with an image of a tree and childish mouse-like creatures on the front. Inside the album is a selection of postcards and photos taken during the World War I period, circa 1915. A total of 193 photographs, real photo postcards, and photomechanical postcards, purchase

Photographic album, entitled *Samoa*. The album is covered with Samoan style tapa cloth. Inside the album is a selection of postcards and photos taken by Alfred J Tattersall during the World War I period. A total of 80 prints., circa 1915, purchase

Photographic album, entitled *Samoa*. The album is covered with Samoan style tapa cloth. Inside the album is a selection of photographs by Alfred J Tattersall featuring Samoan people and scenes. A total of 48 prints, circa 1915, purchase

Black and white photographs of Samoa. A collection of 27 photos featuring people and places in Samoa, circa 1915, purchase

Glass plate negatives from World War I. A collection of glass plate back and white negatives (14) featuring images of New Zealand soldiers based in Egypt during World War One, circa 1915, purchase

Otago Maoris [Teone Taare Tikao and Hoani Maaka], by Henry John Gill, 1896, postcard, purchase

Rotokanapanapa, mud volcano, by the Burton Brothers, 1880s, albumen print, 142 x 202 mm (h x w), purchase

Brian Brake on Mount Moltke, by R Warburton, c. 1950, gelatin silver print, 245 x 295 mm (h x w), purchase

4 black and white photographs, gelatin silver prints by Len Casbolt, , titled; *Sand waves*, 1950s, 275 x 360 mm (h x w); *Composition*, 1960s, 293 x 372 mm (h x w); *Feliz*, 1950s, 377 x 303 mm (h x w), *Autumn morn*, 1950s, 279 x 360 mm (h x w) purchase

Profile, by AM Macdonald, 1920s, gelatin silver print, 305 x 228 mm (h x w), purchase

Gloucester, by Aaron Siskind, 1944, gelatin silver print, 327 x 263 mm (h x w), purchase

The Pinnacles, Ruapehu, Greig Royle, circa 1950s, gelatin silver print, 298 x 249 mm (h x w), purchase

4 gelatin silver prints by Geoffrey Perry, titled; *Walter Nash*, 1950s, 369 x 299 mm (h x w); *Bride*, 1950s, 380 x 305 mm (h x w); *Sidney Holland*, 1950s, 314 x 260 mm (h x w); *Boy and girl*, 1950s, 379 x 300 mm (h x w); purchase

5 gelatin silver prints by GCR Ward, titled; *Boat Harbour, Wellington*, by 1950s-1960s; 286 x 380 mm (h x w); *Clouds over Wellington Harbour*, 1950s-1960s, 256 x 372 mm (h x w); *Tree silhouette*, 1950s-1960s, 283 x 345 mm (h x w); *Waterfront*, 1950s-1960s, 290 x 370 mm (h x w); *Cottage*, 1950s-1960s, 292 x 378 mm (h x w); purchase

2 gelatin silver prints by Constantine Manos, titled; *Mother and child, Olymbos, Karpathos. From 'A Greek portfolio'*, 1964, 185 x 273 mm (h x w); *In the ceremony, Easter Sunday, Crete, Greece. From 'A Greek portfolio'*, 1964, 178 x 262 mm (h x w); purchase

2 albumen prints by Robert Barlow, circa 1870, titled; *Diamond Cameo patent portrait of a man*, circa 1870, 80 x 46 mm (h x w); *Central Otago family portraits*, 81 x 41 mm (h x w); purchase

3 albumen prints by the Burton Brothers studio; *Milford Sound, looking across to Stirling Fall*, by Alfred Burton, 1888, 231 x 289 mm (h x w); *Mount Cook & Hermitage, Southern Alps*, by George Moodie, 1893, 231 x 290 mm (h x w); *The Narrows, North Fjord, Lake Te Anau*, by Alfred Burton, 1889, 226 x 290 mm (h x w)

Historical New Zealand Art

A chief of New Zealand, by Philippe-Jacques de Louterbourg, c.1785, 302 x 178 mm (h x w), watercolour and graphite on paper, purchase

A chief warrior, New Zealand, by Philippe-Jacques de Louterbourg, c.1785, 296 x 172 mm (h x w), watercolour and graphite on paper, purchase

A woman, New Zealand, by Philippe-Jacques de Louterbourg, c.1785, 296 x 172 mm (h x w), watercolour and graphite on paper, purchase

Nature's Adornment, Umbrella Buttress, Pink Terrace, Rotorua by Joseph Gaut, 1884, oil on canvas, 410 x 550 mm (h x l), purchase

Portrait of Myra Lindauer Graham nee Partridge, Henry Partridge's daughter by Gottfried Lindauer, c.1880, oil on canvas, c.1880, purchase

Thoughts, by H Linley Richardson, 1920, oil on board, 455 x 305 x 20 mm (h x w x d), gift of the Museum of Transport and Technology

Historical International Art

After the bath, by Henry Tonks, 1910-1911, oil on canvas, 1065 x 965 mm (h x w), purchase

A Fete at the Tuileries, by Adolphe Monticelli, 1856, oil on canvas, 395 x 310 mm (h x w), purchase

HISTORY

Social and Political History – New Zealand

Christchurch Exhibition labels, 1906, various and unknown makers, purchase

Soldier's sewing kit (housewife / hussif), 1914-17, 694 mm (l), gift of John Stichbury in memory of Vincent Stichbury

WWI original documents and photographs relating to the military service of a New Zealand soldier, various and unknown makers, 1914-50, gift of Ian Devon and Joanne Mackay in memory of James Aloysius Devons

Linen cloth, embroidered with the names of medical staff, nurses and crew of H.M. New Zealand Hospital Ship *Maheno* on her first voyage, 1915, 585 x 565 mm (h x w), gift of Wellington Returned & Services Association, Wellington

WWI embroidered postcards (3), various makers, 1915-18, 138 x 88 mm (h x w) (2) and 88 x 138 mm (h x w), gift of Judi Slankard

WWI recipe book published by Whitcombe & Tombs Limited and pokerwork canister with lid, made by Pat Allardice, 1915; purchase

Painting, *Jutland. Battle Cruisers Engaging German Navy*, by: John Glendinning, 1916, 305 x 611 x 20 mm (h x w x d), found in collection

WWI 'trench art' tobacco jar, 1917-20, 97 x 90 mm (h x diameter), purchase

Welcome Home flag, 1919, 1100 x 870 mm (h x w), gift of Aubrey Bairstow

Leaflet, *la Samoa Uma*, 1930, published by the New Zealand Government, purchase

Trinket box, made by Disabled Servicemen's Products, 1930s, 45 x 148 x 148 mm (h x l x d), purchase

Breadboard made by Disabled Servicemen's Products and marching girl uniform (dress and cap), 1930s-55, gift of Diane Hearfield

Toys, (14), 1945-75, purchase

Child's cup and saucer, made by Crown Lynn Potteries Ltd, c.1955, gift of Christine Kidney

Clothing, accessories, other material and archives associated with Jill Bussell, the founder of the Wellington branch of the Academy of Elegance, 1960s-2000s, gift of John Bussell in memory of Jill von Kohorne (nee Bussell)

Philatelic material relating to the NZ Land War, collected between 1973 – 2013 by Gerald Elliott, purchase

Collection of 23 original 7 photocopied philatelic material from Cecil Foljambe, collected between 1973 – 2013 by Gerald Elliott, gift of Gerald Elliott

Banner, 'Biko', made by Graeme Easte, 1981, 1690 x 1250 x 30 (h x w x d) mm, gift of Graeme Easte

Record, 'Send the boats away', by Cityfolk Record Company, 1986, 311 x 312 x 10 mm (h x w x d), gift of anonymous donor

Hat and badge from National Party's 1987 election campaign, gift of Mark Roach

United Nations beret (with metal badge), sash and fabric badge 1990s, gift of the New Zealand Defence Force

United States Navy Presidential Unit Citation, silk, metal, gift of Collector Series Limited

United States Navy Presidential Unit Citation to accompany Lieutenant General ceremonial service dress uniform donated by Sir Jerry Mateparae, gift of Clive Roberts

Accessories and equipment to accompany Lieutenant General ceremonial service dress uniform donated by Sir Jerry Mateparae, purchase

Christchurch chalkboard memorial and accompanying books (2), by Amanda Gilchrist, 2011, gift of Amanda Gilchrist

Poi, made by Ngaahina Hohaia, c.2009, 100 x 100 mm (h x w), gift of Teina Davidson

Rikaamo (shirt), koofiyo (cap), qumbo miir (sieve), qumbo hool (coconut scraper), macaawis (sarong), maro alindi (dress) and garbisaar (scarf), c.2009-13, gift of Mohamed Abdulaziz Mohamed

Objects relating to the Marriage Equality Campaign (6), 2013, gift of Louisa Wall

Royal Wedding cake tin & Queen's 60th Jubilee picnic hamper, 2011, gift of Derek Leask

Protest t-shirt with image by Stanley Palmer, 1985, 600 x 813 mm (h x w), gift of Diane Woods

Posters (2) *Dancing the Gay Fandango*, 1993, 620 x 420 mm (h x w), purchase

Dance Costumes (7) by Paul Jenden, 1995-2004, purchase

Violin and marquetry-work case, made by James Williamson, 1928, 600 x 215 x 270mm (l x w x h), purchase

Photographs, postcards, books, scrapbooks and other items (25) associated with Leonard Maxwell Morrison, gift of Cathryn Riley

Te Pahi silver medal, 1806, joint purchase with Auckland War Memorial Museum

Mid 20th century items (29) including jersey's, gowns and other garments, set of menus, picnic basket, child's swing, and games, gift of Jennifer Timmings

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

4 political badges titled *Aparthied Out*, early 1980s; *If you begin to sink*, 1970s; *Rob's Mob*, 1975-1984, found in collection

2 posters titled *Christchurch Artists to Wellington*, 2011, gift of Barbara Simsch

Shrek the Sheep and his fleece, gift of John Perrium

New Zealand Economic and Technological

Shrek 2/5 limited edition jersey by Icebreaker, 2004, merino wool with plastic fastening, gift of Ben Gough

Bracelet of butter and cheese exhibition medals, 1920s, gift of June Humphreys

Posters, 'Rotorua' and 'New Zealand Apples', makers: New Zealand Railways Publicity Branch; Charles Shiers, 1920s-30s, 1100 x 724 mm and 830 x 604 mm (h x w), purchase

International History and Culture

Santa Claus toy and girl's floral smocked dress made by Margaret Hilson, c.1912-46, gift of Prudence Volz

First World War lantern slides (2), unknown maker, 1914-16, purchase

Slip by Scotch Wool and Hosiery Stores, 1941, and an armband associated with the death of Mao Zedong, gift of Sheena Hudson.

Applied Art and Design – New Zealand and International

Anton Teutenberg items (made by or related to) (6 lots) and WWI medals (3), c.1880-c.1918, purchase

Royal Doulton ceramic figurines of WWI New Zealand, Australian & British soldiers (4), 1918-38, purchase

Rag rugs (4) and house coat, made by Rhona Bayliss, 1930-45, gift of Rosalie Quirke

Posters (2), *Sydney Bridge Celebrations* and *I.L.O.*, 1932;1959, 490 x 643 mm and 463 x 327 mm (h x w), found in collection

Ceramic works collected by Ray Chapman-Taylor (30), 1945-61, purchase

Fur coat, made by Leonard Forrester, c.1951, 1030 x 520 mm (h x w), gift of Glenda Athea

HANZ beer jug, manufactured by Crown Crystal Glass, mid 1960s, 195 x 172 x 120 mm (h x w x d), purchase

Starfish clothing (11 items / sets), made by Starfish and Laurie Foon, 2005-12, purchase

Ski underwear ('Onesie') made by Andrew Watt, 2009, and sewing pattern by Kwik Sew Pattern Co., 1994, gift of Andrew Watt

Garments (3), made by Fanny Buss and Laura Ashley, 1969-1986, gift of Lynette and Alan Cook

Air New Zealand uniform dress, made by Puritan, 1985, gift of John Stokes

Charger, by John Crichton, 1950s-1960s, copper, ceramic tiles, purchase

Java Chair (2), by designer John Crichton, manufactured by Steelex, c.1959, woven cane with black tubular steel frame, purchase

5 ceramics by Richard Stratton, 2012; *The Arms of America*, press moulded stoneware with enamel decoration, 2009, 350 x 360 x 180 mm (h x w x d); *Wellington Whieldon*, thrown mid-fire stoneware with applied press moulded and modelled additions and lead

glazes, 2012, 120 x 175 mm (h x w); *Beer Garden Whieldon*, thrown mid-fire stoneware with applied press moulded and modelled additions and lead glazes, 2012, 130 x 145 mm (h x w); *Whieldon Reading*, thrown mid-fire stoneware with applied press moulded and modelled additions and lead glazes, 2012, 118 x 165 mm (h x w); *Crown Lynn Whieldon*, thrown mid-fire stoneware with hand-built additions and lead glazes, 112 x 157 mm (h x w); purchase

Dress and jacket, 1950s, gift of Peter Franks

Evening dress, 1954-1957, and silver mesh evening bag made by Whiting and Davis Company, 1945-1957, gift of Kathleen and Harold Pether

Late 18th century Chinese punchbowl, and mug, porcelain, enamel glazes in famille rose decoration, gilding, purchase

MĀORI

Taonga Tawhito (Pre contact)

Kuru papa, toki and taiaha, gift of Jan Grainger

Customary Taonga (Post contact)

Ngore (cloak), mid-19th century, 1750 x 1830 mm (h x w), purchase

Pekapeka named *Te Waitarewa*, 42 x 55 mm (h x w), purchase

Toki poutangata handle, mako taringa (shark tooth ear pendant), and nguru paraoa (nose flute, purchase

Muff (kiwi feather), purchase

Contemporary Taonga (20th century to present)

Piupiu, made by Mrs Warren, 500 x 800 mm (h x w), gift of Alwyn Lewis in memory of her father Huia George Alexander McIlvrde

Muka kākahu, made by Veranoa Hetet, 2012, 780 x 1200 mm (l x w), purchase

Pākē kārure (waist or shoulder garment), made by Adrienne Spratt, 2012, purchase

Kahu huruhuru, 1050 x 1360 mm (l x w), purchase

Contemporary Māori (1950s to present)

Kohatu Pounamu *Te Auhoki Arahī - The Guiding Current*, 550 x 370 x 210 mm (l x w x d), purchase

Huna: Kaitiaki o te Harakeke, by Maureen Lander, 2012, purchase

Kete Whakairo *Tatai Whetu ki te Rangī*, by Sonia Snowden, 2011, kiekie, muka, harakeke, synthetic dyes, purchase

PACIFIC

Pacific in New Zealand

Vaka (outrigger canoe), made by Piavale, Nemaia and Harold and Donald Evans, 1974, gift of Tracy Evans and Donald T Evans

Costume dress, 1920s, 1230 x 390 mm (l x w), gift of Angela Holland

Masi (tapa cloth), 2500 x 730 mm (l x w), gift of Ron Henry and Terry Henry

Tivaevae (12), pillow cases (19) and cushion covers (4), collected by Aino Ngāro, purchase

Tablecloth, gift of Anne Scott, New Zealand Quilter

Hale (house) model and dance costumes (3), makers: Alehana Petelo; Emele Sili, 2010, gift of Te Lauhigano Tokelau Community Group

Ngatu (tapa cloth), by Ma'ata Savou, 2010, 2220 x 950 mm (l x w), gift of Trish McBride

Garments, posters and medals associated with the Royal Family Dance Crew, gift of the Palace Dance Studio

Kids T-shirt (Samoa Independence Celebratory) made by Sportage Australia, 2012, gift of Safua Akeli

Te Vaka A'ua'u T-shirt, made by 180 Classic 100% Quality Cotton, 745 x 545 x 725mm (l x w x d), gift of Alfred Ngāro

Fijian doll, 1930s, gift of Judy Myers

3 items of body adornment by Luisa Tora and Molly Rangiwai-McHale titled; *Dear Culture Vulture*, 2013; <<<D.I.Y. (It's in our DNA)>>>, 2013; *The Ocean Will Protect Me*, 2013, purchase

T-shirt (Samoa tsunami relief), with image by Neemia Tialata (artist) and manufactured by Canterbury of New Zealand, 2009, gift of Grace Hutton

Pacific International

Ngatu (tapa cloth), 3805 x 1360 mm (l x w), gift in memory of in memory of Dr Laurence Carrington Mail MBE, for services in Samoa, 1926-1930

Tongan ngatu (tapa cloth), gift of Anne Scott, New Zealand Quilter

Sign, *Aggies Hotel Apia*, about 1960s, 580 x 505 mm (h x w), purchase

Tapa cloth: *Mododa'e Diburi'e Bioje'oho*; *Aduvahe Niogegem Sihoti'e taliobame'e*; *Dahoru'e, Tubore Une, Buboriano'e, Dhu'o Sabu Ahe; Wo'ohohe*, 2012, purchase

Aztec Linen Dress, by Nanette Lepore, 2013, purchase

Cook Islands pare (hat), 140 x 300 x 280 (h x l x w), gift of Grace Hutton

Archives

Vinka Lucas Archive, made by Vinka Lucas and Anita Turner, 1960s-90s, purchase

Auckland Pride festival and parade material (3 items), Auckland Pride Festival Trust, 2012, gift of Gareth Watkins

Interviews with six New Zealand artists (Gretchen Albrecht, Jim Allen, Don Binney, Robert Ellis, Patrick Hanly, Greer Twiss), video recording by John Daly-Peoples, 1973, gift of John Daly-Peoples

Archival documents: articles, news clippings, leaflets, flyers, letters relating to Paul Jenden's career as dancer, choreographer, costume designer and maker, 1990-2013, gift of Louis Solino

SCIENCE

Invertebrates - Molluscs

Marine molluscs mostly from deep-water off Otago and Three Kings Islands (approx 2,500 lots), received 2011, gift of Kala Grebneff and family in memory of Andrew Grebneff

Vertebrates - Amphibians and Reptiles

New Zealand native frog specimens from Auckland area and Northland (16 specimens and 5 tissue samples), collected 2002-8, gift of the Department of Conservation (Waikato Conservancy Office)

Vertebrates - Birds

Albatross (Laysan and Black-footed) skins and part skeletons (14 lots), gift of the United States Fish and Wildlife Service

Approximately 163 specimen lots of skeletal specimens, feathers and genetic samples from seabirds, land bird skeletons, spiders, and moss, liverwort and lichen voucher specimens, from the Sub-Antarctic Snares Islands, field collection

Approximately 150 specimen lots of by-catch Antarctic fish specimens collected by MPI/CCAMLR scientific observers on six charter vessels caught in the Ross Sea and other regions of the Southern Ocean, during the period 1 July 2012 to 30 June 2014, gift of the Ministry of Primary Industries and commercial fishing companies.

Approximately 1,500 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 2012 to 30 June 2014, gift of the Ministry of Primary Industries and commercial fishing companies.

Vertebrates - Fishes

Sharp-tailed sunfish collected from Omaha Beach north of Tawharanui Peninsula Bay (1 specimen), collected 2013, gift of Auckland Museum

Approximately 3,500 specimen lots in the National Freshwater Fish Collection, gift of the National Institute of Water and Atmospheric Research Ltd (Chch)

Botany

Fascicle 11 of the "Algae Nova-Zelandicae Exsiccatae", comprising New Zealand seaweeds (24/25 specimens) and four additional specimens collected by Victor W. Lindauer, collected 1942-7, gift of Woodville Pioneer Museum Society

Liverworts, mosses and ferns from Whangamomona to Ohakune area, as part of the annual John Child Bryophyte & Lichen Workshop (991 specimens), collected 2013, field collection

12 specimen lots of two new species of Cheilolejeunea liverwort from the Whangamomona area, field collection

APPENDIX 3: PUBLICATIONS AND PRESENTATIONS

RESEARCH PAPERS (Externally peer reviewed)

Art

Farrar, S. (2013, July). Rites of passage: public response to Don Driver's Ritual (1982) and its institutional history. *Tuhinga*, 24: 49-64.

Mane-Wheoki, J. (2014). Fred Graham and the Contemporary Maori Art Movement. In M. de Jog & F. Graham, *Creator of Forms: Te Tohunga Auaha* (pp 133-146). Wellington: Huia.

Mane-Wheoki, J. (2013, Spring). The Triumph of Bill Culbert: New Zealand at the 55th Venice Biennale. *Art New Zealand*, 147:48-53.

McCredie, A. (2014). PhotoForum/Wellington: working independently. In N. Senja (Ed.), *PhotoForum at 40: counter-culture, clusters and debate in New Zealand* (pp 48-57). Auckland: PhotoForum.

Rice, R. (2014). Woollaston performing a 'photobomb'. In M. Hemmingson and J. L. Shaw (Eds.), *Meaning and Identity: an interdisciplinary perspective* (pp 100-110). Kolkata: Punthi Pustak.

Rice, R. (2013). Creating Culture in a colonial context: fine art at the 1865 Dunedin Exhibition. *Anti-po-des: a journal for design and friends*, 2 (1): 11-23.

Stocker, M. (2013). 'Young male objects': the ideal sculpture of Kathleen Scott. *Sculpture Journal*, 22 (3): 119-127. Doi:10.3828/sj2013.20d.

History

Ross, K. (Summer 2013). Museum, Mobility and Material Culture: A Review of Manawatu Journeys. *Transfers: Interdisciplinary Journal of Mobility Studies*, 3 (2): 122-129. <http://dx.doi.org/10.3167/TRANS.2013.030209>

Ross, K. (2014). Review of *Born in a Tent: How Camping Makes Us Australian* by Bob Garner. *Australian Historical Studies*, 45: 280-281.

Mātauranga Māori

Baker, M. (2014). Photography in New Zealand: The Visual Representation of Maori in the Nineteenth Century. In Museum fur Volkenkunde (E.), *A Glimpse into Paradise: Historical Photographs of Polynesia* (pp. 127-144). Hamburg: Museum fur Volkenkunde.

Hakiwai, A. (2014). The Meaning of Ancestral Photographs in Māori Culture. In Museum fur Volkenkunde (Ed.), *A Glimpse into Paradise: Historical Photographs of Polynesia* (pp. 145-154). Hamburg: Museum fur Volkenkunde.

Harwood, H.P. (2014). Ko Titokowaru: te pou pou rangatira, Titokowaru: a carved panel of the Taranaki leader. *Tuhinga*, 25: 16-24.

Pacific

Tonga, N. (2014). Ethnic Avatars: Pacific Artists Creating Digital Homelands. In P. Fairburn Dunlop and E. Coxon (Eds.), *Talanoa: Building a Pasifika Research Culture* (pp 178-188). Auckland: Institute of Public Policy, AUT University, Dunmore Press.

Science

Amiot, C. and **Palma, R.L.** (2013). Correction and identification of louse-flies (Diptera: Hippoboscidae) collected from a North Island robin (*Petroica longipes*) on Tiritiri Matangi Island. *Notornis*, 60 (4): 315-16.

Beu, A.G., **Marshall, B.A.** and Reay, M.B. (2014). Mid-Cretaceous (Albian-Cenomanian) freshwater Mollusca from the Clarence Valley, Marlborough, New Zealand, and their biogeographical significance. *Cretaceous Research*, 49: 134-151.

Brownsey, P.J. (2013). Introduction. In A. Eagle, *The essential Audrey Eagle* (pp1-24). Wellington: Te Papa Press.

Brownsey, P.J. and **Perrie, L.R.** (2014). Taxonomic notes on the New Zealand flora: types in the fern family Psilotaceae. *New Zealand Journal of Botany*, 52 (2): 267-269.

Brownsey, P.J. and **Perrie, L.R.** (2014). Taxonomic notes on the New Zealand flora: lectotypes in Marsileaceae and Salviniaceae (water ferns). *New Zealand Journal of Botany*, 52 (2): 270-271.

Collins, C.J.; Rawlence, N.J.; Worthy, T.H.; Scofield, R.P.; **Tennyson, A.J.D.**; Smith, I.; Knapp, M. and Waters, J.M. (2013). Pre-human New Zealand sea lion (*Phocarcos hookeri*) rookeries in coastal New Zealand. *Journal of the Royal Society of New Zealand*. <http://dx.doi.org/10.1080/03036758.2013.828761>.

Fernholm, B., Kullander, S., Noren, M., Quattrini, A.M., **Zintzen, V.**, **Roberts, C.D.**, Mok, H-K. and Kuo, C-H. (2013). Hagfish phylogeny and taxonomy, with description of the new genus *Rubicundus* (Craniata, Myxiniidae). *Journal of Zoological Systematics and Evolutionary Research*, 51 (4): 296-307. doi: 10.1111/jzs.12035.

Galbraith, M.; **Tennyson A.J.D.**; **Shepherd, L.D.**; Robinson, P.; and Fraser, D. (2013). High altitude New Zealand record for a long-tailed skua (*Stercorarius longicaudus*). *Notornis*, 60 (3): 245-248.

Gomon, M.F., **Struthers, C.D.** and **Stewart, A.L.** (2013). A new genus and two new species of the family Aulopidae (Aulopiformes), commonly referred to as Flagfins, Sergeant Bakers or Threadsails, in Australasian waters. *Species Diversity*, 18: 141 – 161.

González-Acuña, D.; Hernández, J.; Moreno, L.; Herrmann, B.; **Palma, R.**; Latorre, A.; Medina-Vogel, G.; Kinsella, M.J.; Martín, N.; Araya, K.; Torres, I.; Fernandez, N. and Olsen, B. (2013). Health evaluation of wild gentoo penguins (*Pygoscelis papua*) in the Antarctic Peninsula. *Polar Biology*, 36 (12): 1749-1760. DOI 10.1007/s00300-013-1394-5.

Hand, S.J., Worthy, T.H., Archer, M., Worthy, J.P., **Tennyson, A.J.D.** and Scofield, R.P. (2013). Miocene

- mystacinids (Chiroptera, Noctilionoidea) indicate a long history for endemic bats in New Zealand. *Journal of Vertebrate Paleontology*, 33 (6): 1442-1448.
- Lalas, C., Hamel, J., **Tennyson, A.J.D.** and Worthy, T.H. (2014). Southern extensions for Holocene records of Australian pelican (*Pelecanus conspicillatus*) and New Zealand musk duck (*Biziura delautouri*) in New Zealand. *Notornis*, 61 (2): 106-108.
- Lewington, R.J.; **Beveridge, P.J.** and Renner, M.A.M. (2013). *Lejeunea hodgsoniana*, a newly described, long recognised *Lejeunea* (Jungermanniopsida, Lejeuneaceae) from lowland coastal forest habitats in New Zealand. *PhytoKeys*, 29: 1-15. doi: 10.3897/phytokeys.29.5376.
- Liu, H.; Jiang, R.; Guo, J.; Hovenkamp, P.; **Perrie L.R.**; **Shepherd, L.D.**; Hennequin, S.; and Schnedier, H. (2013). Towards a phylogenetic classification of the climbing fern genus *Arthropteris*. *Taxon*, 62 (4): 688-700.
- Lorion, J.; Kiel, S.; Faure, B.; Kawato, M.; Ho, S.Y.W.; **Marshall, B.A.**; Tsuchida, S.; Miyazaki, J.I. and Fujiwara, Y. (2013). Adaptive radiation of chemosymbiotic deep-sea mussels. *Proceedings of the Royal Society B*, 280: 1243. <http://dx.doi.org/10.1098/rspb.2013.1243>.
- Marshall, B.A.** (2014). Recent occurrence of *Murexsul espinosus* (Hutton, 1885) (Mollusca: Gastropoda: Muricidae) off the south-eastern North Island, New Zealand with some notes on other neogastropods endemic to the south-eastern North Island. *Molluscan Research*, 34 (1): 49-53.
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- Miskelly, C.M.** (2014). Legal protection of New Zealand's terrestrial fauna - an historical review. *Tuhinga*, 25: 25-101.
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Regnault, C. (2013, August). The WOW Factor: 25 Years in the Making. *Open Eyes: Friends of Te Papa Newsletter*, 118: 1.

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Pacific

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Blogs

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Mallon, S. (2014, June 9). Punching above their weight: a hard hitting history of Polynesian fighters from New Zealand. *Fightland Blog*. <http://fightland.vice.com/blog/punching-above-their-weight-a-hard-hitting-history-of-polynesian-fighters-from-new-zealand>

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Te Papa Education Te Ipu Kāhuirangi (December 2013). China : Throne of emperors. *Education e-newsletter*.

Te Papa Education Te Ipu Kāhuirangi (December 2013). The Treaty of Waitangi. *Education e-newsletter*.

Te Papa Blogs

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

CONFERENCE PRESENTATIONS

Art

Farrar, S. (2013, August 9). Panel Discussion: Curating a region. *ST PAUL St Gallery 2013 Curatorial Symposium: From a history of exhibitions towards a future of exhibiting making*. Auckland University of Technology. Auckland Art Gallery, Auckland.

Farrar, S. (2013, December 9). NO U-TURN: How a 'kiwi-made' truck became an icon of New Zealand art history. *'Interdiscipline': Art Association of Australia and New Zealand Conference 2013*. Victoria College of the Arts, Melbourne, Australia.

Farrar, S. (2014, May 18). Foreign Exchange: Thinking about Identity, Hospitality, and Contemporary Art. *SEARCH: Asia: The Second Academic Conference of the Asia Biennial*. Guangdong Museum of Art, Guangzhou, China.

Mane-Wheoki, J. (2013, 28 November). Convener. *Remembering Van der Velden Symposium*. Te Papa, Wellington.

Mane-Wheoki, J. (2014, March 24-25). Mataatua: Te Hokinga Mai. The Repatriation of a Cultural Treasure. *Pacific Presences: Oceanic Art and European Museums*. University of Cambridge, Museum of Archaeology and Anthropology. Cambridge, England.

Mane-Wheoki, J. (2014, March 28-29). Mapping contemporary indigenous art post-Les Magiciens de la Terre. *Symposium Magiciens De La Terre: A look back at a legendary exhibition*. Centre Pompidou, Paris.

Olsen, J. (2014, February 28). Building a collection around Bone Stone Shell. *Kete: Art Fair and Symposium*. New Zealand Academy of Fine Arts, Wellington.

Olsen, J. (2014, May 15). Throne of Emperors. *China in the Pacific: An Art and Culture Symposium*, Soundings Theatre, Te Papa, Wellington.

Rice, R. (2013, September 6). Policing the boundaries: establishing the scope of New Zealand's cultural collections in the 1930s. A GLAMorous Future?: *Reflecting on integrative practice between Galleries, Libraries, Archives and Museums*. Victoria University of Wellington, Wellington.

Rice, R. (2013, November 28). *The best kind of Bohemian*. Remembering Van der Velden Symposium, Te Papa, Wellington.

Tamati-Quennell, M. (2014, March 24-25). Unsettling the line. *Pacific Presences: Oceanic Art and European Museums*. University of Cambridge, Museum of Archaeology and Anthropology. Cambridge, England.

Tamati-Quennell, M. (2014, June 20). Global imagings and survivance. *ST PAUL St Gallery 2014 Curatorial Symposium: In practice: models of cultural exchange and reciprocity*. Auckland University of Technology. Auckland Art Gallery, Auckland.

History

Ross, K.; Gow, V.; Knight, D. and Watling, A. (2013, July 15-17). "It's just hell here now": New Zealand at war. *'Winds of Change': School Library Association of New Zealand Aotearoa Conference*. Wellington Girls College, Wellington.

Ross, K. (2013, October 2). Panel: The Pacific – Fluid places, local places and museums. *Collecting the Future: American Museum of Natural History / National Museum of Australia*. American Museum of Natural History, New York City.

Ross, K. (2013, October 4). Panel: Future Collections and Projects. *Collecting the Future: American Museum of Natural History / National Museum of Australia*. American Museum of Natural History, New York City.

Ross, K. and Gow, V. (2013, November 27). Life 100 Years Ago: A History in Tweets. *National Digital Forum 2013*. Te Papa, Wellington.

Ross, K. (2013, November 29). Creative Convalescence. *Rethinking War: Is there anything new to be said about the First World War?*. Ministry for Culture and Heritage and Stout Research Centre. Victoria University of Wellington, Wellington.

Pacific

Hutton, G. (2014, April 24). Museums and Source Communities - the continuing history of two vaka. *Made in Oceania: Social and Cultural Meaning, Conservation and Presentation of Oceanic Tapa*. Interdisciplinary Symposium of the Rautenstrauch-Joest-Museum – Kulturen der Welt in cooperation with the Cologne Institute of Conservation Sciences (CICS) of the University of Applied Sciences Cologne. Cologne, Germany.

Mallon, S. (2013, November 24). Making secular spaces, sacred spaces. *Pacific Spaces and Sacred Houses Fono #1: Interstices Under Construction Symposium*. Auckland University of Technology, Auckland.

Mallon, S. (2014, January 16-17). Following tapa: new contexts, new meanings, and global culture. *Made in Oceania: Social and Cultural Meaning, Conservation and Presentation of Oceanic Tapa*. Interdisciplinary Symposium of the Rautenstrauch-Joest-Museum – Kulturen der Welt in cooperation with the Cologne Institute of Conservation Sciences (CICS) of the University of Applied Sciences Cologne. Cologne, Germany.

Mallon, S. (2014, March 24-25). Pacific Presences: reconfiguring the Pacific presence in the national museum. *Pacific Presences: Oceanic Art and European Museums*. University of Cambridge, Museum of Archaeology and Anthropology. Cambridge, England.

Mallon, S. (2014, April 1-2). "The right, right one..." :ethnographic authority, agency and the post-colonial museum. *Museums, Collecting, Agency: a symposium*. Institute for Culture and Society, University of Western Sydney. Australia Museum, Sydney, Australia.

Mallon, S. (2014, May 15-17). Exhibiting the Pacific: reconfiguring art, artefact and ethnography. *Exhibiting Concepts, Experiencing Meanings: Current and future curatorial challenges: Sainsbury Research Unit 25th Anniversary Symposium 2014*. Sainsbury Research Unit, University of East Anglia, Norwich, England.

Science

- Frericks, J., Munkacsy, A., Ritchie, P. and **Lehnebach, C.** (2013, December 2-7). Exploring symbiotic interactions in New Zealand terrestrial orchids to enable their conservation. *5th International Orchid Conservation Congress*. Saint Denis, Reunion Island.
- Kano, Y.; Judge, J.; Takano, T.; **Marshall, B.** and Warén, A. (2013, July 21-28). Illuminating relationships and habitat shifts in the lepetelloidean limpet radiation into deep-sea organic and chemosynthetic habitats: a molecular approach. *World Congress of Malacology 2013*. Azores, Portugal.
- Legendre, L.J.; Bourdon, E.; de Ricqlès, A.; Lamrous, H.; **Tennyson, A.J.D.**; Scofield, R.P. and Cubo, J. (2013, July 8-12). Phylogenetic Signal in Bone Histology of Ratites (Aves, Palaeognathae). *10th International Congress of Vertebrate Morphology*. International Society of Vertebrate Paleontology, Barcelona, Spain.
- Lehnebach, C.**, Frericks, J., Zeller, A., Keyzers, R., Ong, C.P., Morgan-Richards, M. and Robertson, A. (2013, December 2-6). Spider orchids and fungus gnats; a story about deception, sex and death in New Zealand forests. *5th International Orchid Conservation Congress*. Saint Denis, Reunion Island.
- Meudt, H.M.**; Mayland-Quellhorst, E. and Albach, D.C. (2014, March). Insights into transcriptomics of non-model polyploid plants: An example in Veronica (Plantaginaceae). *BioDivEvo: Biodiversity and Evolutionary Biology of the German Botanical Society (DBG): 22nd International Symposium*. Society of Biological Systematics (GfBS) and German Botanical Society (DBG). Technische Universität Dresden, Dresden, Germany.
- Miskelly, C.** (2014, May 31). New Zealand wildlife protection myths. *2014 New Zealand Bird Conference*. Ornithological Society of New Zealand. Steeple Conference & Function Centre, Copthorne Hotel, Palmerston North.
- Miskelly, C.** (2014, May 31). Records Appraisal Committee - processes, and recent decisions and highlights. *2014 New Zealand Bird Conference*. Ornithological Society of New Zealand. Steeple Conference & Function Centre, Copthorne Hotel, Palmerston North.
- Miskelly, C.** and **Hendry, R.** (2014, June 1). NZ Birds Online one year after its launch. *2014 New Zealand Bird Conference*. Ornithological Society of New Zealand. Steeple Conference & Function Centre, Copthorne Hotel, Palmerston North.
- Perrie, L.**; **Shepherd, L.**; Ohlsen, D.; Batty, E.; Wilson, R.; **Brownsey, P.J.** and Bayly M. (2013, December 3). Fern biogeography in the south-west Pacific: diversity and community assembly. *Systematics Without Borders*. Australasian Systematic Botany Society & Society for Australian Systematic Biologists. University of Sydney, Sydney, Australia.
- Rawlence, N.J.; Till, C.E.; Scofield, R.P.; **Tennyson, A.J.D.**; Lallas, C.; Waters, J.M.; Spencer, H.G. and Kennedy, M. (2013, December 4-7). Circumpolar phylogeography of the blue-eyed shag complex (*Leucocarbo* spp.) and consequent taxonomic implications for the New Zealand blue-eyed shags. *Australasian Ornithological Congress*. Auckland.
- Roberts C.D.** and **Shepherd, L.** (2013, November 4-8). New Zealand Marlin Identification Project: Progress Report 2013. *5th International Billfish Symposium*. Institute of Oceanography National Taiwan University and the International Scientific Committee for Tuna and Tuna-like Species in the North Pacific Ocean. National Taiwan University, Taipei, Taiwan.
- Shepherd, L.**; **Tennyson A.J.D.**; **Jamieson, S.**; **Miskelly C.**; **Waugh S.** (2013, December 1). Prion Evolution. *16th Annual New Zealand Molecular Ecology Conference*. Victoria University of Wellington. Paekakariki, Wellington.
- Shepherd, L.** (2014, March 25). Talking science at Te Papa. *Science Communicators Association of New Zealand annual conference*. Te Manawa Museum, Palmerston North.
- Shepherd, L.** (2014, 5 May). Domestication of NZ plants. *Early Career Researcher Conference 2014*. Royal Society of New Zealand, Thorndon, Wellington.
- Tennyson, A.J.D.** and Salisbury, S. (2013, October 4). First non-avian dinosaur fossil from the South Island of New Zealand: a probable theropod from the Late Cretaceous (Campanian) Conway Formation, North Canterbury. *14th Conference on Australasian Vertebrate Evolution, Palaeontology & Systematics*. Flinders University, Adelaide, Australia.
- Tennyson, A.J.D.**; Worthy, T.H.; Scofield, R.P.; Hand, S.J. and Salisbury, S.W. (2013, December 4-7). An update on the Early Miocene avifauna from St Bathans, Otago: helping understand the origins of New Zealand birds. *Australasian Ornithological Congress*. Auckland.
- Tennyson, A.J.D.**; Wood, J.R.; Worthy, T.H. and Scofield, R.P. (2014, May 31). The evolution of Nestor parrots. *2014 New Zealand Bird Conference*. Ornithological Society of New Zealand. Steeple Conference & Function Centre, Copthorne Hotel, Palmerston North.
- Tennyson, A.J.D.** and **Miskelly, C.M.** (2014, June 1). Seabird identification workshop. *2014 New Zealand Bird Conference*. Ornithological Society of New Zealand. Steeple Conference & Function Centre, Copthorne Hotel, Palmerston North.
- Tennyson, A.J.D.**; Wood, J.R.; Worthy, T.H. and Scofield, R.P. (2014, July 2-3). The evolution of Nestor parrots. *GeoGenes V: Geology and Genes V - A meeting of mudstones and molecules*. Geoscience Society of New Zealand. Te Papa, Wellington.
- Wood, J.R.; Mitchell, K.J.; Scofield, R.P.; **Tennyson, A.J.D.**; Rawlence, N.J.; Waters, J.M.; Llamas, B.; Fidler, A.E. and Cooper, A. (2013, December 4-7). New morphological and phylogenetic analyses of extinct birds from the Chatham Islands, New Zealand. *Australasian Ornithological Congress*. Auckland.

Other

- Kingston, A.** (2013, November 28). So now we've got all this stuff... *National Digital Forum 2013*. Te Papa, Wellington.
- Patten T.** and Remer A. E. (2013, November 28). Collecting Community: National Services Te Paerangi Digital Initiatives. *National Digital Forum 2013*. Te Papa, Wellington.
- Peranteau, A.** (2013, November 16). Gellan gum as a material for local stain reduction. Conserving Modernity: The Articulation of Innovation: North American Textile Conservation Conference. M.H. De Young Museum, San Francisco.

Puklowski, T. (2013, August 15). Advocacy - Mission and Vision driving internal change. *Intercom: Museums and Human Rights*. International Council of Museums (ICOM). Cidade das Artes/Oi Futuro Flamengo, Rio de Janeiro, Brazil.

EXTERNAL LECTURES AND COMMUNITY TALKS

Art

Farrar, S. (2013, August 1). *I'll be your mirror: reflections on Warhol: Immortal*. 'Why Pop Ate Itself': Critical Forum series, School of Fine Arts, Massey University, Wellington.

Farrar, S. and **Tamati-Quennell, M.** (2014, March 9). *Curator tour of Meridian Lines: Contemporary Art from Te Papa*. Pataka Museum + Art curator tour, Porirua, Wellington.

Farrar, S. (2014, June 8). *Martin Basher: Revisited*. City Gallery Wellington public programme, Wellington.

Mane-Wheoki, J. (2013, July 23-25). *From Samuel Marsden to Frederick Bennett: Te Hahi Mihinare*. Inaugural Albert Moore Memorial Lectures 'Toi Karaitiana: Christianity and Māori Art and Architecture', University of Otago, Dunedin.

Mane-Wheoki, J. (2013, July 23-25). *From Patoromu Tamatea to Ralph Hotere: the impact of Catholic spirituality and iconography*. Inaugural Albert Moore Memorial Lectures 'Toi Karaitiana: Christianity and Māori Art and Architecture', University of Otago, Dunedin.

Mane-Wheoki, J. (2013, July 23-25). *Regret and Resistance: The Crucified Tekoteko*. Inaugural Albert Moore Memorial Lectures 'Toi Karaitiana: Christianity and Māori Art and Architecture', University of Otago, Dunedin.

Mane-Wheoki, J. (2013, August 14-15; September 5 and September 10). *Remembrance, Resistance, Resurgence: The global rise of contemporary indigenous art*. Royal Society of New Zealand Aronui Lectures 2013. Auckland, Dunedin, Wellington and Christchurch.

McCredie, A. (2013, August 5 and 12). *Curatorial theory, Curatorial practice*. MHST 511: Introducing Museums and Heritage, Museum and Heritage Studies, Victoria University of Wellington, Wellington.

McCredie, A. (2014, June 20). *History in the taking: 40 years of PhotoForum*. Gus Fisher Gallery floor talk, Auckland.

Olsen, J. (2014, June 18). *Domestic Interiors in Wellington 1880-1920*. Onslow Historical Society, Onslow Society Rooms, Khandallah, Wellington.

Olsen, J. (2014, June 21). *McCahon's necklace*. Curator talk at Dowse Art Museum, Lower Hutt, Wellington.

Rice, R. (2013, March 5 and April 10). *Frances Hodgkins*. Lecture at Mahara Gallery Festival, Waikanae.

Rice, R. (2013, November 14). *ART/HISTORY MATTERS – Postgraduate Symposium (panel respondent), 7th Annual BLOW Creative Arts Festival*, Victoria University of Wellington and College of Creative Arts, Massey University, Wellington.

Rice, R. (2014, June 7). *Brief Traditions: painting in three dimensions*. Curator talk at Dowse Art Museum, Lower Hutt, Wellington.

Rice, R. (2014, June 24). *Exhibitions and Colonial Culture*. Talk at U3A mid-winter lunch, Karori Bridge Club, Wellington.

Stocker, M. (2014, May 24). *Speed & Colour*. Millennium Gallery public programme, Blenheim.

History

Regnault, C. (2013, September 8). *The Impact of Californian Design on NZ Fashion*. Californian Design lecture series, Auckland Art Gallery, Auckland.

Ross, K. (2013, August 1-3). *Unlocking Family Photos*. New Zealand Family History Fair, New Zealand Society of Genealogists, Vodaphone Events Centre, Auckland.

Ross, K. (2014, April 8). *WWI, friends, families and communities*. Talk at launch of Best Mates by Philippa Werry and Bob Kerr, Children's Bookstore, Kilbirnie, Wellington.

Mātauranga Māori

Austin, D. (2014, May 15). *Hei tiki: He Wakamarama Hou*. MAOR 217: The Peopling of Polynesia, Victoria University of Wellington, Wellington.

Pacific

Hutton, G. (2013, April 24). *Collection care and storage of Niue objects at Te Papa*. Talk to Niue Arts and Cultural Festival Committee, University of the South Pacific, Alofi, Niue.

Hutton, G. (2014, May 22). *Cultural Tourism Convention: Some Tongan objects in the Pacific collection at Te Papa*. Ministry of Commerce, Tourism and Labour & Tonga Handicrafts and Cultural Tourism Support Programme, Fa'oneua Convention Centre, Nuku'alofa, Tonga.

Mallon, S. (2013, October 4). *Urban Art and Popular Culture*. ARTH 335: Special topics in Pacific Art, School of Art History, Classics and Religious Studies, Victoria University of Wellington, Wellington.

Mallon, S. (2013, October 10). *Conspicuous selections: Pacific Islanders in New Zealand sport*. PASI 202: Globalisation and Popular Culture in the Pacific, School of Pacific Studies, Victoria University of Wellington, Wellington.

Tonga, N. (2014, April 12). *Forum: Fo'i Piliote- Tongan Artists in New Zealand*. Tonga 'I Onopooni Exhibition talk, Pataka Museum + Art, Porirua, Wellington.

Tonga, N. (2014, June 7). *Sister Speak: Nina Tonga, Curator, Pacific, Museum of New Zealand Te Papa Tongarewa, interviews Ane Tonga about the photographs in Grills*. Gus Fisher Gallery, Auckland.

Science

Lehnebach, C. (2013, August 4). *Orchid Research at Te Papa*. Wairarapa orchid Circle monthly meeting, Senior Citizens Rooms, Masterton.

Lehnebach, C. (2013, September 10). *Guest Lecture: Collections and Research at Te Papa*. BIOL 329: Evolution,

School of Biological Sciences, Victoria University of Wellington, Wellington.

Lehnebach, C. (2013, November 2). *NZ Orchids: pollination and conservation*. 7th New Zealand National Orchid Expo, Orchid Council of New Zealand, TSB Stadium, New Plymouth.

Lehnebach, C. (2014, May 18). *Deception, sex and death in New Zealand forests*. Pecha Kucha, Hannah Playhouse, Wellington.

Lehnebach, C. (2014, June 8). *New species of native spider orchids and their pollinators*. Wellington Orchid Society, Library Building, Little Theatre, Lower Hutt, Wellington.

Meudt, H. (2013, July 1). *RNAseq: Questions, examples, challenges*. Weekly seminar of the Institut Für Biologie und Umweltwissenschaften, Carl von Ossietzky Universität Oldenburg, Oldenburg, Germany.

Meudt, H. (2013, December 4). *Genome size evolution in Veronica*. Weekly seminar of the Institut Für Biologie und Umweltwissenschaften, Carl von Ossietzky Universität Oldenburg, Oldenburg, Germany.

Miskelly, C. (2013, September 2). *New Zealand Birds Online*. Monthly meeting of Ornithological Society of NZ, Wellington Branch, Te Papa Tory St, Wellington.

Miskelly, C. (2013, October 5). *New Zealand Birds Online and the care of sick and injured wildlife*. Annual Conference: Wildlife Rehabilitation Network of New Zealand, Johnsonville Community Centre, Wellington.

Miskelly, C. (2014, May 5). *In the footsteps of Edgar Stead: the lure of the muttonbird islands*. Monthly meeting of Ornithological Society of NZ, Wellington Branch, Te Papa Tory St, Wellington.

Palma, R.L. (2013, October 5). *New Zealand lice and their hosts*. Annual Conference: Wildlife Rehabilitation Network of New Zealand, Johnsonville Community Centre, Wellington.

Palma, R.L. (2014, May 21). *Introduction to the study of insects*. Te Papa Education: Primary Science Week programme, Tawa School, Tawa, Wellington.

Palma, R. L. (2014, June 4). *Discovery of new species for Juniors*. Te Papa Education: Gifted kids programme, Miramar Primary School, Miramar, Wellington.

Palma, R. L. (2014, June 5). *Discovery of new species for Seniors*. Te Papa Education: Gifted kids programme, Miramar Primary School, Miramar, Wellington.

Perrie, L. (2013, November 13). *Blogging research*. Publishing research talk for Wellington Early and Mid-Career Researchers, Southern Cross, Wellington.

Perrie, L. and Ogilvie, S. (2013, November 25). *Ferns, mosses, and liverworts*. Te Papa Education: Outreach programme, Ohakune Primary School, Ohakune.

Perrie, L. (2014, March 23). *Ferns for beginners*. Otari-Wilton's Bush Trust seminars, Otari-Wilton's Bush Reserve, Wellington.

Perrie, L. (2014, May 19). *Introduction to the scientific study of ferns*. Te Papa Education: Primary Science Week programme, Holy Cross School, Miramar, Wellington.

Perrie, L. (2014, May 20). *Introduction to the scientific study of ferns*. Te Papa Education: Primary Science Week programme, Brandon Intermediate School, Cannons Creek, Porirua, Wellington.

Perrie, L. (2014, May 25). *Ferns beyond beginners*. Otari-Wilton's Bush Trust seminars, Otari-Wilton's Bush Reserve, Wellington.

Shepherd, L. (2013, August 8). *Te Papa science and beheaded penguins*. Te Papa Education: Outreach programme, Newlands Primary School, Wellington.

Shepherd, L. and Ogilvie, S. (2013, November 5). *Bringing Phar Lap back together*. Live Stream with National Museum of Australia and Melbourne Museum, Te Papa, Wellington.

Shepherd, L. (2014, February 17). *Plant of the month – Arthropodium*. Wellington Botanical Society meeting, Victoria University of Wellington, Wellington.

Shepherd, L. (2014, May 18). *Adventures with ancient DNA*. Pecha Kucha, Hannah Playhouse, Wellington.

Sirvid, P. (2014, April 4). *The Arachnids*. BIOL 228: Animal Diversity, School of Biological Sciences, Victoria University of Wellington, Wellington.

Sirvid, P. (2014, May 23). *The Taxonomy, Phylogeny and Biogeography of the NZ Thomisidae*. Ecology and Evolution Seminar Series, School of Biological Sciences, Victoria University of Wellington, Wellington.

Stewart, A. (2013, September 30). The Observer Programme and the National Fishes Collection: Collection growth, identification and understanding of New Zealand's Marine Fishes. *Ministry of Primary Industries Scientific Observer Training*. Nelson Marlborough Institute of Technology, Nelson.

Webber, R. (2014, May 22). *Curator of Crustacea*. Te Papa Education: Outreach programme, Miramar School, Wellington.

Other

McGill, C. (2014, May 20). *ABC's of Collection Management*. Museum and Heritage Studies, Victoria University of Wellington, Wellington.

Patten, T. (2014, 10 April). *All That Remains and Kiwi Chicks: community exhibitions online*. National Digital Forum 2014: Lightning talks on digital culture, Ministry for Culture and Heritage, Wellington.

CURATOR FLOOR TALKS AND EVENTS AT TE PAPA

Art

Farrar, S. (2013, July 31). *Warhol: POP Event*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Farrar, S. (2013, August 2). *Warhol: Immortal*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Farrar, S. (2013, August 11). *Warhol: Immortal*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Farrar, S. (2013, August 16). *Warhol: Immortal*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Farrar, S. (2013, August 17). *Warhol film screening introduction*. Soundings Theatre, Te Papa, Wellington

- Farrar, S.** (2013, August 23). *Warhol: Immortal*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Farrar, S.** (2013, August 25). *Warhol: Immortal*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Farrar, S.** (2013, August 26). *Warhol: Immortal*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Farrar, S.** (2014, February 7). *Ngā Toi | Arts Te Papa*. Curator tour, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.
- Farrar, S.** (2014, February 10). *Ngā Toi | Arts Te Papa*. Curator tour, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.
- Farrar, S.** (2014, February 17). *Ngā Toi | Arts Te Papa*. Curator tour, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.
- Farrar, S.** (2014, February 21). *Ngā Toi | Arts Te Papa*. Curator tour, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.
- Farrar, S.** (2014, June 5). *Colin McCahon Study Day: Walk with Me*. Te Papa Education: Secondary school students' study day, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.
- Farrar, S.** (2014, June 26). *Introduction to Todd Niall: This is the Trekka*. Curator floor talk, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.
- Nichols, C.** (2014, June 5). *Colin McCahon Study Day: Formal analysis workshop*. Te Papa Education: Secondary school students' study day, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.
- Mane-Wheoki, J.** (2013, July 7). *Angels & Aristocrats*. Floor talk, Auckland Art Gallery, Auckland.
- Mane-Wheoki, J.** (2013, July 13). *Colour & Light: Impressionism from France & America*. Floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.
- Mane-Wheoki, J.** (2013, July 18). *Colour & Light: Impressionism from France & America*. Floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.
- Mane-Wheoki, J.** (2013, September 26). *Colour & Light: Impressionism from France & America*. Lecture, Te Ihomatua | Gallery on 4, Te Papa, Wellington.
- Mane-Wheoki, J.** (2013, October 20). *Colour & Light: Impressionism from France & America*. Floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.
- McCredie, A.** (2014, May 2). *Brian Brake's China photographs*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Mitchell, L.** (2014, January 29). *Photography in colonial New Zealand*. Te Papa Education: Teacher professional development day, Te Papa, Wellington.
- Olsen, J.** (2014, May 9). *China: Throne of Emperors*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, May 27). *China: Throne of Emperors*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, May 30). *China: Throne of Emperors*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, June 6). *China: Throne of Emperors*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, June 12). *China: Throne of Emperors*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, June 13). *China: Throne of Emperors in conversation with Wen Powles*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, June 20). *China: Throne of Emperors in conversation with Ellen Soulliere*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, June 22). *China: Throne of Emperors in conversation with Peter Harris*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, November 21). *Bone stone shell*. Friends of Te Papa talk, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.
- Olsen, J.** (2014, April 4). *Throne of Emperors: talking ceramics with Richard Stratton*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, May 9). *China: Throne of Emperors*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, May 27). *China: Throne of Emperors*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Olsen, J.** (2014, May 30). *China: Throne of Emperors*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.
- Rice, R.** (2013, August 15). *American Impressionists in Paris*. Colour & Light lecture series, Soundings Theatre, Te Papa, Wellington.
- Rice, R.** (2013, August 18). *Karl Maughan in conversation*. Colour & Light curator floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.
- Rice, R.** (2013, September 8). *The French connection*. Colour & Light curator floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.
- Rice, R.** (2013, December 9). *The Lure of Paris*. Friends of Te Papa talk, Icon, Te Papa, Wellington.
- Rice, R.** (2014, January 29). *Art in Aotearoa New Zealand*. Te Papa Education: Teachers' professional development day, Te Papa, Wellington.
- Rice, R.** (2013, October 31). *Katherine Mansfield and the expat experience*. Friends of Te Papa talk, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.
- Rice, R.** (2014, March 22). *Shi Lu: A revolution in paint*. Curator floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.
- Rice, R.** (2014, April 14). *Shi Lu: A revolution in paint in conversation with Stan Chan*. Curator floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.
- Rice, R.** (2014, May 15). *Shi Lu: A revolution in paint*. Curator floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.
- Rice, R.** (2014, May 16). *Shi Lu: A revolution in paint in conversation with Claire Roberts*. Curator floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.

Rice, R. (2014, May 22). *Landscapes*. Te Papa Education: Teachers' professional development day, Te Papa, Wellington.

Rice, R. (2014, May 23). *Shi Lu: A revolution in paint in conversation with Lui Huo*. Curator floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.

Rice, R. (2014, May 29). *Introduction to Van der Velden*. Curator floor talk, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.

Rice, R. (2014, May 30). *Shi Lu: A revolution in paint in conversation with Yiyang Wang*. Curator floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.

Rice, R. (2014, June 5). *Colin McCahon Study Day: Style and Influence workshops*. Te Papa Education: Secondary school students' study day, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.

Rice, R. (2014, June 5). *Colin McCahon Study Day: Introductory lecture*. Te Papa Education: Secondary school students' study day, Ngā Toi | Arts Te Papa, Level 5, Te Papa, Wellington.

Rice, R. (2014, June 6). *Shi Lu: A revolution in paint in conversation with Pauline Keating*. Curator floor talk, Te Ihomatua | Gallery on 4, Te Papa, Wellington.

Rice, R. (2014, June 6). *Shi Lu: A revolution in paint*. Curator tour, Te Ihomatua | Gallery on 4, Te Papa, Wellington.

Rice, R. (2014, June 12). *Shi Lu: A revolution in paint*. Curator tour, Te Ihomatua | Gallery on 4, Te Papa, Wellington.

History

Gibson, S. (2013, August 15). *The Mixing Room*. Curator tour, Level 4, Te Papa, Wellington.

Gibson, S. (2013, September 30). *Mollie Rodie: Carnival Queen*. Curator floor talk, Ilott Gallery, Level 4, Te Papa, Wellington.

Regnault, C. (2013, October 21). *Fashion in Katherine Mansfield's Wellington*. Mansfield Month: 125th anniversary of Katherine Mansfield's birth, Friends of Te Papa talk, Te Papa, Wellington.

Regnault, C. (2013, September 4). *The WOW Factor*. Curator floor talk, Eyelights Gallery, Level 4, Te Papa, Wellington.

Regnault, C. (2013, October 2). *The WOW Factor*. Curator floor talk, Eyelights Gallery, Level 4, Te Papa, Wellington.

Regnault, C. (2013, October 4). *The WOW Factor*. Curator floor talk, Eyelights Gallery, Level 4, Te Papa, Wellington.

Regnault, C. (2014, January 29). *The WOW Factor*. Curator floor talk, Eyelights Gallery, Level 4, Te Papa, Wellington.

Regnault, C. (2014, February 26). *The WOW Factor*. Curator floor talk, Eyelights Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2013, September). *Aztecs: Conquest & Glory*. Curator tour, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2013, October 10). *Aztecs: Conquest & Glory floor talk*. Te Papa Education: Teachers' professional development day, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2013, October 10). *Aztecs: Conquest & Glory*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. & Rice, R. (2013, October 12). *Panel discussion: Girl Rising*. Girl Museum, Soundings Theatre, Te Papa, Wellington.

Townsend, L. (2013, October 17). *Aztecs: Conquest & Glory floor talk*. Te Papa Education: Teacher preview, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2013, December 4). *Aztecs: Conquest & Glory*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2013, December 11). *Aztecs: Conquest & Glory*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2013, December 12). *Aztecs: Conquest & Glory*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2013, December 18). *Aztecs: Conquest & Glory*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2013, December 19). *Aztecs: Conquest & Glory*. Curator floor talk, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2014, January 30). *Aztecs: Conquest & Glory*. Curator floor talk for the deaf, VISA Platinum Gallery, Level 4, Te Papa, Wellington.

Townsend, L. (2014, June 1). *Chinese Puppets*. Inspiration Station Discovery Centre, Te Papa, Wellington.

Science

Jamieson, S.; Shepherd, L; Waugh, S.; Miskelly, C.; Tennyson, A.J.D. and Crotty, E. (2013, October 22). *Whalebirds – the mystery of the storm riders*. Science Live Event, Te Papa, Wellington.

Miskelly, C. (2013, August 7). *New Zealand Birds Online in the classroom*. Te Papa Education: Professional development training for Primary teachers, Te Papa, Wellington.

Miskelly, C. (2014, March 7). *Antarctic wildlife and people*. SchoolFest Antarctic Student Day, Bush City, Te Papa, Wellington.

Perrie, L. and Hendry, R. (2014, May 16). *The Secret World of Ferns*. Science Live Event, Te Papa, Wellington.

Stewart, A. (2013, September 12). *Sharks - yesterday, today and tomorrow*. Shark Awareness Week, Te Papa Soundings Theatre, Wellington.

Tennyson, A.J.D.; Miskelly, C.; Shepherd, L and Kusabs, A. (2014, March 18). *Snares Expedition*. Science Live Event, Te Papa, Wellington.

Webber, R.; Dalen, J. and Waugh, S. (2013, December 11). *Coastal Creatures*. Science Live Event, Te Papa, Wellington.

Palma, R.L. (2013, August 7). *New Zealand louse fauna and their host-relationships*. Te Papa Education: Teachers professional development day, Te Papa, Wellington.

Tennyson, A. J. D. (2013, August 7). *New Zealand's bird extinctions*. Te Papa Education: Teachers professional development day, Te Papa, Wellington.

Stewart, A. (2013, September 12). *Sharks - yesterday, today and tomorrow*. Curator lecture, Soundings Theatre, Te Papa, Wellington.

Barker, J. (2014, March 3 and 5). *Deep Sea Fishes*. Curator lecture, Soundings Theatre, Te Papa, Wellington

Palma, R.L. (2013, September 11). *The good, the bad and the ugly*. Conservation Week curator tour, Te Papa Tory Street, Wellington.

Perrie, L. (2013, October, 3). *Fijian ferns*. Conservation Week curator tour, Te Papa, Wellington.

Lehnebach, C. (2013, September 10). *Orchid conservation*. Conservation Week curator tour, Botany collection, Te Papa, Wellington.

Perrie, L. (2013, August 7). *Bush City ferns*. Te Papa Education: Teachers professional development day, Bush City, Te Papa, Wellington.

Perrie, L. (2013, September 13). *Te Papa's plant collection & rare ferns*. Conservation Week curator tour, Botany collection, Te Papa, Wellington.

Kusabs, A. (2013, September 14). *Collections and conservation issues*. Conservation Week curator tour, Botany collection, Te Papa, Wellington.

Kusabs, A. (2013, September 15). *Collections and conservation issues*. Conservation Week curator tour, Botany collection, Te Papa, Wellington.

Sirvid, P. (2013, May 13). *Spiders*. Talk to Newtown Kindergarten, NatureSpace, Te Papa, Wellington.

Other

Cvetkovic, T. (2013, September 10 and 17). *Conservation of a Van der Velden Painting*. Friends of Te Papa talk, Te Papa Tory St, Wellington.

Cvetkovic, T. (2014, May 29). *Conservation of Marken Funeral Barge*. Conservation live event, Ngā Toi | Arts Te Papa, Level 5, 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.

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

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

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

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

Learning One of Te Papa's three philosophies. People learn in different ways, and Te Papa provides a range of experiences to meet visitors' different learning needs and styles. For staff, Te Papa will provide a supportive learning environment. The ability of staff to meet visitor needs will be developed through an appreciation of differences and openness to new ideas and providing time for reflection on events, outcomes, practices, and processes.

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

Manaakitanga Manaakitanga is looking after and caring for others including their physical, psychological and mental well-being. Te Papa recognises that manaakitanga is an important value and whether they are hosts or guests will show our respect in every possible way.

Mana taonga One of Te Papa's three philosophies, Mana taonga recognises that taonga, which includes objects, narratives, languages, as well as all forms of cultural expression have mana; that taonga have whakapapa relationships with their source communities, as well as connections to the environment, people and places. Mana taonga recognises the authority derived from these relationships and the innate spiritual values associated with them. Respecting and expressing knowledge, worldviews and learning systems including matauranga Māori - the views, explanations and perspectives of the nature of the world, as known and informed by Māori, is an important dimension of mana taonga. The principle is

an empowering one that enables Te Papa to acknowledge the richness of cultural diversity and to design and disseminate models of cooperation, collaboration and co-creation that shares authority and control with iwi and communities, whilst recognising, embracing and representing the changing demographics of Aotearoa New Zealand.

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

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

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

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

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

Whānau Family or extended family.

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

Ō MATOU HOA – OUR PARTNERS

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

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**Published with the generous support
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Te Papa gratefully acknowledges the continued support of the Friends of Te Papa





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